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James Francis Cooke

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MAY 1915



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THE ETUDE

MAY, 1915

VOL. XXXIII No. 5



Apollo in Alfalfa



REEDER, North Dakota,—ever hear of it? Reeder was born in 1907. Nearly three hundred and fifty fine people live there. Set in the heart of a wonderfully fertile plateau, one can look out with the naked eye for twenty-five miles in all directions over glorious fields of corn, alfalfa, wheat, and that sequel of sensible farming—prosperity. Springs of clear, fresh water bubble up around the town and there are "inexhaustible" coal mines at hand.

If you should go to Reeder you would see among the few buildings of the town a barn-like structure which has had more to do with putting Reeder "on the map" than anything else.

This building is the Reeder Auditorium, the music centre of a new country with new ideals and new hopes.

In the old days a frontier town eight years old would focus its musical interest in McGovern's saloon, with its parrot piano opposite the bar. Musical criticism was peppered out of the mouths of six-shooters and the "artist" who escaped having his hide punctured was to be congratulated. But the "good old days" of the frontier are no more.

When Apollo stalks into the Alfalfa field he is greeted in these glorious days with open arms. Therefore, such a town as Reeder, N. D., must have a choral society. This speaks more for the progress of the town and its future prosperity than could all the commercial press agents it might employ.

All real progress is first in the mind and in the soul. Reeder has made the best possible step in its infant career. The choral society under the direction of Jacob L. Hjort (born in Iowa) is splendidly American in its spirit and in its work. The *Messiah* and the *Creation* have already been given with the assistance of musicians and singers from neighboring towns, and "neighboring" out yonder means anything within the radius of a hundred miles or so. Now the Reeder Choral Society is at work upon Cowen's *Rose Maiden*, and what a fine performance that will be with all the exuberance of the northwest in it!

The point is this. Reeder didn't wait until it had a Carnegie Hall or a Royal Albert Hall before it got to work to produce musical results. Reeder realized that a fine building does not make music, but that music may make a fine building some day. What Reeder has done is being done in many other thriving Western centres. Lindborg, Kansas, for instance, has an annual *Messiah* festival that has called for the assistance of Johanna Gadski and Julia Clausen. People come from miles and miles around for their annual feast of song. Behold! the sizzling bullock of the barbecue of yesterday has been dispossessed by the *Hallelujah Chorus*. Instead of barbarous orgies of gorging, Americans are clamoring for the higher delights of life. Such associations as these and others similar to the Symphony Orchestra of Calgary (in Northwest Canada), spell the story of American musical progress better than anything else possibly could.

The idea that fine choral singing must of necessity be confined to great cities is ridiculously stupid. It would be impossible to imagine finer choral singing than that of the famous Bach Choir of Bethlehem, Pa., under the masterly direction of Dr. J. Fred Wille. What Reeder has commenced and Bethlehem consummated may be repeated in hundreds of American cities.



Babel?



EDWARD MACDOWELL was for writing musical terms in English instead of Italian and in that he was carrying out theories formerly advocated by Schumann and others. Now an article in *Die Musik*, "Über Die Verdeutschung Musikalischer Fremdwörter," emphasizes this plan. Every art and science has its technical language, one Greek, one Latin,—and with music the mellifluous Italian. Why barter the beautiful Tuscan tongue for a jargon of all languages? In these days with leanings toward Volapuk and Esperanto why strive for a Babel? Is it not clear that the nationalization of the musical language and the disuse of the tongue so long employed must serve to limit the scope of the music and the music workers of the land which insists upon its own tongue and nothing else? Although the writer in *Die Musik* sees his country fighting "a world of enemies," surely therein is no more reason why the language of music should be turned upside down than if we were to declare a ban upon Spanish onions because we once had a war with Spain.



A Splendid Work



THE Biennial Convention of the Federation of Musical Clubs which meets in Los Angeles next month is a striking refutation of the old-time slander that women were not good organizers. This federation has been largely a woman's organization, and its success is to be regarded as ninety-nine per cent. feminine and possibly one per cent. masculine. These fine enthusiastic workers represent the injection of a new spirit in American life which must of course be felt in our government with ever-increasing force. More significant than anything else is the fact that this organization is peculiar to America. To the best of our knowledge no European country can boast of such an extensive and well-defined movement to foster musical art. All success to the American Federation of Musical Clubs, and to the ladies who have worked so zealously for it.



Common Sense and Practice



RESULTS and results only are the granite stones upon which real reputations are built. Look over the field in any great city and see who have survived the tests of time. Where is the man who counted wholly upon printer's ink? Where is the woman who depended upon her social following? Where is that glowing youth who counted upon an invincible method? All of them dead as the walls of Louvain. Real reputation-making results come from practice and nothing but practice. Next month THE ETUDE will present an interview with Mr. Alexander Lambert, whose reputation as a teacher was built almost wholly upon results. Mr. Lambert discusses the subject of practice in a manner that can not fail to interest you, because he shows what is and what is not profitable practice.

The Vagaries of Modern Harmony

By A. W. BOST

THE time is surely not far off when all teachers of the piano will be expected to know at least the rudiments of the grammar of their art—of which Harmony, Counterpoint and Form are the bases. As they advance in their researches, they will stumble across many innovations which their text-book would not have contained. In fact, to the thoughtful student, the old guide-books, recommended by a teacher, would almost appear unreliable. Assertions like the following, which were formerly as positive as an axiom of Euclid, seem to him of little account: that every musical composition, in order to conform to one of the first requirements of art, Unity, should close in the key in which it is written; that there exists an intimate relationship between certain notes, and that too many departures are not advisable; that fade-fourths and fifths—the delight of the original experimenters of a code to combine sounds—have been tabooed for a long time; that suspensions are not allowed to come and go as they please; that the effect is not agreeable when they are struck at the same time as the note suspended, etc. Instead of Unity and fixed design, he will meet with constant intentional ambiguity. The relations of the original key have hardly a speaking acquaintance, and Webster's definition of Harmony as "pleasing to the ear," becomes quite a misnomer.

Everyone is willing to admit that music, like any of the other arts, cannot remain stationary. So that composers have full license to leave the beaten paths and seek new ones—should these appeal to them as more adapted to the expression of their innermost feelings. Evolution, however, ought not to be read—revolution. And it is only against this that we utter a protest. If we examine the modern school of Russian music, we are usually delighted with the moderate expansion of the laws of harmony and counterpoint. But when the ear is assailed by incessant combinations which are too far-fetched and often really painful, it would seem as if all the solid foundations of what we understand by well-written music had been undermined. Unless indeed the gospels according to Strauss, Schoenberg, Ravel, Debussy, etc., were to be accepted. A few quotations will serve to illustrate our case. As a mild example of a disregard for old rules, we need only turn to a movement like the *Dolls' Serenade* by Debussy. After a series of major ninths, the climax is reached by a C springing to that on F sharp. The result is problematic. For counter—the student will do well to examine the *Ballade in F* by the same composer, where his free treatment of secondary sevenths produce a very beautiful effect.

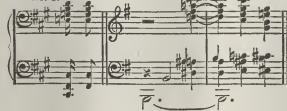
Much harder are the progressions in works by M. Ravel. In one of his *Pieces Enfantines* the theme has an accompanying dissonance for a whole page, and the piece closes with each hand holding down the five black keys.

The following excerpts from an *Album* by the same writer will give an idea of ultra-effects in the most modern school of harmony. No. 1 is taken from a little prelude. The movement terminates with a major ninth as a melody-note. To some this may possibly appear as a gem!

No. 1. No. 2.



No. 3.



One would have to dig deep in order to secure the roots of some of these chords.

While admitting that many of the surprises in modern harmony and chromatic counterpoint are exceedingly

THE ETUDE

emotional, especially in orchestral music, some of our extremists dab on the flaming colors so continuously that the charm of repose and contentment is quite lacking. After being in a chemical laboratory for a while, there is a fascination in experimenting with new combinations, difficult to resist. Sometimes the temptation is apt to be dangerous. In composing, the temptation is analogous. A young enthusiast returning from a performance of that charming opera, *The Jewels of Madama*, could not fail to retain the impression of the taste for what is bizarre may be developed at the expense of his taste for what is sane and normal. The moral for the young struggling composer is that he should not follow the newest fashions far to seek; he should be thoroughly conversant with the methods established after centuries of gradual development by our great classical composers. How far he may stray from these later on may be left to his good taste and judgment. He will at least have learned to set a true value on some of the latest contributions to our musical literature.

Instead of "Recitals"

By LESLIE B. DANA

THE annual, or semi-annual, "recital" To Charles, who is strictly an average pupil, of the masculine gender, it is an insufferable bore. "Get all dolled up and forget everything you ever knew," is his comment. To Blanche, whose parents are well-to-do, it is the occasion of a most favorable comparison of herself with the other children—as to dress, coiffure and the flowers she receives. To little Sonia a "recital" means the worst of all her troubles; it also entails weeks of worry and deprivation on the part of the whole family, for "our girl" must have what the others have, and it is sometimes difficult even to pay for her regular lessons. And somehow it always happens that the Sonia is the embryo musician, and it is trying enough to the teacher to have his best pupil upset and nervous at the very time she is on exhibition.

A certain school with which I am familiar has untied the Gordian knot—in the proper way—by cutting and. A "recital" as such has no place in the school work. Every Friday afternoon, from four to six, there is a most informal musicale (I have heard them referred to as *spas*) in the big studio, and the programs are so arranged that each pupil takes one a month. It is expressly stipulated that school clothes are to be worn, and flowers and bracelets are equally taboo. The audience has comfortable chairs—not in rows, but in groups, as suits them best—and each child taking part has the privilege of three guest cards. Any pupil of the school may attend any musicale—provided only that he may be suddenly called from the audience to the piano! It is by no means unusual for a Big Sister, who is also a pupil at the school, to be summoned from her inconspicuous corner with, "Miss F, I have here the *Toccata* you played so well at yesterday morning's lesson." I am sure the children and all of us would enjoy it. Or perhaps it is Little Sister, whom Big Brother leads proudly to a seat at the piano. Such a thing as stage-fright is seldom met in small children, and in this school "playing before people" has become second nature to all.

The names of the players (with a few exceptions, as above) are posted in the hall just a week ahead, so there is no time for elaborate preparation, and sometimes the name of the composition is known beforehand, and sometimes it is not. Often a kind hint is given, "You play that well enough for a Friday afternoon, Frederick," or "Don't drop your practice on me, Miss L."

Sometimes simple refreshments are served at the end, very rarely a special treat is provided in the way of a recitation on some suitable subject, or a poem is read with a musical accompaniment. One never knows.

All expenses incurred are charged up by the business manager to advertising—and rightly so.

The co-operation of parents is a matter of urgent importance to music teachers. Apart from aesthetic matters, music is of enormous importance to the well-parents and children. Dr. Pyle has well said in his *Outlines of Educational Psychology*, "the modern parent does not live with his children nearly as much as he should and can. The family fire-insurance must be revived, although around the radiator."

Little Problems in Human Nature Connected with Music Teaching

By ALEXANDER HENNEMAN

In the first hard years of teaching I had fallen into the habit of looking upon an unsatisfactory class as one of the vicissitudes sent by heaven. My motto was, "What can anyone do with these students?" I found that I, like many other discontented teachers, had pupils the general run of whom were "idlest," "careless," "lazy" and what not. In fact, they were everything but what the Lord should have made them (I did not realize then that, besides the Lord, I had an important part to play in the shaping of my pupils.) I felt the class was small because people were not up to my standard of instruction. When the public wanted was left to be hood-winked and I was such methods, therefore my classes were smaller than those of others, who, I felt, must lend themselves to hoodwinking methods. But underneath it all there was a "still small voice." It kept up an irritating state of doubt within me and my accusations against the pupils sounded a little lame with that still small voice making itself heard. Fortunately for me, though I was too "set" to accept the self-accusation, I was able to question my adverse criticism against those whom I had to serve.

Problem No. 1—The Careless Pupil

Just as an experiment I decided to take all the blame on myself, and see what would come of it. Here was Miss A, an indolent pupil. Why was she indolent? I decided then and there that perhaps I was partly to blame and that I should be the first to make a change. I said to myself "Perhaps you are careless, or you fail to interest her in her work. Experiment with her and see if she cannot be roused into interest." The experiment proved signally successful when one I went at it in earnest, the scientist treats a student under observation, so, from then on, I made every student a subject for the study of human nature.

Problem No. 2—The Obstreperous Pupil

Problem number 2 was the "obstreperous pupil." She was always ready to contradict. Sometimes she would hold to her opinion. I thought perhaps my manner made her stubborn and I decided to adopt a different style of address. I soon learnt how to reach her and she became one of my most docile and interested students. She had been wrong, but so had I, and it was up to me to display the greater intelligence and win her over.

Problem No. 3—The Pupil Who Missed Lessons

Problem number 3 was "missed lessons." I studied the case and decided the fault was mine for two reasons. The first and most important one was that my lessons were not interesting enough to draw the pupil from other interests. The second, my book-keeping methods were slow and my business was conducted on a hit-and-miss method. All changed for the better by putting more interest in my work by meeting my students more cordially and by giving them part for their money than they had bargained for. I agree with Liebling: "The missed lesson problem is easily solved. Give such lessons that your pupils do not want to miss." By attending to my accounts promptly by informing the pupils that, taken or not, their lessons were charged, completely eradicated the irregular habit. All my students are expected to pay in advance. I gladly make up lessons, but all lessons are charged and must be paid for. There is no trouble about it if one decides on a business system and sticks to it. This experience was one of the best I ever had. And since, when anything goes wrong in the class, I take it for granted that it will come out right, I look the bright side of things and have faith in the goodness of human nature. And human nature is good, and if met half-way will always turn about on the right side of the question.

Since that time, I never accuse the public or my pupils for any deficiencies. If I find any cause of dissatisfaction on any point in a pupil I say to myself: "It is up to you to change it." And I change my methods at once. To the young teacher I say "do those and do likewise, and your class will increase and the world in which you move will be a lovelier place to live in."

Music A Human Necessity In Modern Life—Not A Needless Accomplishment

A LETTER FROM ANDREW CARNEGIE

"Music, the harmony of sweet sounds, stands foremost as a means of drawing us heavenward. The greatest tribute ever paid to it is that outburst of Confucius, five hundred years before the Christian Era:

"Music, sacred tongue of God, I hear thee calling, and I come."

"His enchanter was the Lute, then first of all instruments, but what words could have given proper expression to his rapture had the resounding organ, grandest of all, vibrated thru his heart, carrying him upward to the celestial choir."

"Shakespeare has paid his tribute to music:

"The man that hath no music in himself
Nor is not moved with concord of sweet sounds,
Is fit for treason, stratagems and spoils,
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted."

"Is there ever to be an instrument transcending, or even competing with the organ? We doubt it. Even angels with their harps before the throne are not entirely satisfactory. Let us indulge the hope that these are used merely as accompanists for ordinary entertainments, and that the solemn organ alone peals forth its holy strains and carries our souls upward to the throne."

New York

January 7th, 1915.

Yours Truly
Andrew Carnegie

AN IMPORTANT SYMPOSIUM

THE ETUDE is presenting, from month to month, what it feels is the most important symposium upon music yet published. These opinions from foremost American thinkers in varied occupations all point to the great truth, that men of large breadth of view see in music and musical education one of the greatest of all forces for world betterment—a practical daily need, not a dispensable, frivolous pastime.

ETUDE readers themselves require no convincing upon this point, but the enthusiastic music lover will rejoice in finding in this symposium powerful propaganda with which to command higher respect for the real significance of music.

Last month Edward Bok, Editor of *The Ladies' Home Journal*, contributed a most interesting opinion. In succeeding issues THE ETUDE will print opinions from Russell H. Conwell, Clergyman; Daniel Frohman, Manager; G. Stanley Hall, Psychologist; Thomas Edison, Inventor; Hon. Richmond P. Hobson, Statesman; Eldridge R. Johnson, Manufacturer; David Starr Jordan, Educator; John Luther Long, Author, and many others.

In this issue THE ETUDE has the honor to present the opinion of Mr. Andrew Carnegie, who has manifested a life-long interest in music and has given richly of his great fortune to the cause. Thousands of Church Organs in all parts of America exist because of Mr. Carnegie's generosity in that direction.

he was a Homeopathist, an Allopath or a Christian Scientist. The main thing is to get the right individual who has repeatedly shown its efficiency so that there can be no mistaking his claims. Let proprietary methods go to the wind. All really good teachers use much from many, many different methods.

Advanced Work

"Naturally the pupil must expect to work with a teacher who will criticize his efforts with relentless severity if he expects his advanced work to be profitable. Anyone who has faced the fire of Leschetzky has always realized that after this experience one was ready to face almost anything. Nothing could be more exacting than the demands of Leschetzky. Yet everything he said was tempered with such good common sense and often with biting wit that part of the sting was taken away. While with him I always tried to catch opportunities to play. Every week I learned a new piece and it seemed as though Leschetzky was equally caustic with each one. There is no way in which the virtuosos can go ahead faster than by playing a great deal for different people who are frank enough to speak out their minds and who are intelligent and experienced enough to give constructive criticism. In other words these beneficent critics by their constant pounding enable the student to get new angles of vision upon his own work.

Critics Who Help

"No one is a better critic than the fellow pupil. Often he sees things which the teacher does not. I value the criticisms of my fellow artists very highly. In an assembly of pupils, however, where rivalry runs high and tongues are loosened by good-natured familiarity, criticisms of real worth are bound to be received. It is next to useless for the pianist to play before his so-called friends. The pupils' recital before smiling performed audiences of parents, aunt brothers and admirers are usually misleading as far as their educational effect is concerned. They may have some value in accustoming the pupil to public appearance and exhibiting the teacher's work to his pupils, but are wholly misleading to the pupil. The studios are filled with somewhat ghastly examples of young people who have been ejected into believing that they have already made quite a respectable thing of Parnassus when they have really not touched the foothills. Flattery is the bomb that demolishes more honest efforts than anything else.

"Criticism that is well meant is easily detected from that which is merely empty praise or on the other hand stupid fault-finding. During all the time I was with Leschetzky standing up under a bombardment of criticisms I knew that he had only my good at heart. When he came to me as I was about to start upon my career as an artist he had a box in his hand. In that box he had deposited every coin I had paid him for my lessons. Not one was missing. He knew that I had a struggle ahead of me to get a start and he offered me back every Heller I had ever given him. Such a man is Leschetzky!

Sincerity

"What is the virtuosos' most indispensable attribute? I should say 'sincerity.' If the artist is not sincere he is nothing more than a showman. Every time he goes to the platform he should go with a message. The artist is cultivated during the student days all the better. The public has a right to expect sincerity from the artist. If it is not sincere, he is a con man. He of the public, and plays merely before the handsomest of the public, and plays merely before the handsomest will surely suffer in the long run. The public now is too highly educated not to distinguish catch-trap. The student should be encouraged to approach every piece with all possible sincerity. Do not think that anything that Beethoven, Mendelssohn, Schumann or Chopin has seen fit to write is too little to deserve your very best. Be sincere in all you do and your art will advance finely.

Taste in the Artist's Work

"The artist should unceasingly strive to get down to his own ideas—find out what he himself really thinks. Someone has said that the consistency of the thoughts of other people because we are too lazy to think our own. Of course the public has certain natural and human appetites which no virtuoso is foolish enough altogether to neglect yet every program should be representative of the artist's individual character. This does not mean that he should empha-

size his whims or exaggerate his personal prejudices but with all good sense he should strive to have every program he presents be his in person and not copy model after whom all others are foolishly copying. Program making is a distinctive art. It is conceivable that an artist who makes no effort to have his personal taste represented in his programs but who simply follows the conventions of another day may be justly criticized. It is impossible to follow the conventions so strictly defined that Liszt and Chopin were practically debarré from many programs, and Liszt, to this day from the Hochschule in Berlin. Conventions, then, should not be the main factor in making a good program. There are certain intellectual needs of a musical kind as well as emotional demands and these should be considered above all things. For instance, in considering variety the performer is often inclined to let it go with a variety of different names upon the program whereas the main consideration is the variety which should come to the ear of the audience. Even leaving out of consideration those members of the audience who are ignorant of the significance of the names of great masters there are still those musically trained people who are quite as human in their aural appetites and who will respond to a well ordered program and reject a poorly arranged program. Of course the virtuoso has to play a certain number of works in a certain portion of the musical public wants to hear. As a rule such works are those which the public already has some familiarity or those by composers sufficiently discussed in print to have aroused a real curiosity to become acquainted with the compositions. After these considerations the next would be variety in keys and modes and then variety in forms. Who in the world would want to listen to three symphonies in G Major one right after the other? Variety may be obtained from pieces in different different rhythms and metres. Certain pianists have of course, given historical recitals at which, for instance, have been performed a long series of Beethoven Sonatas. These have an educational value for the student and the professional, but with the general public Beethoven Sonatas one right after the other would be like eating six big beefsteaks at one meal! The following are the conditions which make a varied high class program of the present day. Note the constant change of key as represented. It is neither the conventional 'historical' program, nor is it eccentric."

Specimen Program

KEY	COMPOSER	CHARACTER
F Major	J. S. BACH	Italian Concerto Representing the severely classical style
L. VAN BEETHOVEN	Sonata, Op. 106 or 111	
CF Minor	F. CHOPIN	II Scherzo Romantic and Brilliant
F Major	E. MOZART	Ronde (No. 10) Brilliant
C Minor	M. RAVEL	Brilliant
Bb Major	I. STRAUSS	Prelude
F Minor	M. RAVEL	Prelude
F Major	M. RAVEL	Prelude
E Major	M. RAVEL	Prelude
Eb Major	CYRIL SCOTT	Atmospheric
M. MOSCOWSKI	Two Lullabies from "Zankousser" arranged for piano	Atmospheric
DEBUSSY	Suite	Dramatic Characteristic

"Of course this is only one of a great many different programs which would exhibit equal variety. There is so much to choose from that there is no need for monotony at any time. Of the new things of the above program, the Venusberg arrangement of Moscovski has been good enough to dedicate to me is one of the most difficult pieces ever written for the piano. It is a score and makes a fine number for the amateur. I finish the program with the Debussy suite. Time was a kind of musical shock which consisted of bringing forward the player's most brilliant exhibition of virtuosity, his *tour de force* as it were. This, however, drama the climax is not reserved for the last curtain but usually comes at some previous moment. Consequently such a number as the Debussy number after the program, the Debussy-Wagner number makes a better program. The artist who barters his art for

easy ways to get applause must inevitably fall in the opinion of thinking people.

The Teacher's Opportunity

"Those who have realized their hopes of becoming great virtuosos often find at the end of the journey that their goal was by no means what they had anticipated. The work is hard, unceasingly hard, and the emoluments are frequently great, all human happiness is largely a matter of comparative degrees of satisfaction. The teacher who has not the time and the patience of the virtuoso also does not have the terrific strain, the disappointments, the grumbling and the gloom. Whether it is better to be the oak battling with the hurricane or the lovely rose in a pleasant garden must be decided by the individual, starting out upon a career. To my mind it is far better to be the lively, active, helpful teacher than two struggling, idle, unsuccessful virtuosos. The teaching field is enormous. The virtuosos field is very small. The teacher is not yet achieved, there are more than 100,000 shoulders that civilization advances. If you are a teacher be proud of it—rejoice in it, for there is a nobler occupation."

Time for Practice

By WILBUR FOLLETT UNDER

"I KNOW I should practice, and I do try to practice, but somehow the time slips by and other things come up to do, and I don't get in my practice."

This kind of complaint is a familiar one. The following case came up the other day, and will speak for itself:

"Jack," said I, "How many hours are there in a day?"
"Twenty-four," he answered promptly; "but I sleep and eat and go to school and eat some more, and I don't have time to practice."
"Very true," I acquiesced; "but tell me, how long do you sleep?"
"Oh, from ten at night, until six or seven in the morning."
"Well," we'll say nine hours. Now how long are you at school?"
"Why, from nine until three."
"All right; that's six hours. How much time still we give to eating?"
"Well, say a half hour at each meal, although here likes to talk to us after dinner sometimes."

"Good! Let us put down two hours altogether for meals."
"Yes, but I have to get some play, and fresh air; I have errands to do after school for my mother."

"Of course! Well, if you played outside at the time that would be both exercise and recreation, wouldn't it?"
"Certainly!"

"Well then, let us say two hours for that."
"Yes, but I have to do two hours of homework at night."
"Very well; we'll count that, too. Anything else?"
"Yes; some days I go to the Y. M. C. A. for a swim. And then I like to go to the 'Movies' one night a week. And then I forget the errands. Oh, yes, I like Mother makes me take care of my little baby brother some afternoons."

"I see; suppose we add another hour in round figures for either the movies, the swim or your domestic duties, for it is certain that you cannot do all at the same time. Now have we covered everything? Think carefully!"

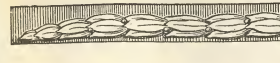
"Yes, I guess that's about all, except practice."

"Very well, then; let's add it all up:

Sleep	9 hours
Meals	2 "
School	6 "
Play	6 "
Homework	2 "
Errands	2 "
Total	22 hours

"You see you still have two hours left out of the twenty-four, with which you can practice, and you must remember, if I am right, that you have only one hour out of the twenty-four, and yet you claim that you have no time!"

Read this over, you young pupils, and study it out for yourselves. See if it does not tally pretty well with your own schedule!



Up the Slippery Slopes of Parnassus

By JAMES HUNEKER

In which the distinguished critic calls special attention to studies about which all ambitious students are eager to obtain expert information

LAST March I dealt with studies that are the foundation of the art of playing the piano: Cramer, Clementi, Cramer, the three church fathers—De Lenz calls Cramer the Venerable Bede of the Etude. We had slowly mounted the slippery slopes of Parnassus as far as the Chopin studies, though not quite. But the peak was not yet achieved, there are more than 100,000 shoulders that civilization advances. If you are a teacher be proud of it—rejoice in it, for there is a nobler occupation."

"No one notices ineptitude in the power of the notes of a scale when it is played very fast and equal, as regards time, in a good mechanism the aim is not to play everything with an equal touch, but to acquire a beautiful quality of touch and a perfect shading. For a long time players have acted against nature in seeking to give equal touch to each finger. On the contrary, each finger should have an appropriate part assigned it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extreme the aim is not to play with the little finger is the main support of the hand, and is assisted by the first. Finally comes the third, the weakest. As to the Siamese twin of the middle finger, some players try to force it to become independent. A thing impossible, and unnecessary. There are, then, many different qualities of sound, just as there are several fingers. The point is to utilize the differences; and this, in other words, is the art of fingering."

The Wilderness

What a wilderness of piano studies would have remained unwritten if this advice of Chopin had been followed. How many dull hours could have been spared! All instinctive artists know it. Harold Bauer has been preaching the doctrine for years. Leschetzky built his system—he really has no hard and fast system—on the idea, a purely analytical one. The Theodore Presser School of Music, under the direction of Philadelphia, performed an operation on the fourth finger—or adhering to the English fingering one would call it the third—of my left hand. And then, during the healing process, which might be supposed, either harming or benefiting my mediocre technique. This is an extreme case, but equally inept is the monstrous regiment of piano studies. Some teachers dispense with them altogether. Rosenthal simply laughs when I asked him if he ever employed studies. He admitted, however, that he had ten minutes free after a hard day's playing he would immerse up with a few exercises. But everyone knows a Rosenthal, and knows that he has been many years ago—is that I secured quicker results from the snapping fingers in William Mason's valuable *Tenor and Technique*—that is, alternate staccato and legato in one key, the hands being rapidly withdrawn, hence the "snapping," and also in attacking every figure imaginable with the hand stroke—scale, of course, and one hand at a time—scales, arpeggios, chords, double-tones.

Mr. Josephy pointed the way to me, and I noted that clarity, precision and speed were quickly attained. Another thing: observe any great artist as he plays—Josef Hofmann, De Pachmann, Josef, Godowsky—the hand seems altogether at ease, the fingers move with movements apparently come from the fore and upper arm. This is only in appearance, and like the com-

ventional picture of a horse in full flight, Mybridge it was who first analyzed the various movements of the horse by a series of instantaneous photographs, and to our surprise we are shown the legs bunched and not outstretched. But there are a myriad number of minute movements that go to making the synthesis. A great pianist has arrived at his efforts, muscular motions only after years of painstaking analysis, thus illustrating the formula of Herbert Spencer as to the advance from the heterogeneous to the homogeneous. Not so long ago Alexander Lambert told me that he had closely observed Leopold Godowsky at the keyboard and failed to detect the slightest finger movement, even when he was performing such colossal feats as the playing of two études of Chopin simultaneously. The fact that Tausig, Von Bülow and Josef had, and have very small hands ought to prove the fallacy of fanciful finger culture. Which brings us back to my original question: Why should any one tell with any particular pair of fingers if the trill can be achieved by wobbling the whole hand? The truth is that a flexible muscular organization is at the bottom of all great technical feats.

"Debonelizing"

What is now called—with Debsartian emphasis—decomposition, is the real root of the matter. I wish we had a satisfactory English equivalent of the French word, *décomposition*, the precise word, but *debonelizing* is a better, if not exactly defensible. That complete relaxation, that absolute unstraining of the muscles, yes, and nerves also, is the key to the limp technique of a De Pachmann. Go to the circus now, and watch the circus clown, and you will find in the sawdust. They bound like india-rubber when dropped from heights and smile over it; other men would break their bones in the attempt. It is the art of decomposing in its broadest aspects, or the difficult art of holding on and letting go—in a word, the art of living.

I read somewhere a story De Lenz tells about Liszt. The good-natured Russian had begun the first movement of the C sharp minor sonata of Beethoven, the so-called *Moonlight*, when Liszt seized his little finger of the right hand with a "grip like a June bug" and pressed it "into" the key. The cantata was improved at once. Here Liszt was only demonstrating the injunction of modern teachers, from Deppé to our days—play with weight. Yet, Thalberg had a beautiful singing touch, beautiful, but invariably the same, and therefore, according to Ehrlich, a touch that would have been a drawback in modern methods of interpretation, which seeks for continuous tonal variety. Liszt has been instanced as an artist whose singing touch lacked the fat, juicy cantabile quality of Thalberg. Thalberg Mason told me that his touch was positively hard; but whose tonal gamut was all comprehensive—tender, dramatic, poetic and intellectual at will. Color, or, would I rather say, the power of the hand, was something, though his or her mechanism may not be remarkable. But back to the technical trenches! There are a dozen finger battles still ahead of us to-day.

What Philipp Has Done

I have been asked about special studies. They are to be had in abundance. De Lenz has alluded to above; the *Isidor Philipp* (of Paris) piano literature, the most satisfying of its kind—his new *Gradus ad Parnassum*—is a complete course, full of good things, and a pianist, if he is a pianist, and a finished pianist, M. Philipp has also called for the finger battles still ahead of us to-day.

The best way to study Chopin is to pick out the various technical problems from his music. This Philipp has done in two volumes. Before attacking, say, the last four pages of the F minor Ballade you first conquer the various finger-breakers set before you in the *Gradus ad Parnassum*. When you take the piece in question, that left hand scale in D flat, or those formidable double-tones in the *coda*, are at your finger tips. This is the best preparation for Chopin that has yet appeared. Among other works M. Philipp has written *A Preparatory School of Technique*, a complete *School of Technique*, *Exercises in Extension*, and also an *Octave School*, containing a vast variety of examples, chiefly modern. Or, if you desire more homopadic treatment, M. Philipp has in the *Fifteen Studies for the Collection of the Left Hand*, which I heartily commend, and hot off the publisher's griddle, is a very thorough treatment of all the difficulties in octave playing, entitled *The Art of Octave Playing*, in 50 progressive studies, compiled, classified and edited by Sigmund Herzog and Andor Pinter. When you have mastered its pages octaves in the most complicated figures need no longer be a terror. And yet the didactic *School of Octaves* is not dead, nor, I may say *en passant*, is Carl Czerny, either. The more I see of that extraordinary pedagogue's work the more I wonder. He has forecast every modern composer for the piano in the matter of fingering. He supplies the inexhaustible bottle in the conjurer's trick.

Tappert at the Table

In Volume I of Philipp's *New Gradus ad Parnassum* there is a study for the left hand alone by the late Wilhelm Tappert, once a well-known Berlin music critic and an exponent of Wagner at a time when, to call a man a Wagnerian, was a matter of dulling either with pen or tongue. Well, I had no soon clapped eyes on that F minor study (where the indefatigable Philipp came across it I should like to know) when certain associations of ideas began to operate. I was back at Bayreuth in 1896 where I first saw Tappert, a heavy set man, with a bull-dog face, the face of the born fighter that he was. We sat at the same table, Otto Floersheim, then the New York critic, a resident of Germany, making the third of the party. It was he who introduced me to the Berlin writer. Tappert was not a conversationalist. He occasionally granted disapproval when the performances at the Wagner Theatre were mentioned. He belonged to the old guard. To make a short story longer let me tell you that the sight of this study and the name of its manufacturer evoked an image of the man engaged in the dangerous occupation of swallowing his food as he ate his piece, and saw the knife and the peas primarily balanced thereon, and in the key of F minor. Why? I can't say. The picture came back as vividly as the day I witnessed the feed-deed—a man may be a great music critic and yet a sword-swallower. So even a dull finger study hath its uses to arouse the dead.

Don't forget the custom of Chopin who, when about to appear in concert, shut himself up and played Bach; no doubt it was a habit of the pianist, but for the Polish composer was often given to irritable humors (I wish the Editor of *The Etude* would get up a symposium of pianists and teachers of piano to consider the irritable humors of Chopin as a rule an irritable trait? The answers might be of interest.

Naturally, the wives and sisters should be invited to contribute their experiences.)

This is an extremely realistic period in piano literature. The brutal directness of the epoch is mirrored in contemporary music and the widespread introduction of the piano in the home, losing a modestity in its former well-bred grace and elegance. The repertoire, Norwegian, Russian, Bohemian, Finnish, Danish, Hungarian peasant themes have all the vitality of the people, and much of their clumsiness, too. When I listen to the music of this epoch, I am reminded of apple-cheeked rustics juggling furiously after the heat of a day's toil. Turgenev reproached Zola for describing the perspiration that coursed down the forehead of a peasant, and he was right, for there is and there is a realism that is equally as disagreeable in this national music. Such company is odd and out of place when brought into the drawing-room. With the exception of the Polish, it is quite at home in the palace. His refined polish, which is so characteristic of the epoch, is not so characteristic of the conventional, nor does he tear passion to tatters in the approved modern manner. A man of the world, a bit of a dilettante, at the core, he is a poet and a musician, and his two volumes are a gem. He is a man of ill-spaced, there is no one who could replace him. *The Bird Study* is a classic. His gentle, elegant naïveté, his sincerity, his devotion to the loved one are distinctly characteristic of the epoch. His simple, nightingale-like song, though not in the morbid, vulgar fashion of Chopin; even the despair in his study *Verlorn Heimath* is subdued. It is the despair of a man who has lost his home, not the despair of a choice between two loves. He is not so much in love with Herzog, while his heart is breaking, as with a note of genuineness. Henselt is never a hypocrite. He dreams with one eye open and Chopin is never so much in love with his music as he is in his opus 2 and opus 3. What charming études! The technical figures, what euphony is imperative for their ideal performance. To play Henselt with a hard, dry touch would be like Hamlet with the melancholy Dane. The absence of the sentimental, the absence of the precocity of Chopin; in fact, some of Chopin's could be sandwiched with Clementi, or Mocheaux—if you wish to hear him with Kessler. Chopin used the Moscheles and Kessler, and he was a good pianist. But Chopin expressed a mind desiring to know Henselt, but did not say anything about his music. Frédéric was always rather exclusive. Henselt will give you romantic music, but not the music of the future, and a sweetness of tone. I don't believe that all the music of the 19th century, clumsily forcing their rude tunes, have come to stay. In the new form will prevail, and as Buffon said, "The new will triumph over the old." The new literature is vulgar, coarse, and common. The new compositions of the grand classic school. Too often the old convention of artificial salon *scherzos* has been replaced by a new convention—that of the *poëms musicaux*. It is a new convention, but before the horse—when you are backing, not otherwise.

Grieg has been called the Northern Chopin, a superficial simile, but Von Bülow's epigram hit the bull's-eye: Grieg is a Mendelssohn in sealskin. The Grieg effect is one of delightfully fresh and it still has a quaint ring. But the music is not so simple as his piano sonata, opus 7, in E minor, and in the first violin and piano sonata, opus 8, in F. The attempt to pad his Scotch-Scandinavian shoulders so as to fit the Mendelssohnian mould is an ineffectual sartorial scheme. Grieg lacks a distinguished, but not an undoubted harmonic originality and mock naïveté, and while I admire his A minor Concerto with its mosaic of folk tunes, I begin to tire of the eternal yodel, the *Trölen* that he keeps putting into his music as a trademark. If you wish to get at the technical side of Grieg his G minor Ballade will give it to you; as a matter of fact it shows more invention than his Concerto for violin and piano. His style was Chopin, and what was not his sat is surely his. The *Waldszenen*, *Vade Mecum* of our good pianists who, after death, go to Parnassus to study with Frédéric the fugges of Chopin and his own studies. In the preludes we may discern the influence of Chopin, and remains intractable remember Bach will individualize. The *Waldszenen* and Czerny's opus 399 is excellent, if not pleasant, medicine for the muscles. For a light hand play Mendelssohn's *Préludes*, or the F major study of Chopin, opus 25, No. 3. The *Waldszenen* variety at this stage dig up Theodore Doehler's fearfully technical and made concert studies and glimpse the techniques that delighted our grandfathers: interlocked chords, trills, pedalling, and the like. The *Waldszenen* are greatly enjoyed. Of genuine originality and great technical difficulties were once uselessly imposed upon the great hand without corresponding musical results; this was

followed by minor accompaniment figures, while the right hand flashed all over the keyboard. This may be found in the Gottschalk technique, which is only a repetition of the fulminating brilliancies of the French school.

Notable Studies

Single studies are now in order. Jossyff's crystalline étude, *At the Spring*, is delightful in color and replete with exquisite nuances. To play it *pianissimo* and *prestissimo*, and, at the same time, in a cool, liquid, caressing manner is to have achieved a feat of the most wonderful technique and unflinching charm. Max Vogrich's *Staccato Study* is brilliantly effective, though I think he found his figure first in a Henselt study. The rhythmic studies of Hindemith and the more recent ones of Baermann are solid, satisfying and sincerely musical. Golinczi, a Milanese veteran, has left twelve studies which are now practically obsolete, though the octave study was often played by William Sternd Bennett. In the set is one in C sharp minor which is a gem. The last study in the model has been written an octave study, and then there is that perennial

Some Pitfalls in Sight-Reading

BY LEONORA SILL ASHTON

FOR the pianist who plays pretty well, quite a good deal, but has had very little training and that years ago, there are always a few pitfalls to catch him unaware, which if he tumble into them, will likely betray his lack of training and stamp him as a mediocre performer. If he can avoid a few of these pitfalls, he can often rid his playing of much done now that is undesirable.

One pitfall, into which this type of pianist often falls, is filling in open octaves, or chords with false harmonies, that is chords that should not be used in this particular place. He does not realize that the filling-in possibilities of different chord combinations with the same root are almost infinite. Here are a few:

C—C may be filled in thus, C—E—G—C, C—F—A—C, both major chords, then their minor forms, C—E \flat —G—C, C—F—A \flat —C, also C—E \flat —G \flat —C, C—D—F—C, C—D—F \flat —C, C—E \flat —G \flat —C, C—E \flat —G—C—B \flat —C, C—D—F—A \flat , etc. To one who is not very keen or who is inclined toward carelessness this gives a wide field in which to play unmusically.

To avoid doing so, study the passage and see what harmony or chord is needed. The right hand part will often furnish the cue, if the open octave occurs in

Music Standardization in Missouri

By NATHAN SACKS

(Member of St. Louis Examining Committee, Missouri Music Teachers' Association)

For several years the Missouri Music Teachers' Association has been urging that there should be a standard of attainment for music teachers, just as there is in other professions.

Present conditions in regard to music teaching are appalling. There are no requirements. Pupils who have taken lessons one year or less frequently begin to teach, and many such succeed in forming large classes. The harm worked by these teachers in ruining musical talent and lowering public taste is incalculable.

The leading conservatories of Russia (government endowed) have an eight or nine-year course of study. Progress in technical development is constantly insisted on, as well as a comprehensive guidance through the literature of music.

Music is an exact science as well as an art, and a thorough mastery of its many branches should be obtained by those who would teach most effectively. Some of the requisites of the capable teacher are: a good ear, a developed sense of rhythm, a thorough knowledge of how to produce a good tone and to develop technique, a certain amount of Harmony and Musical Theory, a knowledge of the works of best composers, past and present, and a highly developed taste to teach the pupils to sing or play intelligently and musically.

Some of the advantages to the public and to the music profession of the teachers adopting a standard of attainment are:

favorite, *The Loreley*, by Hans Seleny, a talented young Bohemian pianist, who died young (1828-1862). His set of twelve studies contain good things, such as the *Gnomes' Dance* and the *Waltz*, which are as good as dry as dust in name and reputation. Xaver Scharner's preludes and studies are among the best things he has composed. The *Staccato Etude* is deservedly popular, and the *E flat minor Prelude* and *F sharp minor Etude* are models of their kind. The last name is a rather slight suggestion by a figure in the movement—the working-out section of Chopin's Minor Concerto. Moszkowski's three concert studies are difficult; the one in G flat is a rather faded *Favos*. Nicodé's two studies are well made, and Dupont's *Toccata in B* is a gratifying concert piece. Spagnoli has written interesting studies, but the two most likely to break individual popularity. The two most likely are *Il Combattimento* and *Vox Populi*. The first studies of Saint-Saëns are difficult. One for double notes in grace notes is valuable. The *Travail* in form of a study is graceful and interesting. The *Valise* in form of a study is interesting in the form. If you defend selectivity coupled with lightness and suppleness of wrist, you look back to Scarlatti.

the left hand, or *vice versa*. Naturally the filling-in notes must be such as harmonize with what is in the other part. Sometimes the preceding harmony in the same measure helps. And if one is acquainted only with the three principal chords of any key, the tonic, subdominant and dominant, or those chords formed on the first, fourth and fifth degrees of the scale, this knowledge is of great assistance.

Knowledge is of great assistance. The following advice may apply to chords that are already printed in the music, but incorrectly read. Suppose the chord C—F—A—C is written in the music. How many pxppls will play instead C—E—G—C, thereby making an inartistic dissonance! The reason are plain. The hand falls more naturally onto the notes C—E—G than onto C—F—A—C, as the first chord position, C—E—G, where the notes are the third apart, producing only intervals of a third, seems more ready to the muscles, as well as to the ear, than any other chord position; the notes C—F—A—C being a fourth at the bottom of the chord, where a third is more naturally taken. Be accurate in reading, so that the inside notes of a chord are before you play them! Don't fill in open chords unless you have good reason for it, select the proper harmony. Avoid the

pitran!

Dramatic Scenes from the Operas



BIZET'S "CARMEN"

Don Jose, sweetheart of Carmen, sees in the bull fighter, Escamillo, a dreaded rival and determines to kill him.



GOUNOD'S "FAUST"

Faust, under the influence of Mephistopheles, seeks to win the love of the simple-hearted Marguerite by presenting her with rich jewels



ROSSINI'S "BARBER OF SEVILLE"

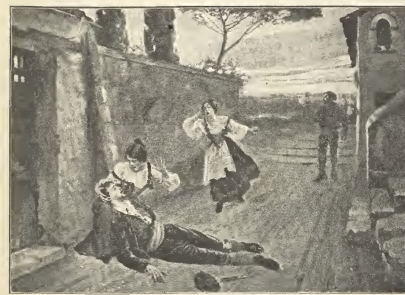
Figaro, the factotum, to help Count Almaviva win the hand of Rosina, holds back her guardian (Dr. Bartolo) by shaving him vigorously



VERDI'S "RIGOLETTO"

Rigoletto, and his daughter Gilda, seeking revenge upon the duke, induce Madelena, daughter of the Assassin Sparafucile, to decoy the duke to his ruin.

This is the scene of the famous Rigoletto Quartet



MASCAGNI'S "CAVALLERIA RUSTICANA"

Alfio, a Sicilian teamster, discovers that Turridu has been striving to gain the affection of his wife Lola. In a jealous rage Alfio kills Turridu.



GOUNOD'S "ROMEO AND JULIET"

Juliet, to escape marriage with Paris, takes a sleeping potion to feign death. Romeo, believing her dead, poisons himself in her tomb.

“Why Is It I Do Not Get Pupils?”

BY G. MANTON

Oh parents, oh guardians of little children, do not make the mistake of thinking that this marketable commodity, this result is being able to "play tunes." It is something far more profound, more difficult of attainment, more spiritually important than this. The real result, music's truest gifts, are the trained eye, the delicate expressive touch, the give and response of the whole body. The cultivation of the sympathies, the possession of that strong fortress into which one can fly from trouble, a sense of happy moral freedom, a

What to Look For in Scale Playing

By CLARENCE F. S. KOEHLER

of which are obtained only after the best years of life have been spent studying, listening, playing—not to amuse, but to gain a deeper hold on the realities and true wealth of life, a more serious knowledge of self and a higher grade of spiritual development.

Give the child time to convert the advantages and opportunities of childhood into the bone and fibre of his being before you ask to see results. Then look for them in what he is of worth to himself and to his generation, not in what he can do with his hands.

This knowledge, this "walking with music" in the fragrant gardens of individual life cannot be found in youth, cannot be expected to manifest itself in the child, except where there is rare genius. It cannot be plucked like an unripe fruit in the sunny playground near the nursery walls. It must grow and ripen gradually, sometime the fruit is not perfect until the end is near. The sun of the child that brings the fruit to perfection are love and sorrow, and the gardener is old Father Time himself who from the mustard-seed of a child's desire to "play" can raise up a tree which shall live forever!

A Practical Suggestion for Pupil Efficiency

By JAMES WOODWARD KING

Did you ever have a pupil come to you for a first time, who actually sat quietly down and played something decently through without notes? Ten to one you haven't. To be sure the new pupil often comes after a summer's outing and has naturally lost in the course of it; but even when one who has been recently studying, comes how often he comes with nothing actually to show for the work he has done.

Again: is every pupil of yours (and I say "every" since we are not judged by our "show pupils" alone)—is every pupil of yours so prepared that he can do justice to himself and to you, anytime, any place? Aren't we going to have to own up to the fact that our training is not practical enough?

"The pupil's fault," did you say? Let us be sure about that. Let's take Horstense for example. Horstense is one of those industrious little creatures with glasses and no sense of humor, who gets every note of every lesson just so. No fault to find with her lessons, and yet if you ask her for something two lessons back, she stares at you in open-mouthed amazement. She has nothing to play. She's too busy getting every point of the new lesson; and she'd rather let old things slip or half slip, which is worse, since it only tempts her to "try them on" when asked to play, rather than face your very apparent disapproval when she comes with a bad lesson due to too much time spent on old things.

Why not help her out? Here's a plan I've been trying and getting excellent results from. Let the first lesson of each month be called a "recital day." For that lesson let each pupil absolutely put aside the work in hand (in some cases even the technical exercises, since the less side work he is to bring, the more responsible he feels for what he does bring); and instead work up to the best of his ability some number (say a half dozen) of his old pieces, to be done, of course, without notes. Having taught only good material, you can be safe in letting him choose the half dozen of the old numbers he cares most for. This gives a chance for individuality and consequently, interest. The interest will be furthered if each writes out in regular form his own program, incidentally good practical training not only for future needs, but even in such minor matters as correct spelling and better knowledge of the names of compositions and composers, not to mention opus numbers. If the piano is a grand, by all means raise the lid for the occasion, and let him who is the only listener the "recital" will turn out a musical triumph. You will find not only the youngsters eager for it, but the "grown-ups" as well. I have had married women talk as seriously about "next recital day" as they would about their weekly house cleaning.

And the result of it all is delightful. You quickly get a reputation for having pupils who actually "do things"; pupils who can sit down anywhere, anytime, and with proper ease and repose, play their things nicely and without notes. Having taught only a few things so learned gives them a feeling of confidence, mastering others. They're pleased with themselves, their friends and relatives are pleased with them, they're all pleased with you, and—well, everybody's pleased all around!

EVENNESS.

Look for evenness. Before you can safely trust yourself to see results, there is variety in note length and in the amount of tone try first of all to get your scales absolutely even and, if one may use the word, uncolored. Scales are largely the colors with which the pianist paints. Let him be able to play a scale all in one color, that is all piano, all forte, all staccato, all legato, etc., before he attempts to mix up his colors.

RELAXATION.

Scales played with stiff muscles are like engines run without oil. The main desire of the pianist is to secure a firm touch, which may be made a delicate touch at command, always secure and responsive to his emotions.

EQUALITY.

Good scale playing is unthinkable so long as there is great inequality in the strength of the muscles of the fingers. Scales seem to make for equality in proportion to the use of the fingers. That is, in scale playing the fingers that are used the most in piano playing receive the most attention and the little finger and fourth finger, which are not so liberally used as the first, second and third fingers, are given an abundance of exercise. Absolute equality of all the fingers is something which very few pianists possess. However, the weak fingers should be strengthened until there is as little difference as possible between them and the strong fingers.

SPEED.

Take time to give plenty of attention to slow scale playing. Raise each finger high from the keys and bring it down slowly. Produce a round, full tone. If you would have accuracy, make a habit of hitting each key precisely in the centre just as though you were shooting at a target. In rapid playing one cannot take time to think of this, but the effect is there.

The Characteristics of Polish Music

Polish National music, says Frederick Niecks in his life of Chopin, conforms in part to the tonality prevailing in modern art-music, that is, to our major and minor modes; in part, however, it reminds one of other tonalities—for instance, of that of the medieval church modes, and of that or those prevalent in the music of the Hungarians, Wallachians, and other peoples of that quarter. The melodic progression, almost always immediate, of an augmented fourth and major seventh occurs frequently, and that of an augmented second occasionally. Skips of a third after or before one or more steps of a second are very common. In connection with these skips of a third may be mentioned that one meets with melodies evidently based on a scale with a degree less than one major and minor scales, having in one place a step of a third instead of a second. The opening and the closing note stand in relation to each other in the relation of a second, sometimes also of a seventh.

WEAK FINGERS.

Never miss an opportunity to use your weak fingers. Devise all sorts of exercises wherein these fingers are forced to struggle through many difficulties. Chromatic scales with just these fingers, always grasping, however, against the stiffening of the wrist, a thing that is all piano, all forte, all staccato, all legato, etc., before he attempts to mix up his colors.

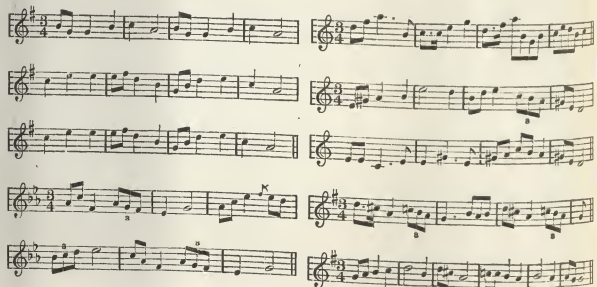
VELOCITY.

Among other benefits to be derived from scale study its help in increasing one's velocity stands out from rest, a matter well worthy of consideration to one who would be an expert performer. Practice the scale slowly at first, gradually increasing the speed as it is acquired, but instead of raising the fingers high the keys keep them close, using a light, soft touch. In playing rapidly one must guard against blurring of notes. Make each one to be heard as distinctly as though they were being played slowly and deliberately advised above.

We do not mean to suggest that scale playing is the only means to the gaining of expert mechanical skill, but it is suggested as one of the surest and reliable methods.

And so we could go on to describe the innumerable benefits to be derived from the scales, but these already mentioned are the more important ones. The student must not be discouraged if, at the end of a month's hard study of the scales, he does not feel himself rapidly becoming a virtuoso, for he may never do so; it will require years of serious study, but at the end the student will find himself greatly rewarded for the effort he has expended for he will eventually be able to play dexterously and melodiously the works of the great masters, giving to them the proper interpretation intended by their creators.

The numerous peculiarities to be met with in Polish folk-music with regard to melodic progression are not likely to be reducible to one tonality or a simple system of tonalities. Time and district of origin have much to do with the formal character of the melodies. And besides political, social, and local influences, the musical ones—the medieval church music, eastern secular music, etc.—have to be taken into account. Of most Polish melodies it may be said that they are as capricious as they are piquant. Any attempt to harmonize them according to our tonal system must end in failure. Many of them would, indeed, be spoiled by any kind of harmony, being essentially melodic. The following melodies of harmony, being essentially melodic and snatches of melodies will serve to some extent to illustrate what I have said, although they are chosen with a view rather to illustrate Chopin's indebtedness to Polish folk-music itself:



Musical Genius and Insanity

Great Musicians whose Twilight Years have been Darkened by Mental Breakdown

By HENRY T. FINCK

HANDEL and Bach were blind when they died, while Beethoven and Robert Franz were deaf in the last years of their life; when I called on Franz, a year before he died, I was able to communicate with him freely by writing on a slate what I wanted to say to him.

Defective or ruined sensory organs do not, as we see in these cases, necessarily imply an impaired mind. As might be expected, nevertheless, the trouble in the case of several great composers who did become insane began in the ears.

In the present paper I wish to speak of five prominent madmen in music: Donizetti, Smetana, Hugo Wolf, Schumann and MacDowell.

What is the relation of insanity to music workers? The tragic experiences of the five composers just named provide many points of biographic interest; but from these discordant experiences we may also gather some notes of warning to musicians in general, particularly those who, at the end of each season, seem to be on the verge of a breakdown.

Why Donizetti Broke Down

In the year 1823 the Imperial Opera in Vienna confined itself entirely to the operas of Rossini. Beethoven had produced his *Fidelio* in 1805, and the masterworks of Gluck, Mozart and Weber were available; but the Viennese had no use for these as long as they could listen to the siren strains of that Italian. Ere long two other Italians, Donizetti and Bellini, began to enchant audiences all over Europe. Their operas were sung by the greatest sopranos, contraltos, tenors, baritones and basses of the period, united, especially in Paris and London, into star casts even more brilliant than were the galaxies witnessed at the Metropolitan Opera House in New York when Maurice Grau was its manager.

Most of us, in thinking of Donizetti, have in mind these performances of his works by famous singers some of whom carried even more than Caruso does to-day. Surely, he must have been a great popular favorite, earning as much as they did? On no—the composer of *Lucia, La Favorita, The Daughter of the Regiment, Lucia di Lammermoor, Don Pasquale, The Elixir of Love*, and many other operas expressly written to please the public, had almost as hard a struggle for existence as the stubborn reformer, Richard Wagner.

The conditions under which Donizetti wrote his operas seem to us almost incredible. For a time he was engaged by a manager in Naples named Barbaia, for whom he had to compose four operas every year—two of them serious, the others comic; and for this hard work he got barely enough compensation to pay for his food and lodging. This made it necessary for him to travel a good deal and work for other managers to make ends meet. One of his comic operas was written in a week. On another occasion he orchestrated a complete opera-score in thirty-six hours.

His creative career covered a period of twenty-six years, during which he composed about seventy operas, besides many other things, all of them underpaid. He had not the encouragement and tonic aid of being appreciated. Throughout his career, says Fitts he had to struggle against favorites of the public, which persistently looked on him as second-rate. Even his *Daughter of the Regiment* and his *La Favorita*, both of which subsequently became so popular, were failures at first, and he considered himself lucky to get 600

for a score which afterwards brought a fortune to its publisher.

Is it a wonder that with all this overwork, underpayment, disappointment, and worry his mind finally gave way? "This opera will kill me!" he exclaimed of his *Don Sebastian*. Fits of melancholy preceded an attack of paralysis in 1845. Three years later he died at his home in Bergamo. Sensual excess had helped to end his career.

Smetana, the Bohemian

Wagner, in one of his novelettes, referred to Bohemia as "the land of harp-players and street musicians," and Krizgar declared that of all branches of the Slavic race the Bohemians are "the most gifted artistically."

Perhaps they are; but before the middle of the last century Bohemia had produced no high class composer, and when Friedrich Smetana was with Liszt at Weimar, he heard Herbeck say that, after all, the Bohemians had excelled only as reproductive musicians. This remark stung him to the quick, and he resolved then and there to remove that reproach from his country.

He succeeded, but at the cost of his sanity and life. One wonders, on reading about the struggles of Smetana, as of so many other great musicians, that anybody can sit out deliberately with the intention of becoming a composer.

Without the aid of Liszt—the great, generous superman in music—Smetana would never have succeeded in carrying out his ambitious plan to become the creative leader of a national Bohemian school of music. That he had the requisite talent was undeniable. It is related by Richard Batka that when Smetana was



The Sad Story of Hugo Wolf

Hugo Wolf indulged in "crazy" acts long before he became insane. When he first got acquainted with the *Pickwick Papers*, he hastened on the following day to a friend, at six o'clock in the morning, and insisted on reading to him from that book then and there!

He was a crank, a monomaniac, if ever there was one. Friedrich Eckstein tells a story of how, one day, when Wolf was at a wedding, he was urged to play, and actually complied. Sitting down at the piano he broke out with the *March to the Scaffold* from Berlioz's *Fantastic Symphony*. "He played the dreadful music with a realism that was positively terrifying. He represented the execution, suggested the scaffold and the blood, and made so demonic an effect that the bride, who was standing by him in her wedding dress, fell down in a swoon. Wolf got up and left the house."

Nobody bought his songs, and, as he was not a good teacher, he found it hard to make ends meet. For a long time he lived on \$15 a month, getting only forty cents a lesson. Underfeeding and overwork gradually undermined his health; while he was composing, all health rules were ignored. Like Schubert, he had times when he seemed to be as in a trance; but, unlike Schubert, he did not really enjoy his mental state. "I have not the courage," he once wrote, "to begin an opera because I am afraid of the many requisite ideas. Ideas, dear friend, are terrible. I feel it. My checks burn from excitement like molten iron, and this state

of inspiration is to me a delectable torture, not true happiness.

His insane overestimate of his compositions also indicated a lack of mental balance. Concerning one of his songs, he wrote to a friend: "Nothing like it has ever been known. God help those who are going to hear it." Three weeks later he wrote that *Erstes Liebeslied eines Mädchen* was the best thing he had done—a song which would "rend the nervous system of a marble block." The next day he took it all back, for his latest song, *Fuensee*, is "a million times better. When you have heard that, you can have only one wish: to die."

One day he called on his friend Haberland, whom he startled by the wildness of his look. He sat down at the piano and began to play pieces from the score of his unfinished opera *Manfred*. His tears fell upon the piano, and he wiped them from the keys with his sleeve, like a child.

That was shortly before the actual outbreak of insanity. It began with delusions. He called on his friends and told them that he had been appointed director of the opera in Vienna; that he was going to dismiss Mahler, Wittekamp, and so on. At other times he believed he was Jupiter, able to control the weather. He tried to commit suicide by jumping into a lake. In calm, lucid moments he played four-hand arrangements of Bruckner and other modern music with one of the officials of the asylum to which he had been taken.

All hope for him was abandoned in 1900. Gradually he lost control of his muscles, lay in bed all the time, vegetating, but suffering. Fortunately, an attack of pneumonia ended his tortures, on February 22, 1903.

Schumann's Twilight Hours

The course of true love never did run smooth, according to Shakespeare, and never did it run less smoothly than in the case of Robert Schumann.

The story of his courtship is the most romantic of all love stories, and yet it is hardly too much to say that had he never seen Clara Wieck he probably would not have become insane.

She suited him better than any of the other girls he admired—he was always falling in love with none of those girls, it is safe to say, had such a cruel, inexorable father as Clara had.

About a year after Robert Schumann had begun to pay serious attention to Clara, her father had a stormy interview with her in which he threatened to shoot Robert if she did not give up his letters and refuse to see him any more.

That started a fight between the father and the lovers which lasted several years. Wieck did not want his daughter to marry and become a Hausfrau. He had ambitions for her as pianist and composer. He threatened to disinherit her; he favored Schumann's rivals, and accused him of being a drunkard. With diabolical malice he sent Clara anonymous letters containing love insinuations against Robert's character, timing their arrival so that she would get them just before she gave a recital in order to upset her audience.

It must be admitted that, from the point of view of health, Robert's habits were anything but exemplary. Clara herself once wrote to ask him not to drink so much. Bavarian beer, not to remain in the tavern after hours had left, not to turn night into day and day into night. These things, no doubt, helped to undermine his constitution; but he was a robust young man and might have overcome the bad effects of such habits had not his constant worry over Clara clouded his mind.

As early as October, 1833, the horrible thought had come to him one night that he might some day lose his mind. In 1839 there were times when the state of his mind and general health frightened Clara. Wieck was inexhaustible in devising new ways of torturing her and her lover. His spite and hatred steadily aggravated the morbid sensitiveness of Robert. At last, he could not endure it any longer. He decided the matter before the court, which decided in his favor. So he married Clara (in 1840) and the happiness of at last calling her his own acted as a tonic so invigorating that within a year he composed more than a hundred songs, including the best he ever wrote.

Unfortunately, the harm done to his mind by the cruel and prolonged strain to which it had been subjected could not be undone. Four years after his marriage his excessive addiction to Clara brought him again to the verge of prostration. When melodies occurred to him he could not remember them, and the effort of composing fatigued him excessively. There were ups and downs, and the months when he was creating ideas and putting them into shape seemed as easy as rolling off a log; yet these latter works do

not, in spontaneity, equal his earlier ones. Felix Dreyer's assertion that "Schumann began as a genius and ended as a mere talent" is literally true, the unfortunate change being due to the gradual deterioration of his brain from latent disease. When I wrote my *Songs and Song Writers* I carefully examined and weighed all of the Schumann songs and was surprised to find that of the 119 songs in the third and fourth volumes of his songs, as edited by his widow and published by Breitkopf & Härtel, only one (*Er ist's*) rises above mediocrity.

In all literature there is nothing more pathetic and harrowing than the pages in Clara Schumann's diary in which she narrates incidents in the last five years of her husband's life. They are included in the second of the three volumes in which Litzmann has related the story of her life.

On February 10, 1854, Schumann was kept awake all day and night by hearing incessantly one note. "My poor Robert suffers horribly," she wrote; "all noises sound to him like music—he says it is music so delightful, with such wonderfully sounding instruments as one never hears on earth."

Another day he again heard this angelic music. Then suddenly, in the morning, it changed. The angel voices became the voices of demons singing hideous strains. They told him he was a sinner. . . . He was a sinner, as he afterwards told me, because he had jumped on him in the forms of tigers and hyenas, to seize him. Two doctors were hardly able to hold him."

The spirits of Schubert and Mendelssohn came to him on another night and gave him a theme. This he wrote down and subsequently used for a set of variations for piano. This was his last composition, and it was left unfinished. Brahms subsequently used the same theme for a set of four-hand variations, opus 23. Brahms saw a good deal of Schumann during these last sad years and he was a great comfort to the wife, who was so soon to be a widow.

In one of his fits of agony and melancholy, Schumann threw himself into the Rhine. This was on February 27, 1854. He was rescued by some boatmen and taken home. The last two years were spent in a private sanatorium. His last visit to his wife, Clara wrote: "Brahms saw him, but both he and the doctor begged me not to see him," telling her it was her duty to her children not to subject herself to such a shock. To a little later, however, she did once more see him. He took food from her hand, put his arm around her, with a great effort, and tried to say something. When he died, no one was with him.

The Tragic Case of MacDowell

The eminent novelist, Hamlin Garland, who was one of Edward MacDowell's most intimate friends, once wrote concerning him that he was "temperate in all things but work—in that he was hopelessly prodigal."

Overwork was doubtless the cause of the mental breakdown which led to the death of America's foremost composer on January 23, 1908, when he still was three years under fifty.

He was living in Boston, teaching and composing, happy as a mortal can be in the companionship of his wife and the growing appreciation of his genius, when the call came to him from New York to take the newly-founded professorship of music in Columbia University. He hesitated because of the many responsibilities involved. I did not know him at that time, but through his mother, who was secretary of the National Conservatory, where I lectured on the history of music, I urged him to accept. I have never ceased regretting this, for I subsequently realized how much greater a service he could have done to his country and the whole world, if, instead of instructing a few hundred young men in various branches of music, he had devoted all this time to composing more of his songs and instrumental works which have made him immortal.

He had been in the habit of teaching in winter and composing in summer. Now he devoted most of his courses, which he was preparing his Columbia lectures and writing, to preparing his historical works. In addition, such a man wasting his brain power, in addition, in correcting exercises and examination books! The marvel is that, with all this drudgery, he nevertheless succeeded in composing his last works during the eight years he was connected with Columbia.

When he composed those inspired works he was living on his capital—his reserve stock of brain power. He ought to have been resting. Hamlin Garland urged him to go with him to spend a whole summer roughing

it in the wild lands of the Indians; but in vain. The creative impulse was so strong to be resisted. A summer's rest might have resolved it. His brain with energy for many more years of work. But the rest being denied, he began, early in 1905, to show signs of decline. He complained to his wife and to me that he had lost his spontaneity in composing. I complained to my wife that I didn't like to talk with him any more—he seemed "so queer."

This queerness was so exaggerated during our next visit to him at Peterboro, N. H., that we wondered if he was addicted to the use of some drug. But soon the terrible truth dawned on us. He was losing his mind! All efforts to arrest the brain disease were useless, although the leading specialists were consulted. It was not actual insanity, characterized by delusions, melancholy leading to maniacal outbursts, and homicidal or suicidal attacks. These things he was spared. It was simply a gradual, premature decay of the mind. At forty-six he was like a man of ninety-six, a man in his second childhood.

The strangest thing about his case was that he preserved his keen sense of humor almost to the end. At his urgent request he had been taken once more to Peterboro; yet, when there he still begged to be taken there. When I asked Mrs. MacDowell to tell me that her husband had been worrying for days about my photograph, which hung on the wall in one of the rooms; he insisted it must be very uncomfortable for me to "stare up at that way." When I spoke to him about that, adding that he mustn't worry, because I had always been "stuck up," he laughed heartily at the pun.

Somewhat later, when he was back in New York, I found him one day at his favorite amusement, playing like a child, with twenty-dollar gold pieces. "Ah!" I exclaimed, to cheer him up, "you got those, I suppose, to bribe the critics!" And again he laughed, quite like his old self.

On the evening of his last months, to himself, his wife, his mother, and his friends, I shall not get deluded. There is sufficient agony for all of us in the thought that lack of brain hygiene deprived us of our leading musical genius at a time when his mind was fully matured, prepared to produce works perhaps even greater than those which gave him world-fame.

Advances in Methods of Piano Study

By MAURITS LEEFSON

ONE of the most significant advances made in the methods of teaching pianoforte technique has been the awakening of the competent and conscientious teacher to the fact that pupils should be dealt with individually, and not as a mass. Teachers now study the natural ability, the temperament, the inclinations and general characteristics of a pupil, and are governed a pedagogical work according to the traits which such reviews of nature, tendency and thought lead one to suspect are present.

In a word, a competent teacher no longer simply allots a cut and dried course of exercises, studies, etc. without respect to the particular requirements of the individual. For consciously or unconsciously he is able to form correct opinions of the student's mentality and disposition, and he guided in the allotment of studies and the method of imparting knowledge according to the characteristics his experience reveals in the student.

Moreover, I would call attention to another advance. I refer to the numerous new principles of teaching in vogue to-day, all of which receive due consideration by the broad minded and thinking teacher, in order that he may be in a position to select and apply that which fits certain individual requirements.

Another phase of teaching, which broadly speaking may be termed an advance, is the fact that it is now universally conceded, that no matter how good the method a teacher may adopt, if he or she has not the natural pedagogical instinct, or is not naturally gifted, success can never attend his or her efforts.

Many cases have come under my notice that support this contention. These cases wherein young teachers after time in summer have been successful in America, have gone to Europe for a few months or a year, with the idea that a brief course of study over there will act magically—turning them from out proficient and successful teachers. Never was there a greater mistake. For the fact remains that a born pedagogue, and musician, will succeed even with his own method.

The Emotional and Picturesque in Music

By the Noted American Composer

ERNEST R. KROEGER

A lecture or paper adapted for delivery in whole or in part before Musical Clubs or Musical Classes

"The Emotional and Picturesque in Music" is the subject of a lecture recital given by the writer about thirty-five times. The interest shown by audiences in many different places and the educational value in a musical way resulting from the explanations of the various selections have been the cause for this article. *Program of a similar nature can easily be constructed by musical clubs and by teachers who wish to have their pupils give recitals following consistent lines. The teacher may play the more difficult numbers if desired. Here is a sample program:*

PROGRAM.

PART I.

THE EMOTIONAL IN MUSIC.

The Religious Element—*Ave Maria*.....F. LISZT
Joyousness—*Gipsy Rondo*.....I. HAYDN
Sadness—*Adagio from Moonlight Sonata*,
L. VAN BEETHOVEN
Passionate Fervor—*Presto from Moonlight Sonata*,
L. VAN BEETHOVEN
Grief—*Funeral March*.....F. CHOPIN
Loved—*Liedstraum*, No. 3.....F. LISZT
Contrasting Emotions—*Scherzo in B flat minor*,
F. CHOPIN

PART II.

THE PICTURESQUE IN MUSIC.

Woodland Music—*Entrance from Forest Scenes*,
H. SCHUMANN
Water Music—*The Lake*.....W. S. BENNETT
Fire Music—*Magie Fire Charn from "Die Walkure"*,
R. WAGNER
Spinning Songs—*La Filleuse*.....J. RAFF
Spring Songs—*Spring Song*.....F. MENDELSSOHN
Bird Music—*The Swan*.....C. SAINT-SAËNS
Childhood Scenes—*Träumerei (Reverie)*,
R. SCHUMANN
Fairy Music—*A Fairy Tale*.....J. RAFF

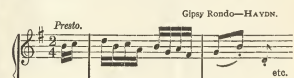
Even when the art of music was in its infancy, music was considered to be an expression of emotional feeling, often beyond the power of words to convey. It has been particularly the art of modern times, which are so full of restless intensity and imaginative tendencies. Music can heighten every emotion and convey subtle shades of feeling. From its beginning it has been especially associated with man's effort to draw close to divinity. In religious ceremonies in all lands and among all peoples music (even of the most primitive sort) has been used. To describe this side of music alone would fill a large book. At present we are mainly concerned with what has been done by comparatively modern composers. And with but few exceptions, all the great names are associated with religious composition. Some masters began writing sacred music long after they had achieved fame in writing secular music. Handel, for instance, who wrote operas up to his fifty-fifth year, and then wrote his sublime oratorios. Beethoven, with his masses and oratorios, and Liszt with both masses and oratorios, are some prominent examples. Bach reached his greatest height in his *Pastoral music* and his *B minor Mass*. Verdi and Berlioz in their *Requiem* added the resources of a great orchestra and a dramatic handling

of the text to a lament for the dead. Even Wagner in his last music drama *Parsifal* could not resist introducing the Christian spirit embodied in "redemption by love." His *Parsifal* (in the third act) is almost a visualized Christus. On a smaller scale are the Chorales of Luther and Bach, the hymns of Wesley and Dykes, the anthems of Stainer and Tours, the psalm-settings of Mendelssohn and Duck, the cantatas of Franck and

This is not only a beautiful piano number, but is also most effective. The grand bell-like tones in the climax make a most profound impression. Certain composers have their dominant characteristics, and when Haydn is referred to, at once the idea of the joyous side of life occurs to the mind. He seldom wrote in the minor keys, and even when he did they seem to be but a passing shade of seriousness between more jovial moods. The well-known *Gipsy Rondo* is a good illustration of joyous emotion.



E. R. KROEGER.



Sadness can be well exemplified by the wonderful first movement of Beethoven's *Moonlight Sonata*. Whether or not we believe any of the fanciful stories regarding its composition, yet its quiet sorrow will affect any audience. As substitutes for this number, the deeply expressive *Prelude in E minor* of Chopin, or the *Chanson Tristesse* of Tschakovsky may be recommended.

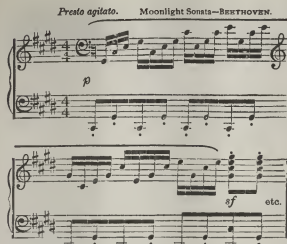


Elgar. As a usual thing, religious music is associated with words, but there are occasional pieces of instrumental music without any words, but which are indisputably religious in their character. One of the most beautiful of these is Liszt's *Tristesse* in E minor, and even in this piece the metre of the music corresponds to that of the metre of the celebrated hymn.

Passionate fervor can be illustrated by the first movement of Beethoven's *Sonata Appassionata*, the first movement of Chopin's "B flat minor Sonata" or Brahms's *Rhapsody in B minor*. The last movement of the *Moonlight Sonata* may also be played, and in this case, the first movement depicting Sadness, and the last movement *Passionate Fervor* may be played connected with the first movement. In this way the entire Sonata can be played.

A Working Plan for the Teacher

By ARTHUR JUDSON



Music is the language whereby deep grief may be best expressed. The wonderful string quartet in F minor which Mendelssohn wrote after the death of his beloved sister Fanny; the air from Bach's Passion according to Saint Matthew, *Oh! Golgotha*; the slow movement from Beethoven's F major string quartet; Mozart's *Lacrymosa* from the *Requiem*, are some prominent examples. The *Funeral March* by Chopin is chosen in the above program, and it reveals in a melody the grief of the people of a conquered nation. Tragically its rhythm moves steadily on, and the melody alternates between hopeless despair and a wild passionate outcry against the decree of Fate. The beautiful middle section may be considered as a brief remembrance of happy days, alas! forever gone.



For how much music has Love been responsible? It would be impossible to enumerate the extraordinary number of songs founded upon sentiment and composed upon romantic stories. The amount of compositions due to love almost equals the amount due to religion. The writer often plays the wonderful *Lied* of Wagner, transcribed by Liszt, as a great example of love in music. More frequently he plays Liszt's charming *Liedström*, No. 3, which is such a great favorite. Liszt wrote this both as a piano piece and as a song.



Part II of Mr. Kroeger's Lecture will be printed next month.

[In a previous article Mr. Judson pointed out briefly the teacher's necessity for a broad knowledge of his work and the essential fundamentals in the teacher's equipment. He indicated that the teacher should not merely be producing the individual through eclectic mental and intellectual activities, showing that the student is the recipient of a technical and musical doctrine but rather the attraction of personalities; that is the student is the recipient of a student individuality, without mental or intellectual experience in real life, with a mature, broadly equipped teacher.]

The fundamental principle of teaching is that the teacher should know exactly what he wants to do and to do it with the least expenditure of effort and in the shortest possible space of time. In the statement just made one finds the whole problem of teaching and especially music teaching. In fact, it is exactly true that for one adequately to explain it would mean volumes and great research. All that one can do is to point out those few true paths which, if followed, must lead to the goal of success. Therefore, it is useless to multiply details; it is only possible to touch upon salient features.

By far the most important thing is to know what to do. When the new music student comes for his first lesson he is presently disconcerted by the difficult problem. One does not know his general education, his average mental associations and, in addition, his musical equipment and mentality are totally unexplored. It may be possible exactly to diagnose the musical needs of a pupil at the first lesson but I have never seen it done. In fact, it is hard to think of the awkward first lesson yielding much more than a mere acquaintance.

The first lesson is only of value in so far as it enables the teacher to inspire confidence on the part of the pupil and to estimate the capacity and characteristics of the student. The first lesson assignments are of little importance. The first technical steps are nearly alike in ordinary cases that the teacher can afford practically to ignore the musical side of the lessons for the first few weeks. The development of musicianship, that is musical knowledge and the sense of the relationship between master and pupil and a beginning along correct technical lines. As the lessons proceed during the first month it will be found that the technical diagnosis of the first lesson becomes materially modified. It is found that the physical characteristics of the pupil allow him to do certain technical things with great ease and likewise prevent him from acquiring other technical forms as easily as might be expected. In many cases the vagaries of previous teachers and their methods have produced a one-sided development which does not become apparent at the first playing. Also certain mental attitudes toward music in general, and the instrument in particular, will be discovered, all of which will greatly modify the course of instruction. A wrong diagnosis may not produce serious results during the first two or three months, but as the lessons go on such a diagnosis produces and fastens on the pupil serious faults that it sometimes takes years to eradicate and, indeed, are sometimes ineradicable. My conclusion, therefore, is that the technical and musical diagnosis of the new pupil should be gone about slowly and surely and should wait also on the correct estimate of the pupil's understanding and personality.

There is no sure rule for the gaining of the pupil's confidence and through that the right attitude. In fact, certain pupils never approach to a confidential relationship with their teachers. There are certain personalities and natures among both teachers and

pupils which can never get closer than they do at their first meeting and in some cases this develops into a life-long antagonism. A case of natural antagonism is how to do it with the least expenditure of effort and in the shortest possible space of time. In the statement just made one finds the whole problem of teaching and especially music teaching. In fact, it is exactly true that for one adequately to explain it would mean volumes and great research. All that one can do is to point out those few true paths which, if followed, must lead to the goal of success. Therefore, it is useless to multiply details; it is only possible to touch upon salient features.

After these fundamental relationships have been firmly established then the teacher should outline the work which he expects the student to do. This should be done for a two-fold reason: to enable the teacher to check up the work being done in a systematic way and to inspire the student by setting up a goal to be reached. The pupil who is working in the dark speedily becomes disheartened. In this connection the use of the student recital and the teacher recital are apparent. The first is a mile-stone in the progress of the pupil, an actual attainment, and the second a corrective force in that it enables the younger mind to check up its accomplishments and ideas with that of a more mature performer and thinker. To "prop up" the student upon the way of recitals I would add the wholesome restraint of tradition through performance.

It should never be forgotten that music is for performance and not for the studio. Unless the laboratory work of the student and the actual achievement of the recital or semi-public performance the instruction has been worth pausing. While the study of any serious subject with industry trains the brain, and in the case of music, the muscles, such a training as the final result is worth little. The value of a musical education lies in the expression of musical thought audibly, to one or more listeners and any system of musical education which fails to take into account this demand for audible expression in others is a failure.

A general working plan for the music teacher who would produce the best results in the least time would, therefore, call for these methods of instruction: a careful diagnosis of the technical and musical needs of the student during several lessons, not one; a systematic effort to eliminate fear and establish confidence between pupil and teacher; a study of the technical and musical needs of the pupil based on previous instruction, if any; the systematizing of the plan of study; the presenting to the student of a goal toward which to work; the incentive of recitals, or exposures of the results attained; the holding before the student the advanced ideals as shown in the playing of the teacher or more mature artists; and the necessity of conceiving a composition from the standpoint of the audience, that is, the expression of a musical listener.

Myerbeer's Italian operas were successful despite the Kitchen Epigram of Rossini, who declared "Myerbeer likes sauer kraut better than he does macaroni." Myerbeer, however, wrote much more successfully for the spectator needs of the Italian stage than in any other form. He has had many detractors who have fastened upon some one of his shortcomings at the same time closing their eyes to his really notable achievements. Serious critics find much to praise in Myerbeer's orchestral treatment. Even as severe a judge as Elkaner Prout praises Myerbeer's "splendid use of the orchestra."

Myerbeer's Period

"A Jew banker to whom it occurred to compose operas," that was the ammunition which Richard Wagner (exasperated at the time by his own failure to arouse great interest), used to down the applause which his friend Myerbeer was receiving. We have already noted in the Mendelssohn biography in this series how severe were the strictures placed upon all Jews in the day of Mendelssohn's illustrious grandfather. Myerbeer fortunately was born at a little later date, although he came into the world eighteen years before Felix Mendelssohn. Paradoxically, however greatly we may respect the genius of Wagner no one can fail to deplore that unfortunate weakness which led him to return the kindness of Myerbeer by an attack that was unfair, unkind and uncalculated for the time. There is so much that can be said in favor of Myerbeer in his defense that Wagner's stand has a splenic complexion. In the first place, despite the fact that Myerbeer had very wealthy parents he lived for the better part of his life almost wholly without ostentation, insisting upon supporting himself from the profits from his own compositions. Again, Myerbeer was in many ways very modest about his works, continually rewriting and rearranging them with a view to improving them—a singular contrast to the highly gifted but bombastic personality of Wagner. However inferior his talent may have been to that of Wagner—never mild may have been his traits of character which commend him to us in so many ways that even in this day of his partial eclipse we find much to admire. Myerbeer remained a Jew in fact to the end. He was buried in the Jewish cemetery in Berlin, and all his life was duly proud of his race. At the same time he was a student with Carl Maria von Weber under the tutelage of Franz Seraph Lauska, a pupil of Clementi. Later Clementi himself heard the boy play and offered to give him lessons. His talent was so great that all who heard him felt that he would become one of the greatest of all piano virtuosos. He was able to play the Mozart D minor concert in public when he was only seven years. Indeed Moscheles, who was only three years younger than Myerbeer and was therefore a contemporary, went so far as to say that if Myerbeer had chosen to follow the career of the virtuoso pianist he would have had few equals. But from early childhood Myerbeer aspired to be a composer. Accordingly Zelter (later the teacher of Mendelssohn) and Bernhard Anschütz were selected as the boy's instructors in harmony, theory, counterpoint and composition. Weber had been a pupil of George Joseph Vogler, known as Abbé Vogler (German, Abbé Vogler), and when the young Myerbeer became sufficiently advanced Weber passed him on to the singular figure about whom so much has been written.

Myerbeer and Vogler

Abbé Vogler (born at Würzburg, 1749) was dubbed a charlatan by Mozart. He had a distaste for everything favoring of slow, laborious study and when he came to teach himself he boasted that he could penetrate faster by quicker by his methods than by any other. His pupils were obliged to do an enormous amount of work but at best the quality of the work was not so carefully considered as the quantity. Thus, Myerbeer, always a very hard worker, was not led to regard his tasks as profoundly as he might have done had he studied under a more painstaking and thorough master. Vogler was proud of the fact that he had been ordained a priest at Rome (1773). He was indeed a devoted Catholic and had been made Apostolic Prototony and Chamberlain to the Pope. At Darmstadt the corpulent little priest had many loyal pupils of whom Weber, Ginzachner and Myerbeer were the most celebrated. Records of the materials he used do not seem to point to any lack of

thoroughness. The pupils were expected to analyze a masterpiece of some famous composer every day, likewise to compose a fugue or a cantata daily. Myerbeer at any rate was a most industrious student, often remaining in his room for days while engaged in completing some work in which he was interested.

First Notable Works

Myerbeer was little over the twenties when he commenced to produce works that called for more than passing attention. Among these was an oratorio *God and Nature*, a four part setting of Klopstock's *Sacred Songs*, and a Biblical opera, *Jephtha's Vow*. The last named was produced in Munich in 1813 but was dashed dry and academic. Another opera, *Almeida*, or the two *Calipha*, produced in Stuttgart in the same year fared better.

Next we find Myerbeer in Vienna where he decided to become a virtuoso pianist. Fate took him on the night of his arrival to a concert given by Hummel. Myerbeer was so much impressed by Hummel's finished work that he decided to spend many months in improving his own technique. In the meantime his opera, *The Two Calipha* was given in Vienna and proved a failure. At the insistence of Salieri he went to Italy to acquire further experience. There he heard Rossini's *Tamara* and was so affected by it that he resolved to attempt similar works himself.

Myerbeer in Italy

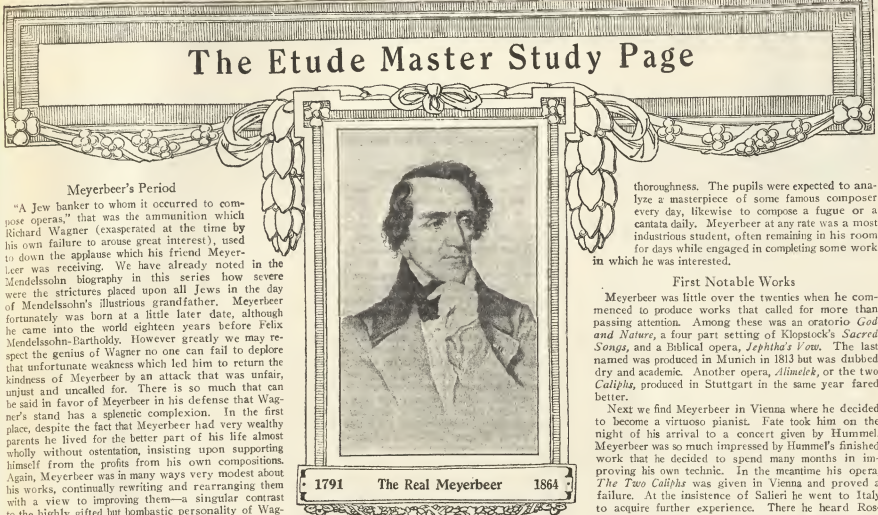
Myerbeer found Italy most congenial and the people divided their affection for Rossini with the new composer. The result was several operas in the Italian style none of which is generally identified with the work of the later Myerbeer by which he is best widely known. Among the Italian operas were *Romilda e Costanza* (Padua, 1818), *Semiramide riconosciuta* (Turin, 1819), *Edwardo e Cristina* and *Emma di Resburgo* (Venice, 1820), *Margherita d'Anjou* (Milan, 1820), *L'Enle de Graciosa* (1822).

Myerbeer, however, tired of life in Italy and longed for a more strenuous existence. The production of his opera *Das Brandenburger Thor* in Berlin (1823) led his German critics and friends (among them von Weber) to note that he was gradually pandering more and more to popular applause. Myerbeer was wise and resolved to reform his work. While in Germany he wrote *Crociato*, which was produced in Venice in 1824 with huge success. The opera became a popular favorite at the time and when it was given in Paris Myerbeer attended the first performance (1826). *Crociato* served to reveal larger possibilities to Myerbeer and from 1824 to 1831 he produced no works of note but spent a great deal of time in reflection—re-making himself as it were. Paris was again the great European art centre and Myerbeer made it his home. There he made the friendship of Scriba, the noted dramatic writer and librettist, who did much to assist him in the production of the works by which Myerbeer is best known. Indeed Myerbeer with his chameleon-like nature and talents soon became a Parisian in the Parisians, as he had previously been Italianized.

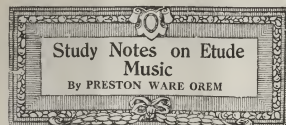
The Influence of Italy on Myerbeer

The extraordinary effect of his visit to Italy remained a life-long influence upon Myerbeer. Forty years afterwards he wrote to a friend in explanation of his earlier Italian operas:

"All Italy was then revelling in a sweet delirium of rapture. It seemed as if the whole nation had at last found its Lost Paradise, and nothing further was needed for its happiness than Rossini's music. I was involuntarily drawn into the delicious maze of Rossini and bewitched in a magic garden from which I could not and would not escape. All my feelings became Italian; all my thoughts became Italian. After I had lived a year there it seemed to me that I was an Italian born. I was completely acclimated to the splendid glory



"If I should stop work I should rob myself of my greatest enjoyment."



ERL KING—SCHUBERT-LISZT.

Of all the transcriptions by Liszt, of Schubert's songs, the *Erl King* is the most pretentious. The dramatic construction of this famous art-song is such that it lends itself very favorably to instrumental transcription. In the original of this particular song, the piano accompaniment plays a very important part and this is considerably enhanced in the version by Liszt.

The chief difficulty in this number lies in the fact that it requires considerable strength on the part of the performer and calls for hands of rather extended span. Throughout all the chord and octave work the melody must stand out with large, sustained tones. The accompaniment seems to suggest, in many passages, the galloping of a horse; in others the sighing of the wind through the trees, etc. and it is altered to suit successively the voice of the Father, the Child and of the *Erl King*. Pieces of this type may be studied for months and they continue to disclose new beauties and added possibilities in the line of emotional effects. Grade 9.

ROMANCE—SCHUMANN-HARTMAN.

This is a new addition to Dr. Hans Hartman's series of transcriptions and rearrangements from the great masters. In the original this *Romance* of Schumann is in the key of F-sharp and it is rather difficult of execution, especially for small hands. The melody, however, is so beautiful that it is well worth the effort to so arrange as to bring the composition within the range of players of average attainments. A familiarity with the piece in this version will be an aid to the player later on when the original version is taken up. The general effect is that of a duet for voices and the chief aim of the player is to bring out these voices clearly and smoothly throughout the entire piece. Grade 4.

POLISH DANCE—G. EGGEING.

This is an imposing composition, based on a somewhat familiar rhythm, but nevertheless displaying considerable originality in melody and harmony. Mr. Eggeing is one of the best of contemporary writers of educational piano music. This *Polish Dance* is an excellent specimen of his work; it employs a variety of chord and octave technique, requiring the use of both the arm and wrist touches. It should be played with large, full tone and rather exaggerated accentuation. Grade 4.

REALM OF DREAMS—A. J. BOEX.

This melodious drawing room piece is one of the last compositions of Andrew J. Boex, a well known American writer, recently deceased. Mr. Boex wrote in all forms but was particularly successful with his church music and with piano pieces of lighter character. *Realm of Dreams* is such a piece, and while it is not difficult it will require a finished style of execution and the employment of the singing style of delivery throughout. Grade 4.

BALLET OF SIRENS—C. KOELLING.

This is one of the last compositions of the veteran composer Carl Koelling. Although Mr. Koelling lived to an advanced age, he never lost his gifts of melodic inspiration and his work displayed almost youthful vigor and cheerfulness. *Ballet of Sirens* is a very pleasing, characteristic piece. The first theme is so harmonized that the melody appears to be in an alto voice. The middle section should be played in a rather tempestuous manner, quieting down as it returns toward the opening theme. Grade 4.

DREAMLAND VOICES—W. ROLFE.

A very graceful drawing room piece, employing a somewhat conventional figure in the accompaniment but with a pleasing variety in melodic content. When a 6/8 rhythm is employed in pieces of dreamy or contemplative type, care must be taken not to render it in a jerky manner, but rather smoothly and flowingly. Grade 3½.

CANTERBURY BELLS—M. LOEB-EVANS.

A graceful drawing room piece of intermediate grade, introducing a variety of brilliant and popular effects. Pieces of this type afford good practice in grace notes, in lightness of touch and in evenness of execution so that they are really worth while studying, aside from their value in recital work and in home playing. Grade 3½.

IN THE PAVILION—C. W. CADMAN.

Mr. Charles Wakefield Cadman is a young American composer whose works have become very popular in recent years. Although he is best known by his songs, he has written many acceptable piano pieces. *In the Pavilion* is an effective composition of intermediate grade in the modern *gavotte* or *schottische* rhythm. It is not at all conventional, having some really original touches. It should be played in a graceful, rather buoyant manner. Grade 3.

VILLAGE FIDDLER—H. WILDERMERE.

A bright, characteristic piece well suited to the approaching summer season. Unlike many pieces of this character the *Village Fiddler* contains considerable of harmonic interest with rather more variety of treatment than one usually meets in pieces of this type. It should be taken at a rather rapid pace with crisp accentuation. Grade 3.

VILLAGE GIRLS—J. T. WOLCOTT.

A novel waltz movement in which the principal theme, first given out by the left hand, appears again in the right hand in the form of a variation as the second theme. This waltz will afford good finger practice. It is not intended for dancing but will prove useful for recital or recreation purposes. Grade 3.

TWILIGHT ON THE MOUNTAINS—L. RENK.

Twilight on the Mountains is a drawing room piece of the easiest grade, in fact it is almost as easy as it is possible to make a piece in this particular style. It will prove useful for teaching purposes as a study in tone production and in the singing style. Grade 3.

MARCH OF THE MIDGETS—D. ROWE.

This is a very interesting number for the left hand alone. The remarks which have been made previously as to pieces for the left hand will apply equally to this composition. The melody tones, taken largely by the thumb, must be brought out strongly while the accent thumb is subordinated. The pedal should be used just exactly as marked, both to sustain the harmonies and to assist in binding together the melody tones. Grade 3.

FROM HUNGARY—C. W. KERN.

A lively characteristic piece in the true Hungarian style. In the second theme of this number a genuine Hungarian melody is quoted. This melody, by the way, has been used by Brahms as the second theme to one of his Hungarian dances and it has also been employed by other composers. Grade 2½.

DECORATION DAY—G. L. SPAULDING.

A very appropriate little teaching piece for the May number of *THE ETUDE*. Its chief advantage lies in the fact that it introduces a number of popular melodies, sacred and secular, such as one is accustomed to hear on Decoration Day and at various memorial exercises. Grade 2.

PRELUDE MILITAIRE (PIANO OR ORGAN)—G. N. ROCKWELL.

Mr. Rockwell's *Prelude Militaire* will prove equally effective on either the piano or the organ. It is in the style of a *prelude*, beginning exceedingly pianissimo and then increasing to a climax and finally decreasing and dying away in the distance, as it were. When played on the piano this *crescendo* and *decrescendo* effect will be managed by a gradual increase in heaviness and force of touch. When played on the organ the same effect will be managed in a purely mechanical manner by the addition and the taking away of stop after stop. In either case a slightly staccato touch should be used throughout in order to give the necessary effect of military precision. Grade 3.

CYNTHIA (VIOLIN AND PIANO)—H. TOLHURST.

Mr. Tolhurst is a well-known English violinist and teacher whose compositions have found favor among recital readers in the past. *Cynthia* is one of his most recent works. This is in the style of a modern *gavotte*. It is very similar in rhythm to the well-known *Gavotte*

from *Mignon* but quite different in musical content. Violinists will enjoy this number and it will make a real useful study piece.

LARGHETTO FROM SYMPHONY IN D (PIANO OR ORGAN)—L. VAN BEETHOVEN.

One of the most beautiful and expressive of Beethoven's slow movements. Although written for orchestra originally, it sounds when played on the organ, although it might actually have been written for that instrument. One of the chief characteristics of Beethoven is found in the fact that he wrote pure music, music that sounds almost equally well no matter what instrument or instruments it may be arranged. The *Larghetto* will make a very effective soft voluntary.

THE FOUR HAND NUMBERS.

The *Romance* from Mozart's *D-minor Concerto* is one of his most beautiful slow movements. This number is frequently played separately as a solo but it is even more effective in the four hand arrangement, since one can give a suggestion of the orchestral accompaniment.

Hans Engelmann's *Taps* was one of his last compositions. It is about as good a march of its type as one could find and it will be found especially pleasing and inspiring in the four hand arrangement.

THE VOCAL NUMBERS.

Mr. Wakefield-Smith's *Lily and the Bluebell* is a taking, characteristic song which should go as an encore number or as one of a group of recital songs. It should be sung in characteristic style and with discoloratory emphasis.

Mr. O'Hara's *Some Day When You Are Mine* approaches the popular style somewhat, but it is nevertheless a very artistic song. The refrain is one of the sort that will linger in the ear long after one has heard it.

MUSICAL RECITATION.

This introduces a novelty in our music pages. C. S. Briggs is a composer who is well known among singers for her many successful sacred and secular songs. Her setting of *Mary Call the Little Home* is an exceedingly sympathetic one. This should be sung but should be recited with elocutionary effect while the piano furnished sound and sympathetic musical background. The reciter or reader should not feel hampered by the accompaniment in the slightest; he should go on just as though there were no accompaniment; while the player, using the words as a guide, follows the reciter as closely as possible, adapting the tone and rhythm of the music to the recitation. If this is well managed the effect will be highly satisfactory.

Disciplining Contrary Pupils

By CHARLES H. DEMOREST

ASSUMING that the so-called contrary pupil is not the absolutely perverse type, let us define such as one who apparently opposes all or nearly all of the teacher's advice and suggestions, while in heart he is unconsciously accepting them. His apparent opposition seems to be a peculiar mental quality caused by a desire for particular attention from the teacher, or a sort of unconscious temptation to irritate.

The manner of dealing with this sort of a "problem" is not difficult. First and foremost, let the teacher show absolutely no irritation, no matter what the temptation may be. Then when suggestions are given or rules stated, if objections are made by the pupil, ignore them absolutely, but in such a way that the pupil cannot secretly exult over any seeming aggravation.

The desire is a pupil to command more attention or be more noticed by a teacher than he is given him seems to be a frequent fault. Never for one moment let a pupil think that you are not interested heart and soul in every detail of his progress; but he must know that "honor is given where honor is due" and that in just so far as he is diligent and attentive, he will command the sympathetic interest of the teacher. It is his work and not his attitude that commands whole-hearted sympathy. In fact, if the teacher so directs his own mental attitude that he thoroughly sympathizes with the pupil's great need, he will soon see his efforts meet with success, not only in his pupil's progress, but in a length a thorough sympathetic mutual understanding reached that will eventually lead to the highest results of endeavor.

BALLET OF SIRENS

CARL KOELLING

Poco moderato M.M. ♩=84

REALM OF DREAMS

Lento con espressione M.M. ♩ = 63

REVERIE

ANDREW J. BOEK

mp, *p*, *mf*, *mp*, *piu lento*, *mf poco agitato*, *il canto marcato*, *mp*, *mf*, *cresc. molto*, *poco rit.*, *al tempo*, *last time to Coda*, *mf*, *calmato*, **CODA**

molto espressivo, *con moto*, *ff*, *molto dim.*, *D.C.*

MARCH OF THE MIDGETS

FOR THE LEFT HAND ALONE

DANIEL ROWE

Marziale M.M. ♩ = 108, *mf*, *last time to Coda*, **CODA**, *cresc.*, *ff*, *D.C.*

THE ETUDE

VILLAGE GIRLS

VALSE

Tempo Valse

J. TRUMAN WOLCOTT

mf

f

rit

p

cresc.

p

mf

poco rit

a tempo

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THE ETUDE

p

mf

f

Fine

D.S.

FROM HUNGARY

Lento M. M. $\text{♩} = 92$

CARL WILHELM KERN, Op. 310, No. 7

p

mf

dim.

rit. molto

subito

f

Lento

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THE ETUDE

IN THE PAVILLION

INTERMEZZO

CHARLES WAKEFIELD CADMAN

Moderato grazioso M. M. ♩ = 86

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*From here go back to the beginning, and play to A; then go B.

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THE ETUDE

ROMANCE

R. SCHUMANN, Op. 28, No. 2

Arr. by Hans Harthan

Einfach (Semplice) M. M. ♩ = 100

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THE ETUDE

TAPS!
MILITARY MARCH
SECONDO 5

H. ENGELMANN
Tempo di Marcia
M. M. $\text{♩} = 120$

Maestoso

SECONDO

M.M. ♩ = 120

f Bugle Call

mf

sff

f

marcato

sff

TRIO

sff Fine

ff Drums

mf

sff

D.C.

THE ETUDE

TAPS!
MILITARY MARCH
PRIMO

H. ENGELMANN
Tempo di Marcia
M.M. $\text{♩} = 120$

Maestoso

PRIMO

Bugle Call

M.M. = 120

Tempo di Marcia

f

mf

solo

sf

mf

TRIO

sf Fmo

D.C.

Fragment from Concerto in D Minor

ROMANZA

W. A. MOZART

Andante M.M. ♩ = 84

SECONDO

p dolce

f

p

cresc.

pp

Fragment from Concerto in D Minor

ROMANZA

W. A. MOZART

Andante M.M. ♩ = 84

PRIMO

p dolce

f

p

cresc.

pp

espress.

VILLAGE FIDDLER

RUSTIC DANCE

HENRY WILDERMERE

Allegro M. M. ♩ = 108

non troppo

poco animato

L'istesso tempo

piu mosso

leggero

sempre staccato

L'istesso tempo

Piu Allegro

ff

CODA

TWILIGHT ON THE RIVER

BARCAROLLE

LUDWIG RENC

Dreamily M. M. ♩ = 72

p

mf

dim.

last time to Coda

CODA

Piu moto

dim. in uen-do

mf calmato

cresc.

dim.

accol

e

cres

cen-do

con passione

rit.

THE ETUDE

THE ERL-KING

ERLKÖNIG

Song by FRANZ SCHUBERT

Concert-transcription by
FRANZ LISZTEdited and fingered by
MAURITS LEEFSON

Ossia: *Presto agitato*
f *Dramatico*

Who rides there so late though night is
wild? *pp* *p sempre* lov- ing fa- ther with his young
child; He clasped his boy close with his fond arm. And clas-
poco rfz *poco f*

clos- er to keep him warm. *molto energico* *+*

† Ossia, as before.
* The small notes may be omitted.

THE ETUDE

(The father:) Dear son, what makes thy sweet face grow so white? (The child:) "See
sotto voce ma marcato
fa- ther 'tis the Erl- king in sight! The
pre. marcato il canto
adioso Erl king yon- der with crown and shoud!" (The father:) "Dear
pp tran
son it is some mis- ty cloud." (The Erl king:) "Thou
quillo
dear- est boy wilt come with me? And man- y
ppp misterioso *espress.*
legg. games I'll play with thee; Where var- ied blos- soms grow
in the wold, And my mot- er hath many a robe of gold." (The child:) "Dear
f

† Ossia as before.

fa - ther, my fa - ther, say didst thou not hear the Erl king whis-per

mante

rfz

in mine ear?"

dim.

(The father:) "Be tran- quill, be tran- quill my child,

tranquillo

Many with-ered leaves the wind blow-eth wild."

(The Erl king:) Wilt come proud boy, wilt thou

pp poco più animato legg. amorosamente

come with me? Where my beau- teous daugh-ter doth wait for thee, With my daugh-ter thou'lt join in the dance ev'ry night, shall

lull thee with sweet songs to give thee de-light, and lull thee with sweet songs to give thee de-light (The child:) "Dear

f precipitato

fa - ther, my fa - ther, And can'st thou not trace The Erl king's daugh-ter

rfz molto

in yon dark place?"

(The father:) "Dear son,

dim.

dear son, the form you there

see In on-ly the hol-low gray wil-low tree."

cresc. ff

(The Erl king:) I love thee well, with me thou shalt ride in my course, and if thou'st un-

molto appassionato riten. cresc. subito

wil-ling I seize thee by force! (The child:) "O fa - ther, my fa - ther, This

ff precipitato

child elos-er clasp The Erl king hath seized me with i-cy

il più presto possibile graspi

The fa - ther shudder'd His pace grew more wild, He

f sempre tumultuoso

held to his bos-om his poor moan-ing child, He

reached that house with fear and dread, But in his arms lol his child lay dead!

f poco rit. R. rit. Andante

+ Ossia as before. ++

THE ETUDE

POLISH DANCE
POLNISCHER TANZ

GEORG EGGELE, Op. 184

Energico M.M. ♩ = 126

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THE ETUDE

DREAMLAND VOICES

WALTER ROLFE

Andantino M.M. ♩ = 54

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THE ETUDE CANTERBURY BELLS

MATILEE LOEB EVANS

Allegretto M.M. = 60

p dolce grazioso

con anima

p dolce grazioso

Ped. simile

THE ETUDE

TRIO

Animato M.M. = 69

marcato il canto

LARGHETTO

from SYMPHONY in D

L. van BEETHOVEN

M.M. = 72

Soft 8' (string tone)

Sw. coup.

Manual

Bourdon, coup. to Sw.

Pedal

Sw. increase.

Sw.

Gt.

Gt. to ped.

THE ETUDE

DECORATION DAY

GEO. L. SPAULDING

Poco Andante M.M. ♩ = 138

mf

"NEARER MY GOD TO THEE"

mp

"TENTING ON THE OLD CAMP GROUND"

"EVEN BRAVEST HEART MAY SWELL"

"AULD LANG SYNE"

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CYNTHIA

HENRY TOLHURST

Allegretto M.M. ♩ = 72

VIOLIN

PIANO

mf

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THE ETUDE

mf

poco cresc.

mf

mf

poco rall.

mf

poco rall.

atempo

mf

atempo

Fine

mf

mf

poco cresc.

poco cresc.

poco cresc.

mf

poco rall.

D.S.

poco rall.

D.S.

poco rall.

SOME DAY WHEN YOU ARE MINE

FRED. G. ROVER

GEOFFREY O'HARA

Moderato

1. With
2. With

you are mine to guide thro' life, I'll brave - ly meet each fear; To strive for you, will make that strife a
look for worlds as yet un - seen when we have left this clay; We'll soar thro' clouds and star-light's gleam is

joy, if you are near. The hours that run shall be as gold, and years like un - to days. Our
search of end - less day. The glo - ries of that mys - tic land shall greet our hun - ger'd sight, And

dim. with fervor
wealth of love will be un - told when to those heights we rise: The sun will shine to give us warmth and
mu - sic from a spir - it band will cheer us in our flight. We'll breathe the scent of flow'rs so rich, so

cheer, rare, I'll sing to you and hold you as most dear, there, Yes, Yes,
No Grief, no care, can come to harm us

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all of this and more will be till death shall make us part, Per - haps all thro' E - ter - ni - ty, You still will share my heart. Some
all of this and more will be when God hath made us one, When all your love shall be for me, And life's long day be done.

REFRAIN. Brightly, but with earnestness.
day, someday when you're mine, Our love will live till end - less time, Thro'

smiles and tears, thro' hopes and fears, Some day when you are mine.

acc. a tempo a tempo D. C.

THE LILY AND THE BLUE BELL

Andante moderato

H. WAKEFIELD SMITH

Down in a vale heath the slope of a mountain, Drink - ing the dew as it

fell, Kissed by the sun - light and fan - ned by the breezes, Bloss - om'd a lit - tle blue bell, Out in the brook grew a

whiterob'd pond lil - y, - State - ly but lone - ly was he, Ah! how he long'd for the sweet lit - tle blue bell, Think - ing of him too was she.

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THE ETUDE

con espressione

"How can I whisper my love," said the lil-y.

con espressione

f *mp* *rit.* *con espressione*

cresc. *rit.* *ff.*

"We are so far a-part," "He is so hand-some and proud," sigh'd the blue-bell, "Yet he has all my heart."

plaintively *accel.*

Someday per-haps he may ask me to mar-ry, Ere the cold win-ter wind blows,—"Oh! for a mes-sen-ger swift!" cried the lil-y.

rit. tenderly *a tempo* *cresc.*

"May-be she loves me, who knows?" Oneday a youth and his sweet-heart were roam-ing. Down thro' the val-ley they pass'd,

rit. *a tempo* *cresc.*

tenderly *rit.*

Gath-er'd the lil-y and dear lit-tle blue-bell. They were to-gether, at last, "I love you so," said the dy-ing pond lil-y.

cresc. *molto espressivo* *pp. rit.*

Clos-er she crept to his side,— Touch'd his pale cheek with her own soft and ten-der. Kiss'd him and with-er'd and died—

cresc. *molto espressivo* *pp. rit.*

Why Rubinstein Failed as a Composer

It was Rubinstein's greatest ambition to be remembered not as a great pianist, but as a great composer; and he worked with feverish haste to pour out, in compositions of all forms, ideas that he certainly possessed in abundance; but with a lack of skill in utilizing them, a lack of self-criticism, a lack of patience to consider and ponder, and file and finish. The Horatian maxim was not for him. The saying is attributed to him that after he had reached the double bar at the end of a composition he would rather go on to another one than to go back over the one just finished to see if he could improve it. It is a result of this prodigious squandering of ideas that so little of Rubinstein's music has kept the concert stage or in the theatre.

So he had the bitter disappointment during his life of seeing many of his new works fall into speedy neglect, one after another, as he launched them, with all the dazzling prestige of his name; all but the "Ocean" symphony. That he saw flourish in repeated performances, and so he attached himself to it with intense eagerness. The "Ocean" symphony succeeded; hence, if he could not get the public to listen to his other works, he would fasten new ideas to the "Ocean" symphony and force them to success in that way. He composed two new movements for it, adding to the orthodox four an adagio, intended to take the second place, and connected thematically with the first movement, and a scherzo, intended to come before the last movement, fifth in order.

This is the "second version" of the "Ocean" symphony. But once again did the composer, brooding over his one successful offspring, return to its enlargement. As late as 1882, twenty-four years after its first production, he made the "third version," adding another new movement, the seventh. It is called "The Storm." Perhaps Rubinstein is entitled to more praise for restraining himself twenty years from putting a "storm" into an "Ocean" symphony than he is for imagining that a symphony in seven movements is a possible thing or that three additional movements could add 75 per cent. to its value. At all events, the spectacle of a great artist using his life to keep his talent as a composer thus above water has something of the pathetic in it.

There was an odd and somewhat stale

Some Good Goldmark Stories

The recently deceased Nestor of modern composers, Carl Goldmark, contributed much as a music critic to the success of Richard Wagner in Vienna. Indeed he did much to establish a Wagner cult and among his adherents were no less than Peter Cornelius, Karl Tausig, Heinrich Porges and others. Goldmark, however, only saw Wagner once. Once, when Goldmark was going along the Ring Street, he saw two men approaching him, one of whom was behaving like a drunken man. That was Wagner who was representing to his friends how the chorus in the second act of Lohengrin had behaved at the performance at the Hofburg Theatre. Wagner's friend, friend Goldmark and introduced him to the famous composer. Together they went to the residence of the master who complained bitterly of the fate of operatic directors and composers in money mat-

ters. Goldmark, somewhat surprised and disturbed, remarked:

"But Master, do you not find a satisfaction, a consolation, a compensation in the consciousness of your immortality?"

Thereupon Wagner became enraged and screamed, "Don't bring that up to me. Men told Cherubini that he too was immortal, when he was upon his death bed and longing to die. Then Cherubini cried out 'Immortality! I don't play any bad jokes on me.'"

Mozart and Beethoven

Goldmark delivered himself of two excellent aphorisms upon the relative importance of Beethoven and Mozart. "Mozart's music is the deepest expression of the noblest in mankind; Beethoven's music is the deepest expression of the divine in man."

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Does Your Musical Work Need Housecleaning?

By MRS. J. IRVING WOOD

In these days of the vacuum cleaner and ready made housekeeping with hot water supplied, perhaps the old New England spirit which did battle with germs and general disorder at stated periods is a thing of the past. But the general cleanup of our musical store-houses would certainly be a boon to ourselves as well as the patient public. To this end let me commend to you a most useful and important implement.

One of the vital differences between the music of a virtuoso and that of an amateur is the absolute cleanliness and certainty of the artist's execution. This is based on *accent*. That of construction and phrasing and again the artistic accent of interpretation. The artist is not upon a certain note at a given instant. Such is the demand of the brain that created. He is there just at the given moment and announces the fact. The ear is satisfied. All is well.

When we analyze our own execution in piano playing, let us say, and self-analysis is as the tempering of steel, bringing strength, we will find the difficult passages over which our fingers have either stumbled or rubbed along with a bravado attempt to conceal. Smooth is out; polish is out; the roughness disappears under this weapon of accent. A phrase involved is a thought of the composer lost; his intention is perceived and the general effect of the composition is spoiled. I know a charming waltz of Chopin's in which there is a wonderful melody in double time waiting for the accompaniment to ripple waltz time. How many, many times I have heard it played with this melody, involved or wholly lost for lack of proper accent. This is only one example.

Of course, I speak not to the artist. Look well to the accent of your pupils' playing. Explain to them that it is a thought most necessary to a musician even than long hair. If a scale passage is lagging, perhaps the proper accent, attack it might call it, will carry half the way, even all the way. An athlete runs before he takes his flying leap. Thus it is that proper accent carries one to the other side of difficulty. Many of our great composers, especially the modern writers, express themselves by means of the most unusual and unexpected accents. Startling as these sometimes are, they must be correctly regarded. Claude Debussy or Vincent D'Indy would have it so and it is not for us to cavil. The student of real art is the one who seeks to interpret—retelling a story. As he has read and understood so must he repeat it to his hearers. Whether it be some old time tale of love or nature; some historic or mystic legend or the poetic fancy of some great brain. When he would improve his meaning he must emphasize.

Returning to the purely practical phase of this topic; Miss W. comes to the studio with an idea prepared to the extent of twenty-nine times daily and twenty-nine times daily the weak brother in her finger equipment has refused his share of the burden, leaving her runs uneven and devoid of that pearly quality you wish to have her attain. Change the accent from lesson to lesson until each weak finger has had its turn.

Do not deface your scores with extra markings for accent. The composer has furnished these in abundance. Mark your own breathes upon the brain. Cannot tell you the proper branding from to use. That which marks one brain indelibly fails to reach another. Rhythm and accent must come from within. Every

fibre of one's personality should respond to the beat of the music. As the little toe of the dancer moves surely when the music pulses with the strong support of the drum, so the senses are satisfied with the artistic but ever recurring emphasis.

"Keeping At It"

By CLARENCE F. KOEHLER

On a cold, windy winter morning a young lad about six years of age, undertook the huge task of removing a snow-drift of which was very nearly two feet, from a lengthy sidewalk. His only tool was a small shovel, such as those included in children's toy garden sets.

A pedagogue, chance by and noticing the lad's earnest but very nearly fruitless efforts to make a path, stopped and laughingly called out to him, "I say, my boy, how do you ever expect to make a path through this snow with such a tiny shovel?"

The little fellow thrust up a ruddy face and said, "The man squarely answered, 'By keeping at it, that's how.'"

The man passed on in silence.

Students (and especially is this true of students of music) are often too easily discouraged. In their daily study, they meet with passages of extreme difficulty under the roughness disappears under this weapon of accent. A phrase involved is a thought of the composer lost; his intention is perceived and the general effect of the composition is spoiled. I know a charming waltz of Chopin's in which there is a wonderful melody in double time waiting for the accompaniment to ripple waltz time. How many, many times I have heard it played with this melody, involved or wholly lost for lack of proper accent. This is only one example.

If the student will, in his wild haste to give up, stop and ask himself a few questions, a new light will dawn upon him and he will be able to play like a virtuoso, whom he himself in what manner he rendered this passage so fluently, obtained this perfection. Did he hear it over once or twice, became angry and embarrassed at its difficulties, and then cast it aside thinking that he would never be able to master it? Certainly not. How then did he come into possession of this fluency?

He got it by *keeping at it*. He studied it, analyzed it, literally "picked it to pieces," worked it over and over and worked on it still more. In this way he mastered the passage. He then probably placed it aside and tried to forget it for a time. He took up some new difficulty, but he returned to the passage that had been so hard. Again he studied it. He bent his earnest efforts upon it until it polished gem shining brilliantly from its golden setting. The virtuoso's method of conquering the seemingly insurmountable is the only one that will bring us to the perfection for which we so frantically strive.

"Keep at it." "Rome was not built in a day." Great cities, buildings, bridges are never constructed over night. They require hours and hours of hard labor to design them, months and sometimes years to complete them, and still further, they require time to perfect them and to place upon them the little details and ornaments that make them beautiful. The designer or architect adds the little massive beams, the stone, the student adds the note, the measure, the movement, always trying to perfect them, always doing everything gradually and thoroughly, always trying to perfect them, always doing everything gradually and thoroughly, always trying to perfect them, always doing everything gradually and thoroughly.

The Bugbear of Breaking Down

By ANNE GUILBERT MASON

Few pianists, probably, have not at some stage of their career experienced the fear of breaking down when playing before an audience. Even famous musicians have confessed that they were harrowingly nervous before a performance, though they realized their proficiency.

The bugbear of breaking down is less likely to harass a musician in perfect health. One may know a piece perfectly and when in good condition play it so that it entrances his audience. At other times, however, when the nerves, just as well, he may be tired, nervous, below par physically, and may make a miserable failure. Keeping in good condition, then, is necessary in guarding against this fear of breaking down.

You should, of course, know a piece perfectly before attempting to play it before an audience. If you ever find yourself realizing that they do know their selection yet are of such a nervous temperament that they fear failure, I am addressing this to you.

You have seen musicians break down in a variety of ways. Have you not? Some stare stupidly and painfully, blink off abruptly and start on another selection or piece. Others have collapsed entirely. But did you ever know that far more musicians break down than you have any idea of? Did you ever know that even at a public recital something may so happen that a musician is thrown off, but he catches himself so dextrously as to carry into the next selection, so familiar with the piece or with the score before him would know, of course, that the performer had made a slip, but the musician catches himself so quickly, balances the harmony until he is sure of himself again, many a person in the audience will never know that he has "broken down."

The pianist who is a master of chord and harmony so that he can transpose easily, even should his memory fail his or his nerves play him a trick, will succeed even though he should "break down" literally.

This does not mean, of course, the careless playing should be tolerated. A true musician would seem to interpret the word "break down" as a word of justice to it. It is only when one does not select a selection thoroughly and then, through nervousness, becomes "rattled" and breaks down. He needs to fortify himself against the fear of this.

If you resolve that even should you break down you will cover it so dextrously that no one will know, you will find that you give yourself a wonderful amount of self-confidence not possessed before. The feeling that even should you make a slip you will be master of yourself and your instrument, such an extent that you will glide smoothly over it and no one will be the wiser, will, in almost every case, give you the needed assurance and down after all.

Remember, you to whom this bugbear of breaking down is such a fear, that it is not the fact of your breaking down, but *how* you break down. Remember that if you have to, you will do so smoothly and artistically that it will never be noticed and you will find that there will never be the slightest danger of your forgetting your piece. Remember, too, that you will overcome once and for all this dread bogie which terrorizes so many really proficient musicians.

A Bird's-Eye View of the Main Essentials of Singing

All thinkers and certainly all scientists feel that the universe is ruled by a two-fold energy—the spiritual and the material. This axiom mirrors itself throughout the entire scale of living beings. The more perfect the two-fold energy, the nearer its result to what is designated—in quite an instinctive fashion—as "divine." No action is purely mechanical. It may be so in appearance, but the conscious effort has succeeded to overcome the neutrality inherent in matter, making it slow of movement, to such a degree, that spiritual and material energy, following each other with the greatest swiftness, are seemingly one, offering to the unthinking only one solution, that of being mechanical.

The painter, sculptor, architect, poet, composer, inventor, etc., first conceive the work to be created—spiritual energy—then, by means of the instruments on hand, give it a concrete form, causing it to be discernible to the eye, or ear, as the case may be—mechanical energy. The more perfect the instrument, whose mission it is to carry into the world the life of the inner one, the nearer approaches the manifested effect the mental conception.

This applies, in its entirety, to the singer. The desire to sing is the spiritual energy; the production of the tone, the material energy. The more efficient the muscles, by the aid of which the tone is conveyed to the outside world, the nearer comes the tone to the singer's mental conception of it. It follows then, that the singer is under the same obligation, regarding the mechanism of the vocal apparatus, as the instrumentalist is to that of his hands. Just as the violinist, or the pianist has to give the closest possible attention to the development of the finger, hands, wrists and arms; to the unfolding of their latent power to the highest degree of capability, converting them into most efficient agents for conveying the spiritual conception of other matter, or other music, to the material world; just so the singer has to apply himself assiduously to the development and attainment of interdependence of lips, jaw, tongue, soft palate and larynx.

When this has been accomplished, and before the singer is able to give himself up entirely, heart and soul, to the spirituality of singing. And the satisfaction of knowing that no one muscle will offer the slightest resistance or obstruction to his intentions, to his perceptions, will bestow such a confidence in his powers that his whole being will be permeated by a stimulating buoyancy, a physical asset of incalculable value. In other words (Etude, January, 1914), he has already said, that the will must stand behind each muscle to be exercised. Concentration of thought is essential to control of muscle. Asking myself whether it is possible to say anything new about the art of singing, I must answer in

the negative. But the crying need is, to hammer the simple truths about singing into the minds of the studying youths, until their erroneous ideas about it and with them their errors will disappear.

The Mental Conception of "Tone"

The reader will notice that in enumerating the parts of the vocal apparatus to be developed, I say nothing at all about the throat. Adversely so. The throat, including all muscles and cartilages that go to make it up, is the tone-producing instrument. It is to the singer what the piano is to the pianist, or the violin to the violinist. The singer's instrument is not so hidden; it is working mechanism, too, is to a great extent a mystery, and will always remain so, all present and future laryngoscopic investigations notwithstanding. The reason for this is, that any extraneous object placed in the throat during tone production interferes with its natural activity. Nature cannot be improved upon; nor does she require any outside help. And in her wisdom she knows best what to do to produce this or that sound. The singer, therefore, all conscious throat-adjustment is radically wrong. 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beautiful. It does not tolerate either aspirations between tones, nor the dragging of the voice from one tone to the next. Its very opposite is the "staccato," which requires absolute separation of tones. Here, too, the law of beauty and perfection forbids the introduction of a tone with an aspirate. Again the singer is admonished to remember that singing is an inward process, and he not only will omit to push each tone outward, instead of having it project from the throat downward as it were; but he will, likewise, in making a "crescendo" never fall into the great error to push that outward too.

American Voices

This American voice is not inherently (or cataphorically) nasal or unmusical, but it is certainly crude and uncultivated. Its disagreeable qualities are due to our generally slovenly utterance and to our neglect of the mere technique of speech. Under cultivation our voices are as beautiful as any. Our best actors, a few public speakers like W. J. Bryan and President Eliot, and our singers in every operating country furnish ample proof of this assertion. As a people we are lamentably careless in our speech. One restless, hasty lives drive from our minds the impulse for self-culture that would lead us to train intelligently the mechanism of vocal expression.

No organ of the body is more truly indicative of character and mental status than is the voice. A melodious voice attracts us; a strident voice repels us. A strain of sentiment creeps into our voice, and our hearers sense at once the feeling behind it. A shadow in the voice, and we are struck by it. A harsh, strident voice is indicative of a harsh, strident character. A voice that is insincere or false, a friend of mine maintains that he can read character correctly at the first hearing of a voice. Most persuasive power lies in a noble, melodious utterance. Bryan's sonorous, fluent tones are among his most effective oratorical weapons.

The physical conformation of the throat and head has much to do with the power and quality of the voice, but in this matter psychology plays quite as influential a part as physiology. If we are a hasty, strenuous and materialistic people, our voices will inevitably tell the story, and not till we have mended our story, eager, self-seeking ways shall we learn to speak altogether melodiously.

A mellow, sonorous voice is rare in any country. Its beauty in the rough is usually due to a harmonious nature and good health, but just as by conscious effort we are able to harmonize our natures and improve our health, so also may we cultivate in ourselves a spontaneous, simple and agreeable utterance in well-controlled and well-modulated tones. Such an utterance brings out all the potential beauty of the natural voice and is within the capacity of everybody. So we say as we remain a nation of mere money-seekers, so long shall we speak in dry, eager, money-seeking voices, and it is only as we begin to realize (as, indeed, an ever-increasing number of Americans are beginning to realize) that material success is only a small part of the real success of life that we shall place a proper estimate on the substantial value of a well-trained voice.—FRANCIS ROGERS in *Scribner's Magazine*.

Knowledge the Vocal Teacher Needs

No vocal education is perfect without the study of the "marcato, stentato and martellato." In singing the operas of Mozart, Rossini, Meyerbeer, it is impossible to do without them, unless one is shallow enough or so callously indifferent to artistic results as to be a perfect ignoramus. To such every stage-door ought to be closed hard and fast.

Is it not strange that every other profession but that of a singer is approached with the full conviction that to master it will take several years of earnest study? He, or she, who wants to become a singer is the only exception. Not only have I met with individuals who haughtily dismissing every preparatory study, insisted on starting with operatic airs; not only have I already secured engagements on smaller European opera houses that, to sing "recitative" requires no previous study and that all traditions may go hang; I have also encountered some who have claimed that, inasmuch as they came from a family of singers, and had a voice themselves, there was no reason why they should not at once start coaching for operatic or opera, or both. It is these ignoramuses that shout, bleat or bellow at you and imagine that they are singing.

Affects at the Singer's Command

The "marcato, stentato and martellato" are the singer's means to illustrate the different affects. The first-named, indicated by the word itself or by the sign ♩ , means that each tone is to be sung with an accent, which diminishes before the following tone is produced. The "stentato" is practically the same, only in a higher degree. The accent on each note is stronger than in the "marcato," and each tone diminishes instantly. It is denoted either by this sign ♩ on each note, or by the word "stentato" itself. In passages conveying violent emotions it is of excellent effect, even if not prescribed by the composer.

The "martellato" indicates the emphasizing and distinct separation of the notes (See Donna Anna). Another important part of the singer's equipment is the "recitativo." The "recitativo" is in reality neither singing nor speaking, but in turn approaches either the one or the other according to the meaning of the words.

The singer, anxious to acquire a distinct pronunciation, must remember that the vocal producing agent differs entirely from the consonant producing faculty, and that the one must not interfere with the other. The vowels originate in the pharynx and are modified by the lips; whereas the lips, the tongue, to some extent, the jaw, are the contrived to perform their task with the utmost rapidity and precision, reverting instantly after formation to the birthplace of the vowels, which are also the best kept. Only he should become a teacher of singing who is himself a most skilled producer, and who is able to illustrate by his own voice the faults and virtues of his own production; and who can put himself in a musical touch with his pupil that he may only hear but actually feels every-

thing the latter does. His critical faculty, recognizing at once the student's coming, must go hand in hand with his ability to devise the means to have such rectified; and last, but not least important, should he be taught to make a living, the revenue should have his consideration, his principal aim being to be patiently, conscientiously, faithfully and enthusiastically in the interest of his art and in that of the ones who wish to devote themselves to it.

The Status of the Modern Singer's Art

Let us inspect the status of the modern singer's art and how it compares with that practiced by the singers of by-gone ages. A number of quotations from the sayings of musicians and critics, contemporary with the latter, taken at random, will enable us to notice, not the similarity I am sorry to say, but the dissimilarity of the two.

In an old number of the *Maine*, a leading journal of Paris (France), we find the following short, but significant sentence: "In the classes of song of our conservatory they sing no more!" Franz Liszt says somewhere, "I forget where." "The voice of singers has died out."

Dr. Wesley Mills in his book "Vocal Production" asks on page 20: "Why do the classical singers with the vocal powers of scores of celebrities of a former time?" In her book "The Philosophy of Singing" Clara Kathleen Rogers has this to say on page 13 of the introduction: "whereas we have already a great deal of abuse in the vocal processes, we do not sing, but further."

"...hoplessly deploring the true art of singing is a lost art." (On page 150 of Mr. W. Warren Shaw's admirable book, "The Art of Singing in Its Restoration," one finds the following: "At the close of the meeting" (when several singers were exhibited) "a distinguished pressman and conductor remarked: 'It was awful! There was a decent tone made here today—in opinion in which the audience generally concurred!'"

In an article written some time ago I have noted "The art of the modern singer compares to that of the 17th and 18th century one as does the art of a sign-painter to that of Leonardo da Vinci."

In a comparatively recent number of the *Literary Digest* Mr. Edison was quoted to the following effect: "Out of 300 trained vocalists, only one was found to be of the sound of the voice of these delicate instruments, not one was free from defects. Only one proved to be perfect, and that belonged to a sign-painter to that of Leonardo da Vinci."

However, I am slightly swerving from "L'original proposition." Let us turn our eyes backward but not considering such customs as, for example, Pavarotti, Agazzi, Cuzzoni and a host of other giants of the golden age of singing, let us inspect the records of the minor celebrities

of those days. For instance, Giovanni Anselmi. Dr. Burney says of him that he was one of the sweetest yet most powerful tenors he ever heard. Gervasio, another contemporary critic, subscribes to this and adds that his intonation was of a very rare truth, that his command of great power of expression and of the most perfect method.

Hawkins informs us that "The Baroness" (whose name remained a secret, but who was of supposedly German origin) was a perfect mistress of the grandest art of singing.

Who is Sylvia? Who was Belletti? He was a baritone whose voice, distinguished by remarkable power and beauty of quality, was capable of executing the most difficult tasks imposed upon it with the utmost facility. Have you ever heard of Francesca Bertolli? Well she was a "splendid contralto." And in the days when this terse opinion was expressed about her art, the critics were wont to hear the very best of singing. Their ears were not vitiated like ours by defective methods; they were not made callous to all sorts of defects; they were not so easily flattered before them, until, as to-day—our ear becomes so used to them that its critical faculty has become stupid, that it cannot even recognize any more a good singing time. When I say critics of the past, I mean in its larger sense to the public in general.

It is impossible to go on enumerating the names of minor singers of the old school, every one of whom was a greater artist than quite a number of those who are now called "divas" or divinites of the male sex. Anybody can add to this list of four names a great many others by diligently perusing the pages of Grove's, from which I got my information, or *Biographical Dictionary of Music*. It is indubitable that the true art of singing is lost. What may have caused its disappearance, and can it be recovered?

The answer to the first question will be found in the following paragraphs selected from different books by authors of recognized standing, culled at random, without attention to chronology. The St. Petersburg (now Petrograd) correspondent of the *Magazine of Music*, September, 1888, writes: "Continental singers—masters are very much below par." *Il Mondo Artistico*, Milan (Italy), agrees with the Petrograd journal and says: "How many young persons are there with throat of gold, who, for the shortest time to the most miserable state by the crass ignorance of their professors? The Minister of Art, at Rome, should convolve all the masters of song of the various conservatories, and make a new pass judgment of their vocal and practical exhibition."

Louis Elbert, composer and writer on musical subjects observes that: "every individual is diverted from his own path by some bankruptcy, some personal misfortune or natural defect, casts himself into the totally uncontrolled career of a musician."

After continuing to generalize in this vein he continues to specialize: "...he (the musician) may perhaps play the part in an orchestra, but aside from that he is not singing." Benedetto (1830) author of "Regole per il canto figurato" asks pertinently: "How can over a teacher, without voice and knowledge of the art of singing, or correct the defects of a student?" (Petrus Sicard, 1822-1895).

"If the students of singing only knew that the ability to play on a musical instrument with taste (whether the piano, organ, flute, horn, etc.), is not

only not sufficient to teach singing, but that an entirely different knowledge is required to do so successfully, they would not run to organists, violinists, pianists, etc., and have that genre run their voices." And so on ad infinitum. The same is expressed in only more forcibly, by Mancini 1764-1800.

Mr. W. W. Shaw has some highly interesting remarks to make on this subject. Yet it is not the unfit teacher alone who is the cause of the present widespread ruin of voices and consequent artistic singing. The honest, but misguided teacher who sincerely believes that vocal culture must be conducted along physiological lines only, rather than that of mental philosophy (psychology), also contributes his own ample share to the decline of singing.

I repeat what I said before so often in one way or another: The old Italian masters knew nothing of the anatomy of the throat, hence could not teach along physiological lines, a method which was inaugurated with Garcia's invention of the laryngoscope. And yet what did they not accomplish!

Can the transcendent art of such singers as Catalani, Pasta, Grisi, Mario, La Blache, etc., be resuscitated? Yes, and again, yes. How? By pursuing the method of the old masters and that of a sufficient length of time. By not allowing your anatomical knowledge to dominate, or even to influence your mind when singing; may more than that, to forget it altogether. By trying to find in ideal rather than in the real the means of reading about them and their life work; to hold it, when found, steadily before your own eyes as a noble goal, worth while to strive and, if necessary, to suffer for.—S. CAMILLO ENGL.

Hints to Singers

by ROLAND DINGLE

NEVER sit when practicing. Stand, fairly erect, with both heels touching the floor. Don't sway the body to the rhythm of the music, keep calm. Remember you cannot judge the sound of your own voice. Secure good models and practice before a mirror, avoiding extremes in facial expression, be natural.

Attack the notes softly, unless otherwise marked; open the lips and teeth widely, and relax the higher notes. Keep the head up, the tongue loose, the soft palate high. Let there be no stiffness in the throat, tongue, or anywhere.

If you force the voice it will soon grow hoarse. Let it come easily, don't push a note loud until you can sing it softly. Practice four or five times a day for about fifteen minutes at a time, commencing each time with a few easy studies in the middle part of the voice, stop at the first sign of fatigue.

Do not try to extend the compass of the voice until the middle part of the voice is accurately modeled; the longer you keep to the elementary studies the better. Be satisfied with the voice you have. Singers invariably strive for something different: the tenor wants the heavy middle notes of the baritone, at the same time striving for the notes of the tenor. The mezzo-soprano imitates the notes of the soprano, and the baritone wants to be a tenor.

Take a song and study every word, you cannot hope for success if you do not know the words. And again, you never force the voice.

How Handel Developed the Masque Into Oratorio

In spite of the fact that Italy has the honor of being the land in which oratorio originated, England has been the country which has developed it to its highest form, largely through the immense influence of Handel. Handel's indebtedness to Italian art is well known, but it is not generally realized that his oratorios were founded to a large extent on the old English Masques. "When he came to England in 1710," says Sir Herbert Parry in his admirable *Summary of Musical History*, "his time was mainly occupied for thirty years in writing and managing operas, but he occasionally wrote serious works, in which choral effect played an important part. He produced the *Utrecht Te Deum* in 1713, and wrote another setting of the *Passion* in 1716, while attending to duties at Hanover. While at Cannons, in the service of the Duke of Chandos as Capellmeister, he produced the *Chandos Anthems*, two settings of the *Te Deum*, the serenade or masque of *Acis and Galatea*, and the first version of *Elijah*, which latter appears to have come at first by the name of *Hamam and Mordecai*, and to have been described as a masque.

This circumstance shows how light on the development of the oratorio form, which is undoubtedly quite distinct from the Italian form. As has been already mentioned, masques had long been popular in England. They were theatrical entertainments in which the words of the poetry were drawn from the poems of which they were contrived to serve for pretty passages, enhanced by choruses and solos and incidental music. The general aspect of *Acis and Galatea* shows that Handel followed the usual scheme of masques in them, the main difference being that as he was far the greatest and maturest composer who wrote music for anything of the nature of an English masque, he naturally expanded and enriched the individual movements almost beyond recognition. In its more primitive form it had served as the model for experiments in English opera; in this more developed form it also served as the principal model upon which the English form of oratorio was designed."

Facts About Music

The Parthians do not encourage their men to fight with the sound of a horn, neither with trumpets nor hautboys, but with great kettle-drums hollow within, and about them they hang little bells and copper rings, and with them they make a noise everywhere together, and is like a dead sound, mingled as it were with the braying or bellowing of a wild beast, and a fearful noise as if it thundered, knowing that hearing is one of the senses that assist men to fight, and the spirit of any man, and maketh him once beside himself.—PLUTARCH'S *Life of Crassus*.

TAKE away the harmonic structure upon which Wagner built his operas and it would be difficult to form a conception of the marvelous potency of his music. Melody, therefore, may be classed as the gift of folk song to music; and harmony as its shadow language. When these two powers, melody and harmony supplement each other, when one completes the thought of the other, then, provided the thought is good, the effect will be overwhelmingly convincing, and we have great music.—MACDOWELL.



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The eminent organist Mr. Lemare has recently mentioned many of these difficulties in an article in one of our leading journals, by which some organ manufacturers could profit and thus enhance their reputation.

Organists as a rule have not mentioned these defects, doubtless thinking that these things must be, but such is not the case.

Undoubtedly the American Guild of Organists has a standard regarding the "reach" of a pedal keyboard, the distances that the manuals should be apart, and how far one manual should hang forward over another, but nevertheless no two manufacturers seem to agree on these distances.

It would be interesting to know which manufacturers of pipe organs know what these measurements are and follow them. It would seem needless to mention that the width of the white keys on any manual should be alike and that the black keys should be spaced equally distant from each other.

Either organ manufacturers are particular only with the inside construction of their pneumatic and electric actions and leave the console and manuals to a bungler or else there is no standard to go by.

To mention some of these things specially I will say that in many otherwise fine organs one manual hangs so far over another that in taking the hands from one to the other it is impossible to reach toward the body in order to get them on a higher manual.

On others the manuals are placed so far back of each other that in order to reach the upper one it is impossible to sit safely on the bench. In others the manuals are placed so far above each other that it is impossible for even an organist with long fingers and a big span to play on two manuals with one hand at the same time.

All these difficulties, which are absolutely inexcusable, are however, slight compared to such as the following: On some new organs on which the writer has recently played, some of the white keys were five-eighths of an inch wide,

others over seven-eighths of an inch, while some of the black keys were spaced one-half inch and others five-eighths of an inch apart. As this does not occur on any piano good or poor it was impossible to occur on an organ. It was impossible to place the second or third finger between some of these black keys.

These organs were not made by a small maker, but by one of the largest and best known manufacturers in this country.

Another point which brings the matter down to actual playing. Many a hair trigger action which goes off too soon causing the pipes to sound the instant the key is touched and long before it even starts to descend, thus causing blurring.

This blurring is not caused by playing the wrong key nor by at all depressing it, but by simply getting against it, as in two manufacturers unless he has very thin fingers, at least 6 inches long, can avoid this at times, and even then it is not always possible. The writer has seen organs of our greatest organists do considerable blurring in recitals on such an action, and some of them refuse to accept recital engagements unless the action has been overhauled.

These actions can be regulated by screwing the valves under the back end of the keys up or down as the case may be in pneumatic organs and shortening the contact points in electric actions. Many of these organs cease to be musical instruments and are only perfect mechanical instruments.

Another defect may be mentioned in organs which have too easy an action, and that is in playing staccato, the key being suddenly released comes up to its resting place, but the resistance spring being strong to hold it there it bounds down, just enough to let the key speak again, thus in staccato played two tones which it is impossible to play.

It is true that piano manufacturers have learned and profited much from pianists, but organ manufacturers have still much to learn from organists, and it behooves all who purchase organs to have an expert organist try out the organ for such defects as I have mentioned before for the instrument.

No amateur organist in a small city will notice all these defects at once. They will only be discovered gradually, hence the above advice.

Is the Quartet Choir Passing?

CATHOLIC music in this country was long dominated by the influence of the quartet choir. That choir engendered a style of music suitable to its limitations. The style was mainly secular. The quartet choir became a hand of music for the glorification of four singers. Its repertoire included operatic excerpts, Italian arias and popular ballads unequally qualified together with sacred words. It was impossible to discover any essential difference between sacred and secular music. Words formed the sole criterion between the one and the other. And the type, imitated by resident composers, spread to other forms of choirs. Trinity and other churches stood for what was fitting but for a long time could do little to counteract the bad influence.

During this time sacred music was advancing on legitimate lines, yet the people who listened with cultured discrimination to orchestral and choral concerts on week days did not apparently realize the incongruity of the music which greeted them on Sundays.

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THE ETUDE

Department for Violinists

Edited by ROBERT BRAINE

Taking Care of the Fing-board

Just as all the parts of a watch must be in perfect adjustment, and free from wear to keep correct time, so all the parts of a violin, especially its vital organs—so to speak—must be in perfect condition, and each in its proper place, taking the world over, I doubt if there is more than one violin in a hundred which gives forth its best tones, simply because some of its parts are not of the proper quality or are out of adjustment. Take the fingerboard for instance; this seemingly unimportant part of the violin is responsible for much bad tone if it is not of first-rate quality, and properly adjusted. A fingerboard should be of the best ebony, of as hard quality as possible, so that it will resist as long as possible the action of the fingers which press the strings so tightly on the fingerboard that little grooves are soon worn in the fingerboard. As soon as these little grooves appear, which they will do in time in the best ebony, the fingerboard must be shaved down, if it has enough wood to admit of the operation, or a new fingerboard must be adjusted to the violin. When the strings are pushed down into these little grooves in playing, an intolerably false twang results, making a good tone impossible.

Wrongly Adjusted Fingerboards

The fingerboard, especially in cheap violins, is frequently adjusted at the wrong angle, so that the end is too high or low at the bridge. When this is the case, it is impossible to fit a bridge of the proper height to the violin, since the height of the bridge must be governed by the distances of the strings above the fingerboard. If the neck and fingerboard are adjusted at too great an angle, a very high bridge must be used, and if too low, a very low bridge. Now every violin, in order to sound at its best, must have a bridge of the proper height, in order that the strings may exert the required pressure on the belly of the violin. Any violin can convince himself of this wonderful changes which can be made in the tone of a violin by experimenting with bridges of various height. This being the case, it must be evident that once the proper height of the bridge for a violin is ascertained, the neck and fingerboard of the violin must be adjusted at such an angle that when this bridge is used the strings will lie at the proper distance above the fingerboard. Some repairers change the angle of the fingerboard by shaving some of the wood from the inner side, when it is too high, or by inserting a wedge between the neck and fingerboard when too low. The best plan is to have the repairer unglue the violin where the neck is inserted, and change the angle of the neck so that the fingerboard will lie at the proper distance above the bridge of the correct height being used. Many violinists complain of certain tones on their violins being bad, which they ascribe to the fundamental defects in the instrument. While this may be the case in many instances, a faulty finger-

board is often the underlying cause. Looking at a fingerboard casually, it often seems to be free from defects, but when a level is applied to it, it is seen to be warped and full of little lumps and hollows. If it is impossible to procure a new one on such a fingerboard; some will be good and others bad. When the finger presses the string into a hollow, the string touches the fingerboard for some little distance, preventing free vibration, and causing a distressing twang. It would seem that a good carpenter or cabinet-maker could be relied on to dress an old fingerboard or adjust a new one, but this is not the case. One must understand perfectly the principles of construction of the violin, and the adjustment of its various parts, in order to get good results, so that it is better and really cheaper in the end to have all repairs done by a really first-class violin repairer. Violins can be sent by parcel post, cheaply and safely, to good repairers in the large cities, and the player will be amazed at the improvement which will result if his violin is put in first-class condition.

Hopf Violins

THE ETUDE is in constant receipt of letters from readers asking about the "Hopf" violins. They wish to know what it is a first-class make, if it is old, what its value is, etc.

Owning a "Hopf" violin is very much like having the measles. Very few people who are able in the violin art escape owning one at some time or other in their lives. The fact of the matter is that while there were two violin makers named Hopf, who achieved some little reputation, the vast majority of these instruments are factory fiddles, branded "Hopf" simply as a trade-mark, and often of the cheapest possible quality.

The two "Hopf" best known to the present century, were Christian Donat Hopf, who had a workshop at Klingenthal in Saxony, where he made rather heavily wooded violins with yellowish brown varnish, and David Christian Hopf, who made violins in the middle of the nineteenth century, and who stamped his violin labels on the back with his name, underneath the shoulder nut. The former placed labels in his violins reading as follows: "Christian Donat Hopf, Klingenthal, 1847." The latter read: "David Christian Hopf, Klingenthal, 1847." The labels of the latter read: "David Christian Hopf, Klingenthal, 1847." The labels of the latter read: "David Christian Hopf, Klingenthal, 1847."

Imitation Hopfs

Just why the makers of cheap violins in the Mittenwald, in the Tyrol and in Saxony, should have chosen the name "Hopf" for their violins is not clear. The imitation "Hopfs" are mostly of a cheap grade although a few imitations are met with which command an almost equal price, in the trade, with the original instruments. The two Hopfs mentioned above do not command a high

price, many of them being offered in the catalogues of American violin dealers as low as from \$40 to \$65. The cheap imitation Hopfs can be bought at all sorts of prices from \$5 up. At the present day the name "Hopf" has developed into a mere trade-mark, which any one can use, like "Ole Bull," "Conservatory," "Paganini," etc.

Advantages of Teaching

THE violin student, studying for the profession, who announces loudly that he does not like teaching, and never expects to teach, had best read his musical history, for there he will find that there was hardly a great violinist but did a great deal of teaching. Paganini, it is true, had only two pupils during his career, Sivori, and Catarina Calcano, whom he became interested in and taught for a while when she was a little girl. Almost all the other great violinists taught and formed many pupils. Among them might be mentioned Spohr, Wieniawski, De Beriot, Rose, Kreutzer, Balad, Alard, Wilhelm, Joachim, and a long list of others. At the present day Ysaye has done much teaching, Marston at the head of the violin department of the Berlin Hochschule, and Cesar Thompson has formed many pupils. It is announced that Carl Fleisch will have charge of the violin classes of the Darmstadt conservatory.

Musical Heirs

Great violinists as a rule have taken pleasure in teaching talented pupils, who they looked upon as their musical heirs, who would aid in handing down the art of their masters to future generations. There is little doubt that a certain amount of teaching has a favorable effect on the development of an artist in violin playing. It is an inspiration to teach a congenial pupil, and in elucidating and explaining the mysteries of violin playing, the problems involved become more clear to the master. In explaining to others he gets new ideas himself. The reaction of mind on mind has played an important part in the development of every human art. Take the art of piano playing; does anyone believe that Liszt would have developed it to such an extent had it not been for the inspiration of other men in the middle of the nineteenth century of the pianistic disciples, which formed his musical court at Weimar? All agree that he had some of his best inspirations while explaining, criticizing and playing for these disciples. Joachim is another instance. In Berlin he was surrounded for years with pupils, admirers and disciples and under this congenial influence he developed the principles of his method and style of violin playing, which had, and will have for many years to come, an immense influence on the art of violin playing to the world over.

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These positions for executing given passages, on what string they should be most effective, and the shifting and portamento effects, require the deepest study and most discriminating judgment of the violinist. On these depends much of the effectiveness of any composition. Students often ask how they may know what position to use. A great deal of the music intended for students has the position work indicated by the fingering, and where this has been well done by a really experienced violinist, it forms a safe guide for the student. An immense amount of violin music, however, including even some editions of standard works, has the fingering and position work only partially indicated, or worse yet, it has been fingered by imperfectly educated violinists. Compositions again, including a great deal of orchestra music, are frequently met with where no fingering at all, indicating the position work is given. It is assumed that the music is to be played by thoroughly educated violinists, who have had enough experience to know what fingering and positions to use.

A good violin teacher should always mark the music thoroughly for his pupils, and happy the student who falls into the hands of a teacher who does this. It is obvious that by the use of the various positions, a given passage can be played in many different ways, and the object is to play it in the manner which will be the most effective. For instance, the notes E, F, G (first position on the E string) can be played on the A, D and G strings as well, by using the higher position. On each of these strings the pitch of the notes will be the same, but the quality of tone will be entirely different. Each of the strings, the violin, E, A, D, G, has its characteristic tone, just as human voices differ. A soprano, singing the same notes as a contralto, gives an entirely different impression.

A great violinist gives much care and study to a composition, as to which strings should be used for certain passages, according to the character of the effect to be achieved. If, for instance, a male voice or a trombone is to be suggested, the best effect would be obtained by using the G string. The full rich tones of the D string in the first and in the higher positions would suggest a contralto voice, etc. etc. An immense number of fine characteristic effects can also be obtained by the use of harmonics, natural and artificial on the various strings.

To decide on the position work, slides, shifting and best use of the respective strings requires a great master in violin playing, and a great artist will give much study even to a simple scale of melody, in this respect. The violinist can only hope to attain to this ability by much study of the best violin music and great experience. After many years of professional work, the mature violinist can be said to have attained to positions and shifts will produce the best effects.

The future of the American virtuoso depends to a large extent upon his own efforts toward attaining that standard which the best artists in Europe have attained. It means often much sacrifice of that which would offer a pleasant social life to the young American. He must forego friendships, and withal to rival our neighbors in good clothes, rich food and pleasant quarters in which to live. We know how much they have absorbed of himself for years from the world so as to devote himself to special study.—WALTER SWEET.

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Edited by JO-SHIPLEY WATSON

American History in Music

The following program "American History, Musically Presented," was given recently by the Eighth Grade Pupils of Bramford, Connecticut. The program was prepared by Arthur Schuchka, Supervisor of Music. The idea is a good one and can be worked out by any ambitious teacher.

PART I—DISCOVERY.

1. CHORUS, *The Hardy Norwegan*, NORSE NATIONAL SONG
2. PIANO SOLO, *Ichco from the Old World*, On the Alps, Op. 58 TURKLE
3. CHORUS, *The Danubian*, DANISH NATIONAL SONG
4. VIOLIN SOLO, *Thoughts of the New World*, Fairland, Op. 100 MULLER
5. CHORUS, *Columbus*, WILCOX-GOTTSCHEK
6. PIANO SOLO, *March of the Pilgrims*, NEVINS
7. CHORUS, *Henry Hudson*, WILCOX-GOTTSCHEK

PART II—SETTLEMENT.

1. VIOLIN SOLO, *Variations on the Boston Folk Song*, "The Red Sarafan," WEISS
2. CHORUS, *My Heart in the Highland*, BUCKLES and DEWEY
3. PIANO SOLO, *Albionville*, CARO
4. CHORUS, *Austrian National Hymn*, HAYDN
5. PIANO DUET, *Irish Airs*, ROSSINI
6. CHORUS, *Russian National Anthem*, VON LOFF
7. VIOLIN SOLO, *Irish Lull*, SAENDER

PART III—REVOLUTIONARY WAR.

1. CHORUS, *Bunker Hill and Yorktown*, WILCOX-GOTTSCHEK
2. PIANO DUET, *Charge of the Uhlans*, BOBY
3. CHORUS, *Yankee Doodle*, UNKNOWN
4. VIOLIN SOLO, *Romance sans Paroles*, TCHAIKOVSKY
5. CHORUS, *Our Flag is There*, AMERICAN NAVAL OFFICE
6. PIANO SOLO, *Quarrel from Rigoletto*, VERDI-SPINKER

PART IV—MEXICAN WAR.

1. PIANO DUET, *The Second Spanish Dance*, MOZARTEK
2. CHORUS, *La Spagnola*, DE CHARRA
3. PIANO SOLO, *March of the Flower Girls*, WACHS
4. CHORUS, *Little Papoose on the Wind*, Sewing Book, UNKNOWN
5. PIANO SOLO, *Idyll*, CARMAN
6. PIANO DUET, *Cavalry March*, Op. 4 HOFFMISC

PART V—CIVIL WAR.

1. CHORUS, *Civil War*, WILCOX-GOTTSCHEK
2. PIANO DUET, *Negro Melody*, WACHS
3. PIANO SOLO, *Old Black Joy*, MACHAM
4. CHORUS, *Just Before the Battle, Mother*, ROOT
5. PIANO SOLO, *California*, CHAMBERS
6. CHORUS, *Tramp, Tramp, the Boys are Marching*, ROOT
7. PIANO SOLO, *Grand Grant's March*, UNKNOWN
8. CHORUS, *Sir Spangled Banner*, KAT

Where the Great Musicians Lived, Worked and Died

Is the course of many years and of much wandering I have visited many shrines, many birth houses and many graves of famous musicians. There is that quaint old house in the sleepy town of Eisenach. What a pleasing place, and how nice to be born there! This is the Bach birth house; then there is his tomb in Leipzig, a noble tomb, forgotten for many years—how silently impressive it is in the dusky vault of the old St. Paul's Church. Even the custodian remains silent, and you are two and long after you think about this tomb of Bach, neglected for so many years until Mendelssohn revived an interest in his works.

Then there is the birthplace of Mozart down in Salzburg. One feels exhilarated beyond words when passing in and out of the Mozart house. The place seems to breathe out some of the joy and gaiety of the sunny spirit who was cradled there. Some of you may recall the solid face of the Leipzig house where Wagner was born. It is in a busy street down in the fur and leather district. The tallest building in the front is the only sign of a genius having been born there; inside all is noise and trade. Fourishes. You feel almost sorry to get away. But it is not romantic, and you wonder if the smell of tanneries has penetrated the walls of this noted birth house. You are ready to get away. If the birthplace is in a place of confusion, the grave of Wagner is not. It is most beautifully located and the day after he layed *Parafat* at the Festival Theatre in Bayreuth we started out in search of his grave. First we found the chapel in which Liszt lies buried, a rather stuffy, dusty place hung with withered wreaths. It seemed rather show, somewhat grandiose after the manner of the man.

On the way to Wagner's grave we caught a glimpse of his house "Wahnfried." We looked over the gates and into the mass of shrubbery. The only thing we could take away with us was a piece of the fringe around the top of the house and we marveled at the greenness of the grass, at the coolness of the shaded nooks inside. Around the corner and down a few paces is the grave hill in the trees and carpeted with English ivy. Few were leaning over the iron fence that guards it so we had time to stand and somehow it seemed as if he was lying there at rest so near his home, so near his theatre, so near the place where some of his ambitions had found fulfillment.

One bleak snowy day I went to another shrine, the graves of Felix and Fanny Mendelssohn in Berlin. The ivy leaves were turned to ice, fantastic wood carvings beaded hung above the narrow graves. The snow scurried into the crevices and leaves blew down the path, it was foreign and formal. I will keep the high open space. "It looks out over a whispering tree-top and faces the setting sun." There is a glorious view all about; sunshine, air, blue sky, birds and the

laughter of nearby gullers. Such is the grave of Edward MacDowell. There is no marble coast, no ponderous tomb, no showy chapel, a native burial marks the spot and a simple rustic fence guards it. Spruce boughs cover the seat in the sod and for the bronze tablet embedded in the boulder's face one would not know that the New World had laid a genius there. How good it was to sing in the hour, two hours. What pleasant thoughts surged into words; how one's heart danced with the leaves; how in tune nature was with the music of this lone musician of the New World. This is a truly American shrine set on a hill-top, "It looks out over the whispering tree tops."

And faces the setting sun."

The Arrival of the Artists

By LUCRETIA M. LAWRENCE.

In the name of the vehicle set in motion, you will recall the letters which compose the name of the master sought. The correct answers will be published in next month's ETUDE. 1. What composer of noble parentage came in on a *Wheelbarrow*? 2. What writer of famous music dramas came in on a *Lumber Wagon*? 3. What master of counterpoint came in a *Hansom Cab*? 4. What famous violinist came in an *Amblance*? 5. What Italian master came in a *Delivery Wagon*? 6. What famous soprano came in a *Pram*? 7. What famous American singer came on a *Steam Engine*? 8. What composer of German popular songs came in a *Run-about*? 9. What modern German pianist came in a *Submarine*? 10. What composer of a famous British patriotic air came in a *Dreadnought*?

About People and Things

Men employed in stringing a scale on pianos dust their hands and arms with tinkle to prevent perspiration from rusting the wire and discoloring the copper-wound strings. Rudolph of Nuremberg drew the first violin in 1410. The evolution of wire from the perfect steel wire becomes a medium for expression of a composer's ideal; the metamorphosis of iron ore plays a big part in the rendition of a Beethoven Sonata.

The late Madame Gervill-Réchele left the following record of her training: "With the composer at the piano and the greatest contralto of the century fairly holding a club over the neck of her rehearse three hours a day until Mme. and finally, after her celebrated 'Her' was of announcing to a press that her interpretation of a part was satisfactory. She was yearning for praise and when a pupil heard the longer for 'Hé bien, ma petite, marche,' the pupil felt as though cheering louder of three thousand had been

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Acrostics in the History of Music

By CHARLES BANCROFT

ACROSTICS make an interesting way to the memorizing of the history of music. The initial letter of each line will form the key to the phrase that follows. The reader should see that the pupil first studies the life of the composer, then the acrostic can be formed. In class work, prizes could be awarded for the most original phrases. The following examples are offered by way of suggestion. It is advisable to use the history book being studied in writing the phrases, and, only one individual composer should be taken up at a time.

JOHANN SEBASTIAN BACH.

B—came an orphan at the age of ten.
A—and was totally blind one ear before he died.
C—considered the greatest organist of the eighteenth century.
H—his fugues are his best-known works.

GEORGE FREDERICK HANDEL.

H—alle on the Saale was his birthplace.
A—and his greatest oratorio is *The Messiah*.
E—England's enthusiasm for his music is still living.
L—ondon was his home from the year 1712.

FRANZ JOSEPH HAYDN.

H—served as valet to one of his teachers.
A—eight he joined the choir of St. Stephen's, in Vienna.
Y—ears spent with an irritable wife did not affect his work.
D—irector of the famous Esterhazy orchestra in the year 1766.
N—amed by musicians of his time as "Papa Haydn."

WOLFGANG AMADEUS MOZART.

M—ade a concert tour at the age of nine.
O—rganist at the age of seven.
A—t the age of fourteen he wrote a grand opera.
R—elated to C. M. von Weber by marriage.
T—he *Magic Flute* is one of his compositions.

LUDWIG VAN BEETHOVEN.

B—orn at Bonn, a little German city, on the Rhine.
E—verything he played he thoroughly understood.
E—ach measure received the correct interpretation.
T—aught by Haydn and Albrechtsberger.
H—is mother was a cook with a sweet disposition.
O—nly one opera, *Fidelio*, is credited to him.
V—ocal compositions, as well as so-called variations and symphonies.
E—ach of his writings are founded upon sound musical law.
N—ine symphonies are his most wonderful compositions.

Children's Department

(Continued from page 393)

FRANZ SCHUBERT.

1797—1828.

S—on of a schoolmaster in the village of Lichtenthal.
C—horister in the Imperial Court Choir of Vienna.
H—e wrote about six hundred and fifty songs.
U—nfinished *Symphony* in B minor his best-known work.
B—ethoven and Schubert are buried beside each other.
E—rlking and *Hark, Hark, the Lark!* were composed by him.
R—eadng poetry influenced his work as a composer.
T—he latter days of his life were passed in poverty.

FELIX MENDELSSOHN BARTHOLOMY.

1809—1847.

M—other's name was Bartholdy, which he adopted.
E—verything was done by his parents to develop his talent.
N—oted for his music to Shakespeare's *A Midsummer Night's Dream*.
D—rawing and the writing of fascinating letters amongst his talents.
E—rlking, his oratorio, was first performed at Birmingham, England.
L—earning of the death of his sister hastened his end.
S—t. Paul is another of his oratorios.
S—ongs *Without Words* are also his compositions.
O—vertures, seven in number, and four symphonies he also wrote.

FRANZ JOSEPH HAYDN.

1732—1809.

H—served as valet to one of his teachers.
A—eight he joined the choir of St. Stephen's, in Vienna.
Y—ears spent with an irritable wife did not affect his work.
D—irector of the famous Esterhazy orchestra in the year 1766.
N—amed by musicians of his time as "Papa Haydn."

FRANZ LISZT.

1811—1885.

L—ike Chopin he greatly changed the standard of playing.
I—ntimate with Chopin, Paganini and Berlioz.
S—on of an excellent amateur pianist.
T—eously studied under Salieri and Czerny.
T—he great pianists frequently play his works.

RICHARD WAGNER.

1813—1883.

W—as the composer of *The Flying Dutchman*.
A—n orphaned Miller and Theodore Weing were his teachers.
G—reat dramatist as well as a great musician.
N—amed the composer of "the music of the future."
E—ight hundred and more books have been written about him.
R—emarkable for the original ideas introduced in his work.

How the Pianoforte Came Into Being

THE piano, or properly speaking, the pianoforte, has a most interesting history, and investigators generally agree that the inventor was Bartolomeo Cristofori, an Italian. As an instrument of the drawing room the piano has passed through a long history. In its antique form it is too much mixed up with other instruments of the lyre order to be worth while tracing. But Cristofori was the real inventor who established the principles upon which the piano of to-day is constructed.

Cristofori was a harpsichord maker of Padua, and he had as his most eminent pupil Duke Cosimo III, who was a skilled harpsichord player. Ferdinand prevailed upon Cristofori to leave Padua and settle in Florence. Two of his pianos are fortunately still existing. The early one, dated 1720, belonged to Signora Ernesta Moenani Martelli, of Florence, and it has found its way into the Metropolitan Museum of Art in New York. It is one of the most interesting of the exhibits.

The second piano, dated 1726, is in the museum of the eminent collectors and musicologists, the Signori Krinsky and the Krinskys. Both instruments, the 1720 and the 1726, have the overdamper and check, the latter the mechanical completion of the action. Both pianos are valuable dark wood instruments. Keys, in the compass differs, the earlier having four and a half octaves, and the later only four octaves.

Cristofori died in 1731, aged sixty-six. The year previous to his death his as-

sistant, Giovanni Ferrini, made a pianoforte which became famous. It was bought by the Queen of Spain. In the first year after he had patented this invention he sold \$125,000 worth of the new harps in London alone. Erard died in 1831, his last work having been the grand organ which he built for the chapel of the Tuilleries.

The fame of the Cristofori invention soon spread through Europe and there were many inventors to follow him, until the time that Sebastian Erard made vast improvements in the construction of the instrument, almost revolutionizing it.

Erard, at the age of eighteen, left Strasbourg, his native place, for Paris, where he found himself apprentice to a clavichordmaker, soon proving himself so skillful as to excite the jealousy of his master. They quarreled and parted, and Sebastian entered the service of another constructor of clavichords, who appreciated his skill as much as he appreciated his own. He was determined to surpass everything that had up to that time been done in this line.

Young Sebastian accomplished the task with complete success, and when his master took the harpsichord to the purchaser and was asked to explain the mechanism he was unable to do so, and was obliged to confess that Erard had made it.

Orders poured in upon Erard altogether beyond his power of production and he took his brother into partnership and they established themselves in Paris as makers of pianos.—Philadelphia Press.

Fixing the Price and Starting a Class

By ROLAND DICELLE

ONE of the most discouraging things the young teacher has to contend with is the cut-rate fief. How are you going to compete with a teacher who gives two lessons for a quarter? In every town in the country you will find someone pretending to teach for that price. I know of people who give a lesson for ten cents. How then can you make people realize that good lessons are worth from 50 cents to \$5.00. In the first place there is little to be gained by running down the other teacher. You may know that the pupils are really learning nothing, that the teacher has never had more than a term of lessons herself, and that while her pupils are able to struggle through a few easy pieces, they really know nothing whatever about even the rudiments of music. This knowledge will not help you to get any pupils.

The first thing to do, is to decide how much the lessons you are prepared to give are really worth. You cannot expect to succeed if you charge a dollar a lesson when in your heart you know they are not worth more than fifty cents. For the first year it might be wise to charge a little less than what you think your lesson is worth. You will learn a great deal during your first year's teaching so the small loss will be made up.

Having decided on the price you will charge, stick to it, don't have two or three prices. Nothing hurts a teacher more than for one of her pupils to tell her that another pupil has been getting less than she has.

A ten-cent teacher. Besides, why should you have to wait ten weeks for your money? It is next to an impossibility to get the money in advance, especially in many of the smaller places. "Why should they pay in advance?" they ask. "would you pay your doctor or your lawyer in advance?" Having decided on your price and terms, you must get them before the people whom they are likely to interest. The most satisfactory way to do this is by circular letter, telling where and how long you have studied, what you expect to teach, your prices, terms, etc., and, if possible, giving references from your teachers. Make it as interesting as you can, and at the same time businesslike. Send under a two-cent stamp to all who might be interested. The same week you send these out, if possible give a public recital. In this way you will show people what you can actually do.

You never hear of the ten-cent teacher giving a recital, although it is one of the best advertisement there is for a piano or a piano teacher.

Having done all this you may possibly expect the pupils to flock to you, but in a few days you will be disappointed. If you have discouraged, however, if you have had two or three inquiries you have done better than dozens of teachers before you. Go after the prospective pupils personally. Talk with the parents, interest them and you will get what you want. Remember that one pupil interested will soon bring

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"Come Without Money And Buy"

By CLARA A. KORN

PROBABLY most people are aware of a cooperative system of exchanging musical services for other services, such as dentistry, drawing, languages, upwearing, secretarial and medical duties, etc. Also vocal instruction in exchange for piano, and vice versa. But that commodities necessary to our physical well-being can be secured in this way, and that advantage is taken thereof by some teachers who easily belong in the realm of artists, is not so well known.

One instance is of a noted teacher of singing, who, during the entire period of the last year, has been giving a lady two lessons a week, free, in exchange for week-end spent with her family in the suburbs. At the time the arrangement was made the two parties were entire strangers to each other, the combination having been the result of careful search made by the teacher for such accommodation, which was effected through the medium of a mutual friend. In the course of time the pupil herself had acquired quite a reputation, and is an efficient church soloist. Up to a few years ago, when she inherited a large fortune, she was drawing a salary of twelve hundred a year as soprano in a Presbyterian church, and an additional eight hundred for a simultaneous engagement in a synagogue. Being well able to pay for her tuition, her teacher, however, preferred the situation unchanged, and felt he was amply compensated for his work.

Another instance is that of a young Hungarian pianist, whom I met at a seashore hotel, where he was one of the hired musicians. Among his guests was a physician with his family. As the summer season waned, and the time for departure approached, the doctor offered the pianist free room and board in his own home in exchange for piano lessons to his two daughters. The pianist was very grateful for this opportunity, as he was quite unknown in the United States.

Counting That Brings Results

By A. M. STEED

The average child greatly dislikes counting while playing. It must be remembered that this inability to count does not by any means imply an inability to play in correct time. It is due merely to the inherent difficulty that we all find in trying to do more than one thing at a time, carrying on a conversation while adding up a row of figures for example. The logical way, therefore, of overcoming the difficulty is to require of the pupil only one thing at a time.

Let the child first count out loud the time of the music in question, without touching the key-board, but pointing out the notes with a pencil as he counts. This may require some repetition before the teacher can say:

"Now suppose you count this piece while I play." Because of the previous counting, the pupil will find little difficulty in this, and when he has done so a few times will himself be ready to play and count. It is a good plan to count with one study or piece as a necessary part of each lesson.

With more advanced pupils the sense of rhythm may be rapidly developed by the following plan: Let the teacher play by a number of short selections marked rhythm, such as marches or waltzes. She will require the pupils to

and the outlook for the winter rather dark. Subsequent to this, the M.D.'s secured the young man twenty-two additional pupils among her friends.

At about the same time I met a young woman pianist, from Vienna, who was appearing in a series of recitals throughout America, under the patronage of a leading American piano manufacturer, and other prominent people. After a season or two she settled in New York as an instructor of piano. Among her pupils was the daughter of a boarding house keeper, to whom she gave two lessons a week in exchange for dinners. The teacher's regular rate was three dollars a lesson, and the boarding house lady charged the same sum for a whole week of dinners, yet for all that the pianist was most happy to add the so-called lesson, and call it square. Living entirely alone, with no friends except purely professional ones, the dinner represented not alone the entire food for a social diversion as well. She met people in a cordial and familiar way, which compensated for the extra bonus.

I myself, have several times exchanged musical tuition for dressmaking and have never been so elegantly clothed as I have during these periods. In fact, so much so that upon one occasion a self-important wealthy clubwoman from a fashionable suburb, criticised me by remarking that I could not be a serious composer, because I was too well-dressed. Any young musician would surely prefer paying twenty or more hours of her time and knowledge rather than plunk down fifty dollars for a gown and a pair of shoes. In instances, the fifty dollars would be on hand for the purpose.

Now, after everything is said and done, will be seen that a musician need very rarely starve, and that it is quite possible to live in comfort, as the cooperative idea of a free and equal exchange solves the riddle.

listen carefully and at the end of each selection to try to tell the time measure in which it is written. They will very quickly distinguish, between 2 and 3 time, and will soon be able to count aloud even to unfamiliar music.

As the pupils become more proficient, less obvious rhythms can be chosen and music in 3/4 and 5/4 time played for them, although in these latter rhythms the simpler examples should be chosen, allowing the pupils to become familiar with the swing of a bar before they are expected to recognize a polonaise.

This work can be done to great advantage with more than one pupil present, and would lend a welcome variety to a class in theory. In country districts it is sometimes impossible to form even a small class for theory, however any teacher can secure a variety of two by the simple expedient of allowing the lessons to overlap slightly. In my own experience this has proved a most popular feature and incidentally gives the pupils an opportunity to familiarize the pupils with a wider range of music than they would otherwise hear. This idea of playing for the pupils is full of possibilities.

One of the most practical teachers and with more advanced students of the key can be trained to notice changes of key and also to trace the musical form in the simpler sonatas and rondos.

Teaching Children to Hear Their Own Music

By ALICE THORSEN

WAS the world's great artists, in the musical field, are asked to give a hint as to the secret of their success, the answer invariably contains this advice: "Learn to listen to yourself."

To receive pleasure, or to give pleasure with music, we must know how to listen. This is the first thing and the last thing, I am convinced, therefore, that the first of musical instruction should be to bring about a conscious, intelligent exercise of the sense of hearing.

Most children of three or four can distinguish the primary colors and name them—and frequently also several secondary ones; they can designate various extremes of taste, such as sour, sweet, bitter, etc., and recognize familiar dances by their odor; the mother, consciously or unconsciously, is continually giving the child instruction along these lines. But when he goes to the piano and beats the keys with his outstretched hands, he does not recognize the fact that his sense of hearing is also clamoring for instruction. It would be no more difficult to teach a child of three the difference between consonance and dissonance than to distinguish red from blue, or rough from smooth. A little melody on the keys could be learned as readily as some of the meaningless jingles which children are taught to recite.

But this cultivation of the sense of hearing is left to the music teacher. And the music teacher produces a book with a row of little pot-hooks on it, and proceeds to explain that when the pot-hook appears on a certain line, the pupil must strike a certain key—"see, this one, right over the black one"—and the child is taught to look up and look down with great speed, and his fingers are trained to follow the dictate of the pot-hooks—but his sense of hearing is allowed to develop and to be neglected and abused.

I use the word "abuse" advisedly. If, for example, the teacher does not call attention to the half-step between E and F, the pupil will suppose that all the diatonic tones are equi-distant, and, playing them continually, with this erroneous supposition in mind, will very soon ruin his ability to distinguish the finer differences of pitch.

When Bruckner Rebelled

ANTON BRUCKNER at one time was the teacher and organist at St. Florian in Oberösterreich. The church was not content with one organ and Bruckner had much to contend with in order to bring about a great church festival Bruckner went to organ bench very hungry and indignant. This worked upon his nerves and his temper and he pulled out all of the organ stops and poured all his sorrow and unhappiness into a pandemonium of sound.

Hardly had he reached the final chords when the sacristan appeared in the organ loft and shouted breathlessly, "Quick, Bruckner, run to the sacristy, the prelate is calling you." Bruckner nodded understandingly and went quickly to the sacristy, who was still clad in all his ecclesiastical robes. He was received with a flood of

"What is the matter with you, Bruckner, can't you play anything else?" To girl everybody in the church, knowing all the nobility, the others who knew something of music and even the peasants who were nobles of music—all laughed. The prelate said of affairs. You played the organ but scales, up and down, and nothing else. If that ever happens again we shall have to part. What is the meaning of it?"

Chords, cadences, sequences, modulations and various forms come into his music, but, because the nature of these has never been explained, the pupil never really hears them. Half-hearing becomes a fixed habit.

As the memory is ruined by excessive reading of light literature (with no desire of remembering), so the keener sense of musical discrimination—the ability to compare tones and retain a mental picture of chords and phrases—is ultimately destroyed by continued half-hearing practice.

Rhythm may be imparted by sight and feeling, as well as hearing, but pitch and dynamics are dependent on the sense of hearing alone.

Many persons who think they are listening to music, do not, as a matter of fact, take a real cognizance of anything but the rhythm. Some persons, having the keenest sight for objects, may nevertheless be color-blind to certain colors. Similarly, persons having sharp ears may yet be unable to distinguish between tones of different pitch. These deficiencies may be so slight that a little thoughtful training might soon overcome them. Those who are entrusted with the training of young persons should look for such deficiencies of the senses and endeavor to correct them while the sensibilities are most plastic—at the beginning.

The first music lesson should consist of tests as to the child's sense of hearing—to find the octave of a given tone, to find the faintly sounding harmonic by listening to the tone of one key, silently, and striking its octave or fifth) and, possibly, to distinguish between a major and minor chord, or a major and diminished chord.

While child has the necessary intelligence and musical ear to get any of this is not so important; the teacher discovers something of the pupil's natural qualifications and can map out a line of effort; the pupil will at least acquire the fundamental idea—that listening is the important thing in learning music. A good ear will demand good technique. That must follow—but not precede.

"Ah, your Grace," answered Bruckner, "you see it is this way. The diet and only the diet is to blame. With such food as I receive here I can not play anything! I have no monotized scales up on the keyboard. I sit at the end of the table and when the plate comes to me there is nothing in it but a few bones and little bits of meat floating in the gravy. Naturally I am very hungry. With such a diet I can't play anything else."

The prelate laughed and ordered that thereafter in the refectory the platter should start its rounds with Bruckner.

Bruckner's Truthful Pupil

Once when Bruckner was very poor he had the good fortune to secure a pupil in the home of a wealthy patron. When he arrived at the home he took the little girl up in his arms. She exclaimed: "Why, then, Herr Bruckner—you have come, once, twice, three times!"

Bruckner was flabbergasted for the moment but collected his wits and said: "What a remarkably intelligent child—she has already observed that I have just come from Holy Communion"—Translated for THE ETUDE from "Der Merker."

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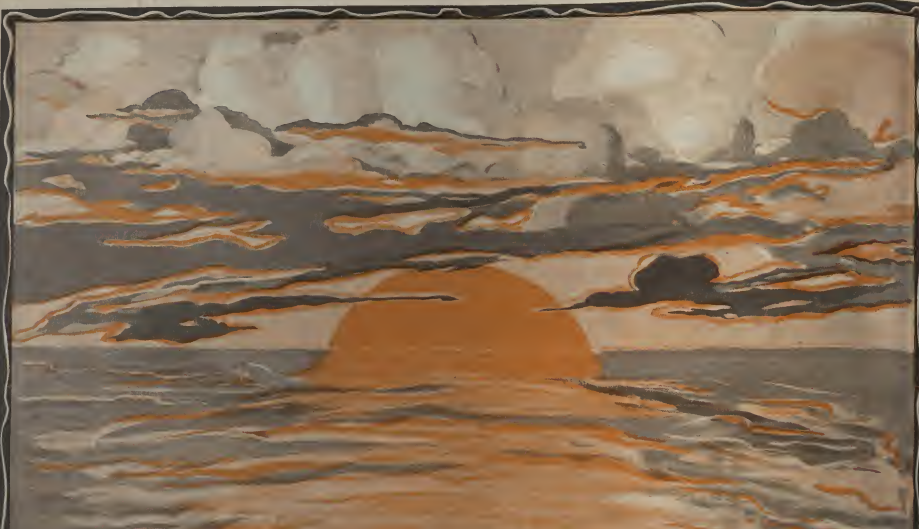
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