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THE ETUDE

Presser's Musical Magazine



Price 15¢
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Ludwig Van Beethoven

JUNE
1915



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Edited by JAMES FRANCIS COOK

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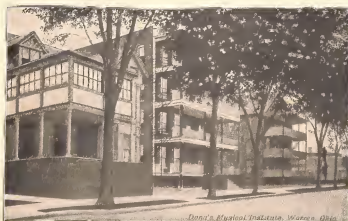
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THE ETUDE

JUNE, 1915

VOL. XXXIII No. 6



Stop this Swindle



THE ETUDE has constantly pointed out the grave danger that would come to American musical education if unscrupulous publishers were to employ the present agitation for "standardization" to force proprietary works upon the unsuspecting public.

The situation is this. Teachers in some States have been working to secure laws requiring every teacher to pass examinations leading to certificates entitling the teacher to teach. In other words, a certain standard of proficiency is set and then the teacher is expected to come up to that standard. It is not our purpose to discuss the advisability or the inadvisability of this procedure here. We simply desire to point out how this agitation has been employed to dupe many into thinking that certain proprietary methods and books must be purchased in order to pass the legal standard.

In the first place, the so-called legal standard is, in most instances, not a legal standard at all, but merely a standard adopted by certain State associations who see the need for improving teaching conditions. In England this is done by the Associated Board of the Royal Academy of Music and the Royal College of Music. These institutions would doubtless far rather see their walls fall to dust than make the heinous error of stating, "You must pass examinations based upon the books of one publisher and one publisher only, paying money into that publisher's coffers, or you will not be permitted to teach."

Years ago when the Rural Free Delivery first came into being fakers soon commenced to visit the farmer's homes with what they represented was the "official government mail box" and thousands of cheap, and worthless, tin boxes were sold at an exorbitant rate before the government could step in and stop the swindle.

Now teachers are being visited by agents of firms selling books, who introduce themselves by intimating that in a short time it will be illegal to teach music without a certificate. The agent is too smart to say directly that in order to get such a certificate it will be necessary to use the publications of his firm and no other, because he knows that such an infamous lie would land him behind bars. The teacher, however, is not worldly wise and before she knows it she finds that she has signed a contract to purchase books.

THE ETUDE stands unequivocally against the employment, adoption and advocacy of any proprietary material of any kind whatsoever in any State system or other system of standardization. If the well-meaning teachers, who are back of such movements, wish to keep their hands out of the hideous mire which implies graft, they have no other course than to stand firmly against the compulsory adoption of proprietary material with the inference that some one has been paid for introducing it. To compel applicants for examinations to purchase proprietary material would be on a par with a coterie of doctors getting together and obliging all their patients to purchase Peruna or Duffey's Malt Whiskey in order to show a clean bill of health.

If an agent of any company calls upon you and tries to hulkose you into buying books or music you do not want or need, by intimating to you that legal standards may compel you to buy them later on or suffer arrest, tell him what you think of him and run him out.



Buying Beauty



BUY a lovely rose—an inspiring picture—an ennobling book—an hour of beautiful music and you have made an investment for which you need not reproach yourself for extravagance. Beauty is soul food. You need it just as much for a happy, successful existence as you do your daily bread. Go down Main street any day and look in the faces of the soul-starved men and women. Whether it be Broadway or the little avenue that runs only from the general store, down under the elms to the moving house, the famine is still there.

If we all spent just a little more for beauty, might we not all be a little nearer to the divine in this journey? It is useless to buy beauty unless it can be digested. The chorus girl who saunters along with a costly bunch of gardenias and orchids under her nose, yet not assimilating their beauty, is in quite as bad a fix as was John D. Rockefeller with his immeasurable bank account and his invalided stomach.

THE ETUDE is presenting a symposium from many Americans in the forefront, designed to furnish our ETUDE readers with material which, in turn, may be used to show that music is a real necessity, not a mere accomplishment. When you buy music lessons you are giving something that humanity needs far more than scores of things which fashion and convention have taught us to look upon as indispensable. Every piece of music you buy is an unending well-spring of beauty from which you and your friends may drink until your souls have been refreshed. Music an extravagance, a foolish luxury, an unneeded pastime?—let our big-brained American thinkers and workers answer that for you in the symposium which every American music lover should read and preserve for years to come.

We shall not be really musical in America until we can listen to a beautiful symphony or a great choral work and say to ourselves, "There is something of enduring greatness quite as essential to the welfare of our native land as a great factory, a great bridge, a great battleship or a great State House."



Are You a Victim of "Nerves"?



We used to be told that musicians were fussy, fidgety, nervous individuals, and that their occupation necessarily made them so. Of course, it was not altogether true, but nobody stopped to think about it. There are nervous musicians and likewise "nerveloses" musicians, but why some fall victims of neurasthenia and why others seem to be able to stand any sort of a nervous strain nobody seems to know.

We have often talked with physicians upon this subject, but they were not able to differentiate between the nervous strain of the musician and the nervous strain upon any other individual. At last we had the good fortune to meet an artist who had at one time been himself a victim of nervousness, had recovered, and who had given a great deal of close, scientific thinking to the subject of nerves. This was the noted Spanish piano virtuoso and teacher, Alberto Jonás, long resident in the United States. In an interview to be published in our next issue Señor Jonás tells many things which any student, teacher or pianist may well read with the greatest care.

BLACKSMITHS AT THE KEYBOARD

By JOSEPH GEORGE JACOBSON

Is one of the music-rooms of a large music-house I witnessed the following scene: A salesman was explaining to his buyers the qualities of a piano, when I heard him remark that he would call Mr. — the "famous great virtuoso," who he had noticed in the building and would request him to play a selection on the piano, so his customers could hear what a fine instrument it really was. The salesman left the room to return soon with the "famous great virtuoso." To all outward appearances he looked the part, and if tonorial equipment and strange, uncanny gestures are of any importance for piano-playing, he stood a chance of being great. With much to-do and "grandioso" — swinging of the arms and rest of the body, the famous man sat down and played to these musically uneducated people, who listened attentively, evidently awestricken.

PITY THE PIANO

The composition he played was unknown to me. It must have been some selection from Schönböck, Scriabin, or some other futurist writer. While listening I only wondered what the emotion was that led this musician to such a brutal assault on the piano. I had the feeling as though I were in a blacksmith shop watching the blacksmith swing his heavy hammer with all force on a glowing piece of steel. The poor instrument groined and squeaked under the merciless pounding of these hands. The selective undulgence was technically very difficult, but for such mechanical perfection there might be due a certain amount of admiration, tinted more with wonder than with sympathy.

Such art after all does not do the true purpose of music. It appeals more to the tastes and a faulty aesthetic theory. More difficulty can never outweigh the element of quality and can never lead to a true artistic standard. The great virtuoso left the room with the remark that one could not get enough volume out of an upright. The sale was not made as the customer remarked he thought the piano was "too hard," not daring to blame the player.

MOVING THE HEART

The remark which Cramer made in his old age after first hearing Liszt, when the young artist seemed to be playing more powerfully than beautifully, holds good for many virtuosos of to-day. He said: "*De mon temps on jouait fort bien, aujourd'hui on joue bien fort.*" Emanuel Bach, the third son of the great master, in his essay on true method of piano-playing says, "He thinks musicians ought especially to move the heart and in this no true performer will succeed merely by thumping and drumming or by continual arpeggiating." Mere "Bravura-playing" is ill-advised, and often covers a multitude of sins. In art cultivate the touch, what the Germans call "*Die Fingerteilung des Anschlags*," and above all seek the soul of the music and let the "Divine Spark" leaped to the composer by Deity leap into flame. Many of our performers play credulously through a technically very difficult composition of the modern writers, but make no appreciable showing when playing a Mozart minuet or a Field nocturne. The reason probably is that the latter pieces are "too difficult" for them.

Of course technique is indispensable to piano-playing, but can only become artistic when qualified by refinement and poetry in taste and tone. View the pianist as a requisitist in the following order and not from the reverse as it seems to be the case with so many now. Taking for granted that there is talent, it would seem one should follow in this order: Emotion, Intelligence, Technique. Emotion and Intelligence are the motives.

Musical is peculiar among the fine arts, in that it requires special and very elaborate provisions for its presentation to the world. The painter and the sculptor have no sooner put their work into the hands of their buyers than they are at once in a state to be understood and appreciated. The poet and the author require but a printing press to render fully his ideas they have to convey. But the balors of the musical creator are, when he has written the work, only a mass of useless hieroglyphics until he can get them interpreted and made known by the process we call performance.—WILLIAM POLK.

THE ETUDE

HAND CRAMP AND HOW IT MAY BE REMEDIED

By MADAME A. PUPIN

HAND CRAMP is both mental and physical; and before trying to discover how it may be remedied, let us consider how it may be avoided; as in this search the remedy may be discovered.

Most would-be piano-players begin by trying to read notes on a printed page and playing those notes on the keys of a piano. They ardently wish to play a tune, but it seems very difficult. It is so different from spelling, geography, or any of the studies they have had before. They have to know the notes, find the right keys and the right fingers, and are then doing the puzzling thing called tone. While they are thinking of one of these, the teacher calls their attention to another. The more difficult they find it, the more effort they make, the more force they put into it. Both mental and physical forces are under a strain.

I once had a pupil come to me who had taken lessons for a year and had played nothing but scales, both hands together, up and down 4 octaves. The moment she touched the piano her whole body from her head down to her waist, became as rigid as iron.

When one has to learn an art or a craft, the first thing is to learn how to use the necessary tools. The piano is played with the fingers, so the first thing should be to learn how to use the fingers easily and without effort.

The following exercises may be practiced three, four, or more weeks, before the hands touch the keyboard. Sit beside a table. When the arm begins to feel tired, let it drop a dead weight on the table; put a spoon of cotton under the wrist to keep the hand on a level with the arm. Have a diagram of five piano keys



with dots on the keys to indicate where the fingers go. Let a teacher fix the hand in the right position, and consider the tips of the fingers on the dots. The fingers are now properly curved, and they are to move up and down only by the joint connecting them with the hand, the fingers always maintaining the same curve. Now move each finger slowly up and down, from ten to twenty times, being sure that no effort comes from the arm. Say to yourself "How easy this is; my fingers are free; I make no effort; I can move each finger twenty times in exactly the same way. It gets easier each day."

After a fortnight of practice like this, at frequent intervals during each day: try lifting all the fingers but one; each finger in turn being held down, and other fingers will, without allowing any effort from the arm. After a week of this exercise, practice it thus: hold two fingers down; raise one of them slowly and count 1-2-3; at 3, let the finger fall suddenly, but not so fast as a heavy overcoat would fall on the floor, if the peg on which it was hung gave way. Exercise fall as the fingers move without any help from the rest of the body, until they have formed a habit of so doing.

Things fall with different degrees of force. A loaf of bread will fall from a table with more force than a book. Now you may begin to imagine that the tip of the finger which falls is hollow, and that it is filled with something that weighs $\frac{1}{2}$ oz. or 1 oz. or more. As you gradually add an imaginary weight to the tips of the fingers, be sure that the fingers are doing all the work, and not the muscles of the arm.

In time these exercises may be tried on the piano. No effort must be felt at first, even though the motion

of the finger depresses the key so slightly as to make no noise. Try gradually, imagining more and more weight in the tips of the fingers, you will soon find that you can make tones without effort or rapidly. You must never lose sight of this aim until it becomes a habit to play the most rapid passages, as well as the slow ones this way. Later you will find you can go through the whole range of dynamics without cramping the hand.

A young lady came to me once, the nerves of whose hands and arms were in such a condition, from faulty practice, that a physician had told her it was doubtful if she would ever use her hands again. She asked me if I could help her and I told her that I could. I put her through the above process, and in one month she could play as well as ever—greatly better than ever.

All hand cramp originates in mental and physical efforts to do a thing one cannot do as difficult. Why do anything that is difficult? Have it all easy. Practice small portions very many times, increasing speed but never so fast that you cannot say: "How easy this is to do; it really does itself. I feel no muscular effort; it is really delightful to practice when it gets easier every moment."

A REAL VACATION FOR THE MUSIC WORKER

By GEORGE PRATT MAXIM

SURELY that you have saved during the busy music season, go to the vacation place of your choice, "exercise" yourself into a state of exhaustion or "rest" perpetuating the folly which thousands seem to think the only logical kind of a vacation. Musicians may ancient Rome, Marcus Aurelius (121-180 A. D.), from one distraction to another, are rest of body, raised and poised to our agitated minds and make our lives more companionable.

Our meditation may well begin with the thought that 'we have it in our power to withdraw into ourselves so far as it brings mental refreshment, taking us a broader perspective.

Pure thoughts have a direct rejuvenating effect, notably for musicians. Hence we should "accustom ourselves to think upon nothing but what we could reveal, if the question were put to us." By cultivating pure thoughts we withdraw into ourselves and there to think and a more beneficial and re-creating vacation than any we have at hand.

"Bring your will to your fate, and suit your mind to your circumstances." This is a logical injunction, if made humbly, by the music teacher, will drive him from the heated moments and temper to our condition the chills blasts that follow.

KEEP AN OPEN MIND

Having drawn from Marcus Aurelius a few suggestions pertaining to our inner life, the old Roman may be induced to advise us concerning our relation to fate. "Either stand up concerning our relation to fate or upon your crutches." The direct challenge of our next public act is refreshing. To us who are already hills and we are inclined to think straight and to act thoughts of every one and give them the same freedom and freedom of action we attain an altitude immeasurably higher than the mountains to which the ordinary vacation goes. It is a challenge to the musician to keep an open mind toward what is novel and therefore unfamiliar in his art.

Nasty, looking beyond the present, our spirits should be well preserved, "for if ever we come to the future, preserves us at present." Undisturbed by impeding misfortune we can develop our musical gifts more efficiently with equanimity and solve our problems more

Music a Human Necessity in Modern Life

Not a Needless Accomplishment

Among the many Americans foremost in public life who are taking part in this momentous symposium from month to month are the following:

EDWARD BOK
ANDREW CARNEGIE
RUSSELL H. CONWELL
DANIEL FROHMAN
G. STANLEY HALL

THOMAS EDISON
HON. RICHMOND P. HOBSON
ELDRIDGE R. JOHNSON
DAVID STARR JORDAN
JOHN LUTHER LONG

Mr. Bok's Contribution Appeared in April and Mr. Carnegie's Contribution in May.

Dr. G. Stanley Hall

*Eminent Psychologist and Educator
President of Clark University.*

THE fundamental view on which my own theory of music and musical education is based is that music is the language of the heart very much as speech is that of the intellect. It is older and more all-conditioning for the life of the individual. The new psychology is stressing this point of view in every way. Therefore education in music is coming to occupy a higher and ever higher place. Its good effects, however, are in our schools to a very great extent lost because of the perverse method of laying too much stress upon reading music and technique and too little upon the actual power of music itself. From the true point of view the selection of songs and other music is of the utmost importance while to most of our teachers it is of the least consequence. The great themes of music, religion, love, country, war, dancing, mourning, and all the rest are immensely needed for the American character, the emotional depth and richness of which is in danger.

G. Stanley Hall



ANDREW CARNEGIE



EDWARD BOK



ELDRIDGE R. JOHNSON



DR. G. STANLEY HALL



RUSSELL H. CONWELL



DAVID STARR JORDAN



RICHMOND P. HOBSON



THOMAS A. EDISON



DANIEL FROHMAN



JOHN L. JOTHER LONG

Dramatic Scenes from the Operas



WAGNER'S "SIEGFRIED"

Siegfried slays Fafner, the dragon guardian of the Rhinegold and the Ring. Mime, the dwarf, hopes to seize the treasure after making Siegfried drunk with wine, but his plan is destined to fail.



MEYERBEER'S "L'AFRICAINNE"

Selika reveals to Vasco da Gama the passage to the unknown land. In a transport of joy he embraces her just as his sweetheart Inez, accompanied by his enemy Don Pedro, and Nolasco the lover of Selika, enter the dungeon.



DONIZETTI'S "LUCIA DI LAMMERMOOR"

Lucia bids farewell to Ravenswood, her lover, who is departing to France. During his absence, her brother persuades her he is faithless. To free her brother from debt she weds Backlaw only to find her brother has deceived her. Driven mad by the discovery she first slays her husband, then herself.



VERDI'S "AIDA"

Amonasro the High Priest, discovers Rhadames and Aida as they are about to flee from Egypt, joining Aida's father, Amonasro, in an attack upon Egypt. The guilty pair are tried by the Priests and condemned to be embowed alive.



GOUNOD'S "FAUST"

Mephistopheles calls up a vision of Margaret to induce the aged Dr. Faustus to sell his soul to the Evil One in return for youth regained.



VERDI'S "LA TRAVIATA"

Not knowing that Violetta has acceded to his father's wish that they should part, Edgardo asks her for the letter of farewell he is to receive after she has left him.

The Emotional and Picturesque in Music

By the Noted American Composer

ERNEST R. KROEGER

[Mr. Kroeger has been giving a successful series of lectures-lectures on The Emotional and Picturesque in Music. The outline of the lecture is embodied in the two articles in this issue of which this is the second. Each article, however, is virtually complete in itself, and is intended as an aid for those consulting papers or lectures for special club purposes—Europa or The Etude.]

As examples of contrasting emotions, especially to reveal the darker and lighter sides of man's nature, the *Scherzo* in B minor, B flat minor and C sharp minor of Chopin are excellent. The second being the best known, it may seem best for public performance. Huneker says of it:

"It is a Byronic poem, 'so tender, so bold, as full of love as of scorn' to quote Schumann. And how supremely welded is the style with the subject! What masterly writing, and it lies in the heart of the piano. He is a great composer, but he is also a great pianist. He nursed his themes with wonderful constructive frugality. The roads are brilliantly strong. This *Scherzo* will remain the favored one, and is a perennial joy to pupil and public alike."



The picturesque side of music is more "obvious" than the emotional, the titles being more exact and the music more descriptive. In woodland music we have many wonderful examples, Berthoven leading with his *Pastoral* symphony and Ra's followed with his *Im Walde* symphony. There are the beautiful *Forest Scenes* of Schumann and Heller, MacDowell's *Woodland Sketches*; Jensen's *Wanderbilder*; Liszt's *Waldesrauschen*, etc. The *Entrance* to Schumann's *Forest Scenes* is particularly "woodsy" and is here given:



Water has inspired Rubinstein's *Ocean Symphony*, Mendelssohn's overture, *Calu Sea* and *Proserpina* Paganini; Beethoven's *By the Brook* in his *Pastoral* Symphony; many Gondo Songs and *Bucolic* (Chopin's being the greatest); *Kienietz*, etc.; Delussy's *Garden in the Rain* and Ravel's *Jour d'Ester* are modern pieces of a "watery" character. Wagner's exquisite *Song of the Rhine Daughters* from *Götterdämmerung* is a lovely example. The American composer Elliebert Nevin first became celebrated by means of his *Water Scenes*, *Narcissa* becoming world-famous. The English composer Sterndale Bennett has written three *Water Scenes*, one of which (*The Lake*) is here given in part—



For fire music there can be nothing more remarkable than the choral scene from Wagner's *Die Walküre* known as the *Fire Chorus Music* (Magic Fire Music) part of which is quoted.



The entire story is too long to describe here. In this particular scene, the semi-goddess Brunnhilde has been placed in a deep slumber by her father the God Wotan for disobedience. She reclines on a large rock on the top of a mountain which has been surrounded by a circle of flame by the fire god Loge, who was commanded to do so by Wotan. She has her helmet by her hand, her shield over her body, her spear by her side. There she is to remain until awakened by the young hero Siegfried.



Of Spinning Songs there are some famous ones, and also very effective piano pieces. There is Mendelssohn's—sparking and rhythmic, Wagner's from *The Flying Dutchman*, transcribed by Liszt is most interesting. Ra's *La Filouse* is extremely melodious and is a great favorite.



The four seasons have had musical transcriptions. Possibly the most remarkable was Ra's four Symphonies *Spring, Summer, Autumn, Winter*. In piano music we have such celebrated pieces as Mendelssohn's *Spring Song*, Grieg's *To the Spring*, Sinding's *Rustle of Spring*, for the first. There are less prominent selections for the second. Possibly Jensen's *Nova* from his *Wanderbilder* will give us good idea of a hot summer day as anything else. Chaminade's *Autumn* and Moszkowski's piece of the same name represents the third season. For winter Tschikowsky's *Troika* with its snap and energy is a good example.



The birds are well represented in music. We have the *Lark*, the *Nightingale*, the *Sparrow*, the *Eagle*, the *Humming Bird*, the *Cuckoo*, and the wonderful bird in Wagner's *Siegfried*, *Saint-Saens' Swan* is a perennial source of beauty, and a few measures are appended.



The Etude Master Study Page

THE PERIOD OF RICHARD STRAUSS

Richard Strauss was just one year old when Wagner's masterpiece *Tristan und Isolde* was produced (June 10, 1865), at the Royal Opera House in Munich, the birthplace of Strauss. Verdi was still the Verdi of *Travolta*, *Rispetto* and *Traviata*, as *Aida* did not have its first presentation until 1872. Yet Strauss is two years younger than Debussy and six years younger than his famous Italian contemporary, Puccini.

The impress of Richard Wagner upon German musical life was inconceivably great. Weber had sought to make the operatic music of Germany more Teutonic and less Latin, but in Wagner was found a master who was the very epitome of German national life. As the public was gradually converted to the propaganda of Wagner, interest multiplied until at the time of the youth of Strauss Wagner had become a kind of Germanic god.

At the same moment the influence of certain German philosophical tendencies were strongly felt. Kant, Hegel and the hughobous Schopenhauer were being read, possibly to the neglect of Kleist, Heine, Uhland and Lessing. Goethe, Lessing and Schiller, loved as they are by all Germans, were superseded in many circles by the intense interest in philosophical questions. Nietzsche (particularly the later Nietzsche of *Jenseits von Gut und Böse*) with his idolatry of the will, his scorn of pity and his apostrophe of the joy of battle unquestionably made a great impress upon German life and thought.

These influences, then, together with the enormous industrial advance, the magnificent accomplishments in education, the stiffening of German ambitions that came with the victory over France, the natural diligence and thoroughness of the German people, all made a most fruitful impression upon the young Strauss, born to witness his fatherland in the days of its greatest progress.

STRAUSS'S ANCESTRY AND YOUTH

As is generally known, Richard Strauss is not in any way connected with the famous Viennese family of composers of tripehonian melodies. The father of Richard Strauss was Franz Strauss, a performer upon the French horn. He bore the title of Königlich Bayerischer Kammermusiker (Royal Bavarian Chamber Musician). For many years Franz Strauss was a teacher at the Royal Music School at Munich. Richard Strauss's mother was Josephine Pechert, daughter of the famous Munich brewer, Georg Pechert. The composer was born over a Bierkell or saloon attached to the brewery in Altheimere. A tablet now marks the front of this structure.

At the age of four and one-half years Strauss commenced his first lessons in music, studying piano with a harp player in the Royal Orchestra (August Tombo). The boy's mother, a genial refined lady, assisted in his early training. Even at this very early age Strauss exhibited an omnivorous appetite for work, and his progress was amazing to his teacher and to his parents alike. At the age of eleven a new teacher stepped in. This was the excellent pedagogue, Niest. In the meantime his school studies had commenced, as had instruction in violin with Benno Walzer, Concertmaster of the Royal Orchestra. Cerny and Krenzer, Bach and Vieux, now fiddle, now piano, followed in rapid succession. Not content with playing he made many attempts at composition, starting at the age six.

In 1874 he left the day school for the Ludwigsgymnasium or High School, where he remained until he was eighteen years of age. Once when his mother was sending him off to school she wrapped up his books in a piece of music paper. When the boy returned she found that he had spent part of his school hours in completely covering the paper with notes of fanciful compositions.

In school Strauss took lively interest in all forms of mathematics, notably higher algebra and spherical trigonometry. The best part of his musical education



The Real Richard Strauss

"Unless one completely comprehends the significance of the development of music from Haydn, through Mozart, Beethoven and Wagner, one cannot rightly judge the music of Wagner or other moderns."

In his early youth was the unlimited opportunity to hear great masterpieces, notably the German classics. The position of Franz Strauss enabled his son to attend the leading concerts of the time and hear the greatest artists. This unquestionably had a great formative effect upon the boy's after life.

SPECIAL STUDIES

Strange to note Strauss did not attend any of the famous music schools of Germany. Whether the elder Strauss had set opinions antagonizing institutional musical instruction is not known. From 1875 to 1880 Strauss studied harmony and counterpoint with the Royal Capellmeister, Fr. W. Meyer. Although according to German custom a harmony book was little used, the study plan followed that of the conventional Richter. The boy was blessed by having many relatives who were musical, and in whose homes music was the chief center of interest. He composed many smaller works which indicated his inclinations so clearly that when Rheinberger heard some of them he said, "It is a shame that you are adopting these modern methods, because you have so much talent."

Strauss, however, was well grounded in the works of the classical masters. He says "My father obliged me very strictly to study the works of the old masters. Now young composers bring me many manuscripts and ask my opinion upon them. I look them through and are at once where they have given the most of their attention to Wagner. Then I say to them, 'My dear good fellows go home and study the works of Bach, the symphonies of Haydn, Mozart and Beethoven, and when you have mastered these, bring me your works again.' When I tell them this I give them the cream of my own experience."

In 1882 Strauss completed his studies at the Gymnasium and made his first trip to the festival at Bayreuth. In the fall of the same year he entered the University giving special attention to philosophy, aesthetics, the history of culture and the works of William Shakespeare. He had great stress upon the value of private lectures from no less than Schopenhauer, Nietzsche and Stirner.

In 1882 Strauss, at the instigation of his father, joined a celebrated amateur orchestra known as the "Wilde Gang", playing first violin while the elder Strauss conducted.

EARLY COMPOSITIONS

One record has it that Richard Strauss's first composition was written at the age of six and bore the proud title of *The Tailor's Polka* (Schneider-Polka). However, when Strauss was about sixteen years of age serious attention was given to his work which at that time were considered very pretentious for a youth. In 1880 three of his songs were sung publicly by the well-known German opera singer, and in 1881 the Benno Walter Quartet played the youthful String Quartet, a Major. This was a promising beginning for a young composer but the climax was capped in the same year by the performance of a Symphony in D minor, in four movements, under the direction of the great Wagnerian conductor, Hermann Levi. By the time that Strauss was twenty he had completed *Five Piano Pieces* (Opus 3), a *Sonata for Violoncello and Piano* (Opus 6), a *March and Serenade for Wind Instruments* (Opus 7), a *Violin Concerto* (Opus 8), a series of pieces for piano called *Stimmungsbilder* (Opus 9), and a *Concerto for French horn*, together with occasional songs.

In 1884 Strauss was introduced to American music lovers through the performance of his Symphony in F Minor under the direction of that American pioneer of young and deserving European masters, Theodore Thomas.

MEININGEN AND VON BÜLOW

In 1885 Strauss went to Meiningen to receive advice from von Bülow upon the subject of conducting. Von Bülow, despite his tactfulness, took a warm interest in the young man. As the leader of one of the finest orchestras in Europe he was able to help him immensely. Strauss suggested under von Bülow's direction as a pianist, playing the Mozart Concerto in C minor. When von Bülow retired from the post at Meiningen, Strauss became his successor. At about the same time the young man met Alexander Ritter who then was a member of the Meiningen Orchestra. Von Ritter was a radical in the temperate sense of that much abused word. He had been an intimate friend of Richard Wagner, and was saturated with the poetry and philosophical thought of Germany. As a composer, Alexander Ritter can not be reckoned among the great, but his influence upon Richard Strauss was known to have been very marked. In fact Strauss admitted that Ritter did much to direct his talent along advanced lines.

TEN ACTIVE YEARS

After holding the post of conductor at Meiningen for but a very short time Strauss went to Italy for a few months' rest. He was then appointed one of the assistant conductors at Munich under Levi. Some years later he became assistant to Lassen, the court conductor at Weimar. His interest in his career caused him to overwork and the result was a breakdown. This obliged him to take a protracted rest and he chose Greece and Egypt as the place of his sojourns (1892). This provided opportunity for the composition of his first opera, *Guntram*, produced in Weimar in 1894. The prime drama in his opera was Pauline de Alma, daughter of a Bavarian general, whom Strauss married later in the same year. Fortunately, coincident with his marriage came the coveted appointment of Court Capellmeister at Munich. Strauss had unlimited opportunities and made the best of them.

This decade in Strauss's career is noteworthy in the history of music. The symphonic poem *Als Italien* represents the effect of his trip to Italy and also the influence of the progressive ideas of Alexander Ritter. Strauss admits that taken together with his famous orchestral *Burlade* this decade marks the turning point in his career. *Als Italien* was first produced in Munich in 1892. The momentous nature of these years may be indicated by noting the first performance of the following works, now a regular part of the repertoires of great orchestras the world over:

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and no technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full names and address must accompany all inquiries.

PLAYING FOR EXAMPLE

"I, in teaching a class of sixty pupils I find it more than difficult to keep in practice on all the pieces I am giving them, so as to play before them. I am given no idea of how they should do. Do you consider it necessary for a teacher to play over all pieces to his pupils?"

"I have a pupil who has finished every Op. 290. What technical studies should I give her in about the same grade, as I find that she needs more drill in that grade?"

"What technical work may be given with Heller's Op. 36?"

5. Some pupils need to hear their music played. These are usually dull of apprehension and lacking in originality. With brighter pupils the less you play for them the better. Their originality should be encouraged rather than the tendency to become imitative fostered. You should train your pupils to think out their new pieces for themselves, and learn to give correct interpretations. It is astonishing the number of players there are who have a fine technique, and yet cannot take up a new piece and get it anywhere near right without help. What playing you do, in the majority of cases, should be done after pupils have studied their music, and not in advance, although there are some exceptions, and also cases where a pupil for a time may need the help in advance until such time as he becomes strong enough to do away with crutches. In most cases you will find it is sufficient to play just enough of a piece to give the pupil a general idea of its nature. What you will think this over carefully I think you will agree that it is a matter that should be handled with discretion, for it is one in which a general rule may not only be impossible, but it is one in which you may need to take a different course at nearly every lesson with the same pupil. Pupils who imitate their teacher's playing never have any originality of their own. One of the primary objects of your training should be to make your players independent of your own assistance or that of anyone else.

2. Under these conditions she could not do better than to take up the second book of Czerny's *Selected Studies*. You will find some of Czerny's Op. 299 in this which may be used for review or omitted as may seem best to you.

3. Keep right on with the study of scales and arpeggios, double and single thirds and sixths, octaves, etc. Czerny or Mason will provide plenty of material to choose from.

ADVICE DESIRED

"Although not a regular teacher, yet I would like to have a bright twenty-year-old girl, who has preferred to be left alone, to play before me as a teacher. He is mentally in advance of ordinary teachers, and yet has no simple means. Would you kindly suggest some graded course of study, both for pieces and exercises?"

I want to familiarize her with the first movements. Do you advise simplified selections, from Beethoven and Chopin?"

Your young friend has here sadly in need of the guidance of a good teacher. She is sure to go constantly astray under present conditions. Meanwhile others have taught themselves and obtained much pleasure from the art; she deserves much credit if she perseveres in the same. What she is willing now to study through *The New Beginner's Book*, just for the sake of the information it would give her? Then take up the *Standard Graded Course*, and follow it along carefully. A most excellent book for her to secure would be *Novice's Superior Studies* published by C. W. Lanston. Mathew's *Standard First and Second Grade Pieces* contains many things that would be good for her. When she can play in the third grade, Lanston's *First Studies in the Treble* will be valuable. Schumann's *Album for the Young* is too old

for most children, but would interest your pupil. The easier sonatas of Haydn and Mozart would lead to the simple sonatas of Beethoven, and she could gradually work her way into them without relying on simplified arrangements. I think you will find enough outlined here to occupy her for some time. Then, if you need further assistance the Round Table will be glad to try and help you.

CROSS WIRE BRAINS

"Can you tell me what to do for a piano pupil that can play such hard pieces but cannot strike a single practice note? She plays first and last of the upper, and also lower, when I am not looking on. This is the case, it is hard for him to strike the keys together."

I have had only one pupil that answered this description in my own experience. I concluded that the nerves in the brain must be crossed after the manner of electric wires, and resulting therefore in general havoc. I worked with this pupil for one entire term, with more than usual patience, and then gave up in despair. This particular pupil could not be made to see when she was reversing the right and left hand parts, which aggravated the problem seriously. Your pupil seems to be about as muddled as was this one. If you teach him a simple part for each hand, and then first find out what they can do together, and then put them together, I am unable to suggest anything further. It does not seem to me that destiny intended that this pupil should become a Paderewski. I would suggest that you find more congenial employment for him. Perhaps some of the readers of the *Round Table* may be able to work their way through a problem of this sort. If so, we shall be glad to print their experience. It is not often that problems seem hopeless, but this one has that appearance. You may succeed in accomplishing something with him after all; if so, we shall be glad to hear from you.

A SEVEN-YEAR-OLD PUPIL

"Not being satisfied with the teachers that I could secure in this place, I would like to use to teach my own child. I secured *First Steps in Piano Playing*, but it seems to advance too rapidly for a seven-year-old child. This year, for my first year, I have reviewed *New Beginner's Book*, and it seems more suited to my own child. When will I reach the scales and in what order? Should the arpeggios follow them, or be given at the same time? My children are very musical and anxious to learn."

You seem to have solved your own problem in a sense. For you have discovered the *New Beginner's Book*, although perhaps too late for your first child. This book is intended to serve the purposes of the very small child, and no book I have seen could do it better. All methods need to be modified more or less to suit individual cases. When you find a book that suits you, you may use it for any individual case, you should vantage too rapidly for any individual case, you should momentarily stop his work in the book, that is, in so far as assigning any advance lesson is concerned, and give him some very simple pieces that are adapted for his immediate needs. If you are using *First Steps*, you should have directly at hand a number of first-grade pieces, which the publisher will send you on selection, if desired, until you make a choice of such as you think pleasing, and draw on these until your pupil exhibits capacity to go on with the manual. Any successful teacher may keep a list of teaching pieces with which to refer instantly. One may rely on memory, to be sure, but it is not so reliable as a well graded list, with perhaps a little annotation after various pieces to indicate for what use they are best suited.

The scales can be easily taught by dictation. In each case it is simpler to pass through the sharps, and then through the flats. Teach them in one entire form first time over. Teach C and practice until pupil understands place of steps and half steps. Then use G, and show that F sharp must replace F in order to bring half step in right place. Show that in each case the seventh

step, or first descending step, is where the alteration is made. In this show that this comes on the fourth step. The simple one octave form of the arpeggio chord may be begun as soon as the pupil has a fair command of his hands. It is not necessary to wait until the scales are all learned. This must be a matter for judgment in individual cases. The student that learns his scales and arpeggios entirely independently of the printed page is much better off. You will find much valuable assistance in teaching the scales if you will purchase *Mastering the Scales and Arpeggios*. After finishing the *New Beginner's Book*, take up *First Steps*, or Mathew's *Graded Course*, in accordance with the ability and progress shown by the pupil.

LESCHETIZKY METHOD

"In what grade should the Leschetzky Method be begun, and should it follow Mason's *First and Second*?"—L. B.

I hardly think the "Leschetzky Method" is a method of the kind to which you probably refer. I also assume that you refer to Mark Dancer's *Modern Pianist*, which is a technical compendium of the Leschetzky principles. It is not a book to take up and give to a pupil page by page until finished, no more than is Mason's series of books. It contains exercises for all grades, presenting in a comprehensive manner the Vienna masters' technical systems, and the exercises are supposed to be assigned by the teacher as a pupil may be prepared to take them up. Many of its sections would probably be considered incomplete for some pupils, in which case the intelligent teacher is supposed to be able to select from it what is needed from some other source, whatever may be needed for any given pupil's progress. All books of this class need very intelligent handling on the part of a teacher, and presuppose that the teacher has had a thorough and systematic training before beginning his career. The *Prestner* book is a splendid publication for every progressive teacher to own, whether he be a beginner or not. It is replete with useful ideas. The intelligent teacher should be like the busy bee, and collect honey (in his case, ideas) from every clover blossom he can find. Only in this way can he become truly a reliable authority.

WEDDING MARCHES

"Will you please give me the correct tempo of the Lohengrin, Wedding March, and Mendelssohn's Wedding March, and also Chopin's *Wedding March*, in which parts of the wedding marches should the bride and groom be seated? In a church wedding, where the organists have to assist in the wedding, should they play slower than a funeral march?"—W. A.

The tempo used in these marches at weddings are about as many as the bride and groom can stand. One would think that almost any bride would rebel at such "cheerfulness" being used at her wedding. If she were superstitious she might think of the terrible failure of Lohengrin's and Elsa's married life, and if the groom has read the *Midasman Night's Dream*, one would almost wonder that he did not object to being celebrated with another jacks-in-the-box in accordance with the dream of Bottom the weaver. I have known people who insisted on "something different," and some that had music especially written for them. The only logical reason I have been able to discover for the insistence of these two marches at weddings is that many un-musical young men who act as fathers are unable to keep step to anything they are not familiar with enough to whistle, and it is impossible to teach them anything new. For the *Lohengrin* march I have found 108 to 116 to the quarter note most likely to suit. Make the step of the first beat of the measure only a little swifter step for the close may be taken with the Mendelssohn. Eighty-eight for the half note will be about right, taking two steps to the measure. This should be counted two beats to the measure. The *Chopin Wedding March* may be taken at about 66 to the quarter note.

Study Notes on Etude Music

By PRESTON WARE ORFIM

VALE IN C-SHARP MINOR—F. CHOPIN.

Mr. Hughes' able lesson on this standard composition, which will be found in another department of this issue, includes in addition an exhaustive dissertation upon all the waltzes of Chopin in general. This article should be read and reread with care. As an assistant to Leschetizky for a number of years, Mr. Hughes speaks with authority and his views may be taken in a great measure as a reflection of those of the master himself. Grade 7.

DREAMS—J. PASCAL.

A nocturne-like composition with much charm. The accompaniment in double notes in the left hand is particularly rich and sonorous and it must be subdued throughout in order not to obscure the melody. The melody on the other hand, must be played out in singing style with warm tone and much expression. The double note form of accompaniment was first used by any considerable extent by Rubinstein, but it has since been employed by many modern writers, notably Liszt, Brassin, St. Saëns, Grieg and others. Grade 6.

CONCERT GAVOTTE—N. E. SWIFT.

Mr. Newton E. Swift is a successful teacher and writer who should be heard from more frequently. His *Concert Gavotte* is a teaching or recital piece, excellent in all respects. While it follows the rhythms of the old-fashioned gavotte, the harmonic treatment is decidedly modern, the general effect being full and sonorous. This composition will afford abundant opportunity for octaves and chord practice. It should be played in a large and dignified style and with extreme accuracy and precision throughout. Grade 5.

UNE PAGE D'AMOUR—C. W. ZECKWER.

Mr. Camille W. Zeckwer is a talented and very promising American writer, who has had both American and European training and experience. Mr. Zeckwer's musical leanings are decidedly modern, but *Une Page d'Amour*, one of a set of five pieces recently composed, displays no extravagance whatever. It is a somewhat ecstatic and warmly colored bit of writing which rises to a fine climax. It is based entirely upon a single melodic idea, cleverly developed and richly harmonized. Grade 5.

IN THE SILENCE—CARLOS TROYER.

In explanation of this new and interesting composition by Mr. Carlos Troyer, we append his own analytical notes:

"This *Taux-pierre* (sketched as an instrumental song for the piano) serves to illustrate in tone-colors the mental attitude of going into the Silence as practiced by expert psychic students. The special object of this piece is the meditating and waiting, the adoration of soul (the creative germ) with the conscious soul of our vital life. An experience which is known only and fully realized by such occult students who have faithfully pursued the proper methods and mental poise requisite to successful employment of the psychic vision.

Roadside points to conditions, primarily, such as seclusion, resignation and concentration, and an abiding faith, will and perseverance to seek the Light. Infinite Light (the creative force of the Universe) is co-existent with Infinite Power and Infinite Love. Grade 4.

ON MOONLIGHT WATERS—L. OEHLER.

A graceful drawing-room piece with three well-defined themes. We regard this as one of Mr. Oehler's best pieces—melodious, well harmonized and in good form throughout. Grade 4.

AMONG THE MOON FLOWERS—R. FERBER.

An expressive slow waltz movement, not intended for dancing, but of the idealized type. This composition must be taken with considerable freedom of tempo, well contrasted dynamics and played in an expressive style throughout. Grade 3½.

TWILIGHT STAIRS—E. F. CHRISTIANI.

Another slow waltz movement but entirely different in content from the preceding. This number depends

for its interest chiefly upon the passage work rather than upon the harmonic treatment, the final variation upon the principal theme in triplet rhythm being particularly effective. This will require a light, delicate touch throughout. Grade 3.

WILD FLOWERS AND BUTTERFLIES

H. HARRIS.

A dainty little number in the mazurka rhythm. This number will require a rhythmic and well balanced style of playing as there is plenty to do for both hands. It will afford excellent practice in contrasting touches, alternating legato and staccato. Grade 3.

THE LITTLE PRINCESS—W. R. SPENCE.

Mr. William R. Spence is known chiefly through his songs and church music. His occasional piano pieces, however, are always worthy of attention and *The Little Princess*, a beautiful gavotte in modern style, which will prove effective either for teaching or recital purposes. It should be played in strict time with slightly exaggerated accents in order to obtain the best results. Grade 3.

FUNERAL MARCH—CHOPIN-SARTORIO.

Mr. Arnoldo Sartorio and Dr. Hans Hartman have both been very successful in their respective series of arrangements from the classics, a number of which have appeared in the recent numbers of *The Etude*. Mr. Sartorio's simplification of Chopin's *Funeral March* is particularly well done. In the original, this march requires large and strong hands in order to play it satisfactorily, but the present arrangement, without doing violence to the original harmony, brings it well within the range of the average player. It is well to familiarize students as early as possible with the gems of the great masters. Grade 3.

WHEN WAR IS OVER—J. L. ERB.

This is one of a suite of characteristic pieces by Mr. J. Lawrence Erb. It is based upon the familiar bugle call entitled, "Taps," or "Lights Out." It is in the form of a slow parade march, fluctuating between the minor and major modes. Grade 2½.

LITTLE COSSACK MARCH—H. SCHARMUELLER.

This is a very interesting little teaching piece which can be made very effective when well played. It is full of a certain barbaric vigor and coloring. It should be sharply accentuated throughout. As a teaching piece it will afford excellent practice in double notes. Grade 2½.

DREAM FANCIES—A. GARLAND.

A very pretty little teaching piece in waltz form with well contrasted themes, neatly harmonized. As a teaching piece it will prove useful in study in rhythm and in a variety of touches. Grade 2.

HORSE RACE—C. S. MALLARD.

A lively march movement suitable for teaching or elementary recital work. To gain the best effect this number should be played in fairly rapid time, strongly accented. Grade 2.

CLIMBING BLOSSOM—G. L. SPAULDING.

An easy teaching piece which may serve as an introduction to elementary passage playing. It affords good practice in finger work. Grade 2.

THE FOUR-HAND NUMBERS.

In his *Soupe de Pique* Liszt immortalized the very attractive German dances by Schubert. No 6 is probably the best known, containing some of the most striking of Schubert's themes. In the four-hand arrangement this number will be found particularly effective, brilliant and sonorous. Grade 4.

Mr. Christian's *In Marital Spirit* is a lively military march which speaks for itself. Pieces of this style when well played frequently have an effect on the hands and feet of the listener in motion. Grade 3.

BENEDICT MARCH—(VIOLIN AND PIANO)—

F. F. ATTHERTON.

Mr. Atherton's *Benedict March* has already proven popular both as a pianoforte solo and as a four-hand piece. The violin and piano arrangement, however, is in reality the original form of this composition. It will afford a pleasant relief to players who have been studying the hands and feet of the listener in motion. Grade 3.

Well Known Composers of To-day



ELMER S. HOSMER.

ELMER S. HOSMER was born in Clinton, Mass., in 1862. As a boy he showed musical ability, and began to play the organ in the Baptist church of that town while yet in his early teens. He entered Brown University in 1878, graduating in the degree of A.M. three years later. After graduating from college he studied J. C. D. Parker and Carl Faelten, piano; H. M. Dun Chudwick, composition.

For about seven years he was teacher of music in the Perkins Institution and Massachusetts School for the Blind, and also held positions as organist in Boston churches.

In 1893 he became principal of the high school in Bristol, Conn., where he remained for seven years, going to Easton, R. I., in 1900, to take charge of the high school in that city, a position which he still occupies.

During all these years he has been actively at work as an organist, and has composed many anthems, solos, etc., for use in church.

His name appears in the catalog of most of the leading publishers of church music in this country.

POSTLUDE IN G—(PIPE ORGAN)—E. S. HOSMER.

A portrait and biographical sketch of Mr. Hosmer will be found in another column. Mr. Hosmer makes a speciality of church music and his organ compositions are all of eminently practical character. The *Postlude in G* is a dignified and well written number which will of almost any size. It will prove effective on organs.

THE VOCAL NUMBERS.

Vocalists will welcome Mr. Harry T. Burleigh's fine song *Just Because*. This is the type of song which when well sung cannot fail to arouse enthusiasm. It is preciously a "singer's song."

Mr. Lancelotti's *Rose Dream* is an artistic inspirational number, beautifully harmonized. This will make a fine

The music teacher who gets results needs two things: capacity of giving practical system; and he needs a inspiring his system. As Dr. Pyle says in his *Outline of Educational Psychology*: "The busy, inexperienced teacher settles down to a monotonous procedure, the pupils have no interest in a formal school. As a competent teacher, while adhering to a system, continually is finding new aspects, new details of procedure, finds possibilities of variation."

The C Sharp Minor Waltz of Chopin

An Interpretative Lesson upon the Noted Masterpiece

By EDWIN HUGHES

Mr. Hughes is an American Piano Virtuoso, Long Resident in Germany, and at one time was the Leading Assistant to Theodor Leschetzky

Or waltzes there had been many before Chopin. He must be in fact a bold antiquarian who would venture to state the time when nimble-footed couples first swung themselves to three-four rhythm. The direct ancestor of the modern waltz, however, is not far to seek. The German country-dance, the *Ländler*, may be seen and heard in any Bavarian or Austrian village to-day, just as it has been danced to the soft waltz of the yellow clarinet since out of mind.

Walking among the *bona monde*, however, as distinguished from the *moiré* variety, which was accompanied usually by the noisy "yodels" of strapping Tyrolean mountaineers and the slapping of leathern knee-breeches with equally leathern palms, first put in its appearance in Bohemia, Austria and Bavaria during the latter part of the eighteenth century. Forbidden in Bohemia by Imperial edict, as being an enemy to both health and morals, it gained popularity all the more quickly in Vienna, where the original slow tempo was accelerated to meet the faster pulse-beat of Viennese life, and where this form of the dance soon became such an inalienable part of the gay *Kaisertafel* that to this very day the words "Viennese" and "waltz" seem to have some sort of magical connection.

The Viennese music-makers of the time were all taken captive by the lilt of the three-four rhythm, and even Beethoven and Mozart wrote whole strings of *Deutsche Tänze*, the former going so far as to compose the entire first movement of a piano sonata (the opus 29) in *Ländler* style.

The original form, as seen in the Beethoven and Mozart *Deutsche*, consisted of two eight-bar sections in three-four or three-eight time, followed by a trio of precisely the same construction, with a repetition of the first two sections. The next step was the stringing together of sixteen-bar sections, with the addition of trios and coda, which was first accomplished by Hummel in a waltz of nine numbers which he wrote in 1808 for the Apollo Sal in Vienna.

THE BASIS OF THE MODERN WALTZ

The compositions of Schubert in the waltz form are the real basis of the modern waltz, however. So prolific was Schubert in this direction that there exist over two hundred published waltzes from his hand. They are largely written in the old form of two eight-measure sections, without trios, but there are many of sixteen-measure sections. All of them are genuine dance-waltzes, composed to accompany the tripping of the feet of an occasional introduction to the light feet. The adding of an occasional introduction of two or three measures, now so familiar in all modern waltzes, was an innovation of Schubert's, but still more important was the freedom of modulation and the extension of the form which appear in his *Letzte Walzer*, Op. 127.

Lanner and Johann Strauss were doubtless indebted to a great extent to the Schubert innovations, carrying them still further by the prefixing of a slow introduction foregrounding the principal motives of the five or six separate waltzes, and the addition of a more or less lengthy coda, in which the most striking themes of the foregoing waltzes were cleverly recapitulated. Johann Strauss, Jr., leaning on the shoulders of his foremen, used the waltz to express every mood of pleasure-loving Vienna and his own fertile fantasy, developed a colorful orchestration of striking beauty and effectiveness, and soon had the dances of Vienna, and of the whole world, in fact, whirling their partners in a perfect dizziness of

delight to the accompaniment of his seductive melodies. Even the school of Brahms counted himself one of the most ardent admirers of the "Waltz-King," and von Bülow went so far as to recommend the playing of Strauss waltzes in serious symphony concerts.

The efforts of the Viennese waltz composers were, of all their charm, always in the direction of the *safer dancier*, and it is therefore to Weber, with his apotheosis of the waltz, the *Jurisdiction to the Dance*, composed in 1819, that we owe the development of the waltz into a genuine art form of larger proportions. After Weber it was Chopin who led the waltz still further away from the dance-hall, giving it, in his finer examples, a richness of poetic content hitherto unknown and a purpose quite other than that of merely setting nimble feet a-whirling.

Schumann once declared that the dancers of the Chopin waltzes should be at least countesses. "There is a high-bred reserve despite their intoxication," says James Huneker in his brilliant work, *Chopin, the Man and his Music*, "and never a hint of the bawling peasants of Beethoven, Grieg, Brahms, Tchaikovsky and the rest. Around the measures of this most popular of dances he has thrown mystery, allurements, and in them secret whisperings and the unconscious sigh. It is going too far not to dance to some of this music if it is to be completely away from the world, be it at times bored. Certain of the waltzes may be danced: the first, second, fifth, sixth and a few others. The dancing would be of necessity more picturesque and less conventional than required by the average waltz, and there must be fluctuations of tempo, sudden surprises and abrupt languors. The mazurkas and polonaises of Chopin are danced to-day in Poland, why not the waltzes? Chopin's genius reveals itself in these dance forms, and their presentation should be not solely a psychic one. Kallik, stern old pedagogue, divides these dances into groups, the first dedicated to 'Terpsichore,' the second a frame for moods. Chopin admitted that he was unable to play waltzes in the Viennese fashion, yet he has contrived to rival Strauss in his own genre. Some of these waltzes are trivial, artificial, most of them are bred of candlelight and the swish of silken attire, and a few are poetically morbid and stray across the border into the rhythms of the macabre."

Since Chopin it may be safely said that all composers who have written music for the piano have tried their hand at one time or another, and with more or less success at waltz composing. Schumann left one or two stanzas away from the world, Liszt wrote three *Waltzes oubliés*, as forgotten now as their title, a piquant *Waltz Impromptu* and the great *Mein Herz* *Waltz*, besides making some charming re-arrangements in cultured style of some of the Schubert waltzes, calling them *Scènes de Vienne* and Saint-Saëns has given us a fine specimen in heroic-planistic style, the *Fidèle en forme de Waltz*, besides several smaller waltzes. Raff imitated the Chopin *genre* in his nevertheless charming Opus 34, No. 1, and Tchaikovsky added a Russian note in his compositions in waltz form, Hensch, Reinecke, Rachmannoff, Leschetzky, Grieg, Anton Rubinstein and our own MacDowell have all written waltzes, and Nicholas Rubinstein has left us a particularly fine example in his A flat waltz, Op. 16. Brahms, returning to the Schubert manner of waltz composition, brought forth a delightful series of sixteen waltzes for piano, not to mention his two sets of *Liebhaber Waltzer* for solo quartet with four-hand piano accompaniment. Moszkowski has made

himself nearly as well-known as Chopin in certain countries as waltz composer. But neither Moszkowski nor any other of the above-mentioned musicians have quite succeeded in taking the palm away from Chopin as composer of waltzes of true poetic content for the piano.

DANCES OF THE SOUL

Louis Eldred called the Chopin waltzes "dances of the soul, not the body." It is well however, not to be too handy with such generalizations, as there is as good as gold among these fifteen compositions. In view of the many beauties of the waltzes it would be out of place to quibble long over the fact that Chopin had his trivial moments. In this respect he is in most excellent company, as it happens, for the same may be said of nearly all the great among creative musicians, with but one or two exceptions.

Just in the waltzes, though, this tendency to triviality makes itself especially felt, while in most of his other compositions, if we except the very youthful ones, there is scarcely a trace of it. Passing over the E Major Waltz (No. 15) which we may excuse as having been done while the composer was still in his teens, and which he probably never wished to have published, it seems hardly possible to realize that no less a musical personality than Schumann was so enamored of the E flat Waltz (No. 3) in the complete published series. It that he could write ever enthusiastically about it. It is labeled *Grande Valse brillante* by the composer, but its brilliancy is very much of the time variety.

CHANGES IN TITLES

It is interesting to note that as Chopin produced further waltzes the improvement in their poetic content is mirrored in their titles. The three waltzes of Opus 34 bear each the less grandiose title *Valse brillante*, while for the finest of the waltzes published during his lifetime, those of Opus 42 and 64, he was quite content with the simple heading *Valse*. These last mentioned waltzes, a violinist in possession. The E flat waltz of Opus numbers contain the two most splendid specimens of the waltz which Chopin has left us, either among the posthumous waltzes or those published before his death; namely, the waltzes in A flat, Opus 42, and C sharp minor, Opus 64, with the latter of which we are especially concerned in this article.

Among the posthumous waltzes there are works of especial beauty, far exceeding in their poetic content the first four waltzes, Opus 18 and Opus 34. It is curious indeed that these pieces did not find their way to the publisher during Chopin's lifetime. The E minor Waltz, a violinist in possession. The G flat waltz, Opus 64, is a masterpiece of a trifle superficial, and the D flat from Opus 70 is one of the most delightful of all the waltzes, with its charming entraining workmanship, so neatly imitated by Hensch in his *Petit Valse* in F major. The three minor waltzes among the posthumous works are filled with that tender melancholy which is characteristic also of many of the mazurkas.

That the waltz form of composition always kept a certain hold upon Chopin is evidenced by the fact that he returned to it often, in the midst of the mazurkas, polonaises, impromptus, mazurkas, ballades and scherzos. The E major and B minor Waltzes bear the date of 1829, the date of their composition, and the year 1829 is the year in which Chopin's minor Waltz is the second, were the last waltz of Chopin to be published before his death, appearing in print, along with the *cello Sonata* Opus 65, in 1847.

THE MOST BEAUTIFUL OF WALTZES

The C sharp minor Waltz may be regarded then as one of the ripest works of its composer, and it is in fact the most musically beautiful composition in waltz form in the whole realm of piano music will hardly be questioned by anyone who is familiar with the literature of the instrument. With the composer himself it must have been a particular favorite during the few remaining years of his life after his conviction, for there is record of his having played the waltz during the stay in London in 1886, also at his Glasgow concert on September 27th of the same year, and he probably used it in addition at his concerts in Edinburgh and Manchester during this same visit to England.

In looking through the waltzes it is interesting to note that as the titles become less grandiloquent, so the composer is also content in general with a smaller and more compact structure. As the first waltz, Opus 18, holds very nearly to the form of the Viennese dance-waltzes with its repeated sections and its long coda, built up from motives taken from the preceding waltzes, The Opus 36, No. 1, also a *Waltz brillante*, is in large tripartite form, giving almost the impression of the "string of waltzes" type, with a sixteen measure introduction and a longer coda. From here on however, the waltzes are nearly all in single tri-

partite forms, with sometimes a short introduction or coda. The C sharp minor Opus 42, is of more considerable length, but in hybrid in character, still not at all lacking in unity. From a formal standpoint it is in fact Chopin's most advanced effort in waltz composition, just as it is technically the most difficult of the set. It is brilliant in the best sense of the word, without in the least descending to triviality.

The C sharp minor Waltz is in simple tripartite form, with an interlude in passage figuration which is used to separate the three main parts and also as coda.

Although in regard to depth of poetic content it stands first among the fifteen waltzes, there is no artistic excuse for the fact that the C sharp minor is so often played with a sticky exaggeration of the rubato and crowded into an unbecomingly over-sentimental, far, even by pianists who are musicians enough to play it better. The composer's own heading, *Tempo giusto*, is sufficient answer to any who would defend such a manner of interpretation.

Just here let us pause to mention the *tempo rubato*, which the composer finds its use in the C sharp minor Waltz, as well as in most of the others. Right at the start let us get rid of the silly idea that in playing rubato; that is, in making deviations from the rhythm of the composition, which are too fine in character to come under the terms *ritardando* or *acceler-*

ando, we must "make up" what has been lost or gained in the rhythm of one part of a musical sentence by a corresponding acceleration or slowing down in the succeeding part. Such a proceeding would be just as ludicrous in musical phraseology as it would be if applied to the art of declamation. Still more ridiculous is the opinion that in rubato playing the left hand must go straight ahead pounding out the one-two-thirds of the accompaniment, while the right hand allows itself all sorts of freedom with the rhythm of the melody.

Before the student can use the *tempo rubato* with any hope of artistic success, there must have been cultivated a certain inner feeling, largely physical in character, for what I may call "ground rhythm." When one has the ground rhythm of the C sharp minor waltz firmly fixed in flesh and blood, one can allow himself to give way to those tiny rhythmic fluctuations, dictated by finer feeling, without which the composition would lose nine-tenths of its charm. In listening to the performances of Chopin's masters of ability, it does not require even the possession of a moderately fast rhythmic sense to detect the presence of this ground rhythm, which gives even the unschooled listener a sense of the security and security, in spite of every freedom with the beat, of every rhythmic nuance which the player may allow himself.

A LESSON ANALYSIS OF THE FAMOUS CHOPIN WORK

THE FIRST SECTION

In the first section of the C sharp minor waltz there is little justification for very much use of the rubato. The composer's indication "Tempo giusto" is entirely contrary to this section, and should be observed. The more attention then must be given to the total coloring and the phrasing of this portion. The second phrase of four measures, similar to the first in melodic and rhythmic construction, but pitched a third lower, must be a little darker, a shade softer than the first. The next four measures, measures 3 and 4, of the first phrase find identical rhythms. The second measure must be said by finely sensitive fingers in a manner different to the first. In such details of interpretation as this lies the principal difference between the playing of the artist and that of the person who merely plays the piano.

Note that, beginning with measure 9, there are two short two-measure phrases instead of the usual four-measure variety. The eighth-note in measure 9 must be played so that the first of the eighth notes receives a little pressure. The same applies to the corresponding phrase in measure 12, and of course also to the four-measure phrase of eighth-notes which follows. There may be an almost imperceptible acceleration of the tempo during the first two measures of this phrase, but a very slight retardation during the last two measures, just prior to the entrance of the new phrase at measure 17. In measures 31-32, the closing bars of the first section of the waltz, there is place for a more pronounced *poco ritardando*.

In regard to the accompaniment of the first section and also of the following interlude, where there is a bass note followed by two chords, I play the first of these chords (on bass two) with an upward motion of the left hand from the keyboard, showing the value of the quarter-note somewhat, and lightening its tone-quality, letting the raised hand then drop on the second chord with just a tiny bit of pressure. The pedalling plays a most important rôle in this matter during the whole first section, and has been very carefully indicated also in the first section, in the measures where the right hand plays dotted half-notes, I play count two of the accompaniment just a trifle (a hair, as the Germans would say), before the time when it should really come, and find that this adds a pleasing variety to the rhythm. Of course this liberty does not show the slightest exaggeration in its execution and may only be used in measures where the left hand accompaniment is rhythmically free; that is, it is not used by the right hand, but the right hand to keep the beat with absolute accuracy. Where the right hand melody requires a perfectly just accompaniment, no such rhythmic liberty may be indulged in, and in those measures in which the left hand accompaniment is joined by slurs (measures 4, 8, 10, etc.), this indication must be strictly followed.

In measure 16 the *legato* must be made entirely with the fingers, without the use of the pedal, to avoid blurring. The grace note of the next measure, which is a sixteenth note, must be played with the left hand measures throughout, and the right hand with the right hand of its following chord, letting the A come immediately

afterward, and giving it a slight pressure before raising the wrist to mark the succeeding sixteenth rest. The first of the eighth notes, which should be begun on the beat of the eighth note under which it is indicated, the first note of the three receiving a slight pressure.

THE INTERLUDE

This brings us to the interlude, the *Pia mezzo*, which occurs, as we have seen, twice as interludes, then a third time as a coda, without any alterations whatsoever in the first two appearances. The notes are concerned. To make matters worse, this part of the waltz consists only of a sixteen measure section, which is then repeated note for note, bringing the length of the interlude up to 32 measures. Here then is a problem for the interesting artist: during the course of one short piano number, so that it shall not contain the slightest hint of monotony, and shall appear to the hearer each time as a fresh and interesting recollection of the subject matter.

In dealing with the problem, the pianist must bring to bear both rhythmic and tonal value to the effect that out of seeming sameness may come interest and variety. In beginning the first *Pia mezzo* imagine that you are playing a *ritardando*, beginning at the tail end. Gradually work into the new tempo during the first four measures, so that at the fifth measure, the first four, you are firmly established in the new tempo. Then, of course, you must null the slight rhythm, holding the same tone and null the slight *ritardando* in measure 47, at the end of the sixteenth-measure section. Begin the next section a tempo and *pp*, with lightly thrown fingers. The under melody in the right hand which is indicated in the score did not appear in the original edition of the waltz. It is of some later pianist, seeking to bring more variety into the passage. In any case it has become traditional, and a performance of the C sharp minor Waltz without it is a performance of the waltz in a way on strange which it were omitted would be brought out by a steady, easy. The melody must be brought out by a steady, easy pressure, with the thumb, not by punching the marked notes. The fact that the melody notes of this section are single pressure in *pizzicato* on count one of each measure in the right hand, to keep the balance of the rhythm.

THE HEART OF THE WALTZ

The *poco ritardando* at the end of the interlude brings us quite naturally into the tempo of the new section, the *Pia lento*. Here we come to the heart of the waltz, the point at which the composer has so subtly and so seductively a warm, rich tone it is difficult to give more than a hint or two of the interpretation of this portion of the composition, which more than that of the other parts, can only be adequately conveyed through the living example of a first requisite. Every country of the ball-room is entirely foreign to this section of the waltz and even

the light *pianissimo* in the accompaniment which we allowed ourselves in the preceding parts finds no place here. The melody soars upward, upward, upward, phrase upon phrase, until, in the very midst of the third phrase, at measure 75, it cannot be denied its climax any longer and leaps precipitately to the high D flat. All through there is the artistic necessity for the rubato and a most subtle play of tone color. The first note in measure 84 may be divided for practice as follows: two, three and three; but after the measure has been thoroughly learned there should be no sign of joints anywhere in its performance. Together with the next, the second climax reach a full and true *forte* in measure 92, the tone round and rich, however, and not hard in quality.

Now to the second appearance of the interlude. The holding back in tempo at the first should not occupy us so much space as before; this time two measures will suffice. Play the first sixteen measures evenly and *pianissimo*, fingers thrown, not too much at attention to *suave*, and ending in a mere whiff of tone. For the repetition, *forte*, for a complete change, with no inner melody at all this time. The first eighth of the accompaniment strongly marked. For the sake of variety I would even recommend a *poco* to the high C sharp in the last bar (measure 128) an octave lower for greater sonorousity.

The interpretation of the following *Tempo I* corresponds to that of the identical opening section of the waltz, the slight *ritardando* in measure 1.

The third appearance of the interlude section now occurs, as coda of the entire waltz. Its interpretation corresponds to that of its first appearance. At the very broadening out toward the top of the run, and letting the whole vanish in a fine *pianissimo*.

A copious use of the soft pedal at suitable moments on the entire course of the composition.

The playing of the composition of Chopin demands more technique. List as well as positions everything, even the source of passion and frank, and impression of passion and passion meet the eye, to disappear: before the press of an exciting, intense, have passed through the press of an exciting, if not slightly fertile imagination, and it resolves them into their primary elements, again to ornament is requisite to understand them. Accurate display is necessary to describe them, even, refined and in embodying them with the keenest discriminations. Chopin has proved himself to be an artist of the highest rank."

VALSE IN C# MINOR

F. CHOPIN Op. 64, No. 2

Tempo giusto

Musical score for Valse in C# Minor by Frédéric Chopin, Op. 64, No. 2. The score is in 3/4 time, C# minor, and consists of 60 measures. It is divided into two main sections: measures 1-30 and 31-60. The first section is marked "Tempo giusto" and the second section is marked "Poco a poco piu mosso". The score includes piano (mp) and mezzo-forte (mf) dynamics, as well as "poco rit." (poco ritardando) markings. The piece ends with a key signature change to C major.

Piu lento

mp

(70)

a tempo

poco rit. (80)

p

(90)

f poco ritenuto

piu rit.

Poco a poco piu mosso

pp

(110)

poco rit.

a tempo

f

(120)

poco rit.

Tempo I.

mp

(130)



Poco a poco più mosso



CLIMBING BLOSSOMS

GEO. L. SPAULDING

Andante M.M. ♩ = 60

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DREAMS
NOCTURNE

JULIAN PASCAL

Andante M.M. ♩ = 63

dolce

sempre pianissimo

cantabile

p

ppp

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THE ETUDE

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This page contains seven systems of musical notation for a piano piece titled "THE ETUDE". The notation is written for the left and right hands of a piano, using a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The piece includes various performance instructions and dynamics throughout.

System 1: *apassionata* (first system), *poco rit.* (second system)

System 2: *p* (first system), *allegro* (second system), *cresc.* (third system)

System 3: *allegro* (first system), *ppp* (second system), *rall.* (third system), *ppp* (fourth system)

System 4: *cresc.* (first system), *p* (second system), *dolce sos.* (third system)

System 5: *marcato* (first system), *poco* (second system), *rit.* (third system)

System 6: *rit.* (first system), *calando* (second system), *ppp* (third system)

THE ETUDE

To my friend Joseph George Jacobson

IN THE SILENCE

(A PSYCHIC IDYL)

In the depth of silent longing, the wakeful over-soul finds its response in "The Still Small Voice"

(The Retreat)

Largo grave M.M. ♩ = 63

with resignation and silent emotion

(Self-communion)

Con anima M.M. ♩ = 72

sempre legatissimo e ben cantando

CARLOS TROYER

soffo voce

p

riten.

ten.

(Aspiration)

(The Appeal) *confidare*

p

(The Response) *dim.*

mf

riten.

soffo voce

p

mf

(Consolation in Peace)

(“The Still Small Voice”)

Alone in si- lence, A- way from con- ten- tion, My in- ner

dolce

voice seeks its peace in the light. My vis- ion bright- ens, My soul has a- waken- ed, with con- scious de-

dolcissimo

light, I embrace the light my soul, To the sphere of light. Peace and joy a- waits thy sight.

molto rallentando

pp

Come a- rise, de- crescendo aspirando

UNE PAGE D'AMOUR

Moderato M. M. $\text{♩} = 112$

CAMILLE W. ZECKWER, Op. 32, No. 1

The musical score is written for piano and consists of 11 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato" with a metronome marking of $\text{♩} = 112$. The composer is Camille W. Zeckwer, Op. 32, No. 1. The title is "UNE PAGE D'AMOUR".

The score includes various musical notations and dynamics:

- Staff 1:** Starts with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand.
- Staff 2:** Features a mezzo-forte (*mf*) dynamic, a decrescendo (*dim.*), a crescendo (*cresc.*), and a ritardando (*rit.*). The tempo changes to *mp a tempo*.
- Staff 3:** Continues with a crescendo (*cresc.*) and a decrescendo (*dim.*).
- Staff 4:** Features a forte (*f*) dynamic, a mezzo-piano (*mp*), and a decrescendo (*dim.*).
- Staff 5:** Includes a decrescendo (*dim.*), a mezzo-piano (*mp*), and a decrescendo (*dim.*).
- Staff 6:** Features a decrescendo (*dim.*), a mezzo-piano (*mp*), and a decrescendo (*dim.*).
- Staff 7:** Includes a decrescendo (*dim.*), a mezzo-piano (*mp*), and a decrescendo (*dim.*).
- Staff 8:** Features a decrescendo (*dim.*), a mezzo-piano (*mp*), and a decrescendo (*dim.*).
- Staff 9:** Includes a decrescendo (*dim.*), a mezzo-piano (*mp*), and a decrescendo (*dim.*).
- Staff 10:** Features a decrescendo (*dim.*), a mezzo-piano (*mp*), and a decrescendo (*dim.*).
- Staff 11:** Concludes with a decrescendo (*dim.*), a mezzo-piano (*mp*), and a decrescendo (*dim.*).

THE ÉTUDE

IN MARTIAL SPIRIT

Tempo di marcia $M.M. \text{ } \text{♩} = 108$

SECONDO

EMILE FOSS CHRISTIANI

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic and a tempo of 108 beats per minute. The first system features a complex rhythmic pattern in the right hand with triplets and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The second system continues this pattern, with the right hand featuring more intricate triplet figures. The third system introduces a change in the left hand's accompaniment. The fourth system is marked *mf* and shows a shift in the right hand's melody. The fifth system is marked *f* and includes the instruction *poco più calto*. The sixth system features a more active right hand with sixteenth-note runs. The piece concludes in the seventh system with a *ff* dynamic and a *D.C.* (Da Capo) marking.

IN MARTIAL SPIRIT

PRIMO

EMILE FOSS CHRISTIANI

Tempo di marcia $\text{MM} = 108$

Musical score for "In Martial Spirit" by Emile Foss Christiani, Primo version. The score is in 2/4 time with a key signature of one sharp (F#). It consists of seven systems of piano and right-hand staves. The piece includes various musical notations such as dynamics (*f*, *p*, *mf*, *f*, *p*), articulation (accents, slurs), and fingerings. It ends with a "Fine" marking and a "D.C." (Da Capo) instruction.

SOIRÉE DE VIENNE

No. 6
SECONDO

SCHUBERT-LISZT

Allegro strepito M.M. ♩ = 54

The musical score is written for piano and consists of several systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro strepito M.M. ♩ = 54'. The score includes various musical notations such as dynamics (f, sf, ff, marcato, dolce, p, leggiero, cres., poco rall., atempo), articulation (accents, slurs), and tempo changes (Poco Allegro, poco rall., atempo). The score is divided into sections labeled A, B, and C. Section A is marked 'sempre ff e marcato' and 'marcatissimo'. Section B is marked 'Poco Allegro' and 'p leggiero'. Section C is marked 'cres.' and 'poco rall.'. The score ends with a double bar line and a repeat sign.

From here go back to B and play to A; then go to B.

**No. 6
PRIMO**

SCHUBERT-LISZT

[illegible]

* From here go back to ♯ and play to A; then go to B.

AMONG THE MOON FLOWERS

VALSE

RICHARD FERBER

Moderato $M = 54$ 

Tempo di Valse



CODA



Poco piu animato



Four staves of musical notation for piano. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *mf* and *p*. The second staff continues the melody and accompaniment. The third staff includes the instruction *a tempo* and *ralti*. The fourth staff concludes with a double bar line and a *p* dynamic marking.

WILD FLOWERS AND BUTTERFLIES

Moderato M. M. = 128

HUBBARD HARRIS

Five staves of musical notation for piano. The key signature is one sharp (F#). The tempo is marked *Moderato* with a metronome marking of 128. The first staff begins with a *mp* dynamic. The second staff includes the instruction *dolce*. The third staff is marked *Poco animato* and includes the instruction *Fine*. The fourth and fifth staves continue the piece, with the fifth staff ending with a *D.C.* marking. Pedal markings *Ped. simile* are present under the first and fourth staves.

CONCERT GAVOTTE

NEWTON E. SWIFT, Op. 4, No. 4

Tempo di Gavotte M.M. $\text{♩} = 144$

f marcato

una corda

pp

f

tre corde

mf

dim.

cresc.

ff

ff Fine

Musette

p legato

pp

mf

Allegretto
rit.
una corda
mf
ppp
D.C.

DREAM FANCIES

WALTZ

A. GARLAND

Allegretto M.M. = 144
p
mf
f
Fine
p
f
p
f
D.C.

FUNERAL MARCH

TRAUERMARSCH

F. CHOPIN

Arr. by A. Sartorio

Grave M.M. $\text{♩} = 72$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

p *f* *brevo.* *ff* *p* *fine* *cantabile* *pp* *D.C. al Fine*

LITTLE COSSACK MARCH

Vivace M M $\text{♩} = 126$

H. SCHLEMUILLER

f *p* *sempre staccato*

f *p* *f* *p rit.* *mf a tempo*

pp *cresc.* *p* *cresc.*

f *p* *pendendosi* *pp* *rit.* *ff Fine*

Vigoroso

f *p* *f* *p*

ON MOONLIT WATERS

LEO OEHLER, Op. 207

Tempo di Barcarolle M. M. $\text{♩} = 54$

GONDOLIERA

marcato rall.

p
mf
mf
f
p
a tempo
mf
f
f
mf
pp
f
fmarcato
ff
rall.
a tempo
marcato rall.
a tempo
rall.
a tempo con passione
second (tinkery softly and dreamily)
passionato rall.
targamanta
ff
a tempo
ff appassionato
rall.
p
p
D.C.

Registration (Gt. Full to Principal)
Sw. 16' & 8' (Gt. to Ped.)

POSTLUDE IN G

FOR PIPE ORGAN

E. S. HOSMER

Poco allegro M. M. ♩ = 126

f Pedal

ff

last time to Coda Sw. Flute

Choir Gamba

CODA

Gt. Full

sempre ff

PEDAL

Choir Flute

Sw. Trumpets

f

p

BENEDICT
MARCH

F. P. ATHERTON

[illegible]

THE ETUDE

金銀品

TRIO

TRIO

3/8

f

mf

ff

p cresc.

ff

ff

WHEN WAR IS O'ER

J. LAWRENCE ERB

Moderato espressivo M.M. $\text{♩} = 100$

Tempo di Marcia

(Bugle Call) *f* (Echo) *pp* *il basso sempre*

Funebre M.M. $\text{♩} = 72$ to 80

cresc. *f* *pp* *non legato*

mf *pp* *mf* *pp*

mf *cresc.* *f* *mf*

f *p*

f *p* *ff*

To Miss Margaret James

LITTLE PRINCESS
GAVOTTE

WILLIAM R. SPENCE

Moderato

Tempo di Gavotte M.M. ♩ = 108

più accel. *rit.* *delicatamente* *cresc.* **Tempo I**
TRIO *Fine* *cresc.* *rit.* *D.S. al Fine*

TWILIGHT STRAINS

VALSE REVERIE

EMILE FOSS CHRISTIANI

Allegretto M.M. $\text{♩} = 126$

p

mf

mf *rit.*

a tempo

mf

p

Piano introduction for 'MAYING WITH YOU'. The piece is in G major, 4/4 time, and consists of three systems of piano accompaniment. The first system features a melody in the right hand and a bass line in the left hand. The second system includes fingerings (e.g., 5, 2, 1, 4, 3, 1) and dynamics (mf, decresc.). The third system includes dynamics (p, pp) and a final chord.

MAYING WITH YOU

Elizabeth Gordon

D. SPOONER

Allegro moderato

Vocal and piano accompaniment for 'MAYING WITH YOU'. The piece is in G major, 8/8 time, and consists of three systems. The first system includes the tempo marking 'Allegro moderato' and the title 'MAYING WITH YOU'. The second system includes the lyrics '1 The blue jay call'd to me to-day, With his 2 The dog-wood flings her blossoms out Like' and the piano accompaniment. The third system includes the lyrics 'sau-ey, mer-ry shout: "Throw down your stu-pid work and come, The vi-o-lets are out," He led me to the stars a-midst the pines, The sun up: on the dis-tant hills Like burn-ish'd cop-per shines, And Oh! If there were wood-land edge, Where all the fair-y crew, Laugh'd up at me in joy-ous glee, And then I wish'd for you, not a thing in all the world to do, Ex-cept to go a-May-ing In the sweet wild-wood with you!' and the piano accompaniment.

THE ETUDE

JUST BECAUSE

H. T. BURLEIGH

Andante moderato

1. Just a dim-ple touched by Cu - pid, Just a ti - ny, lit - tle
 2. Just a rip-ple sweet of laugh - ter, Just a gen - tle lit - tle

frown, Just a blush - ing cheek so mod - est, Just a ring - let curl - ing down;
 sigh, Just a win - ning smile so der, Just a twin - kle in her eye;

Why should dim - ples seem so dain - ty? Why should frowns bring joy to me? Why should hush - es stir my
 Why should laugh - ter be so joy - ous? Why should sighs bring peace to me? Why should smiles be gold - en

heart beats? Why should ring - lets daz - zle me? Just be - cause I love her dear - ly, Just be - cause she lov - eth
 sun - beams? Why should eyes en - rap - ture me?

me, Just be - cause I love to love her, And she's all the world to me!

after 2d verse only

The words anonymous
courtesy: N. Y. Globe

Respectfully inscribed to Miss Hazel Silver

A ROSE DREAM

SIGMUND LANDSBERG

Tempo di Berceuse

Close your eyes and I will sing to
We will watch the twilight softly

you The low sweet mus-ic, the mus-ic you so love; Of
creep In to the pur-ple, the pur-ple folds of sleep; The

sun - set clouds and skies of blue, A Rose dream in the heav'n's a - bore, Rose dream, a
moon will smile at dark of sun, Oh rest in peace my cher - ish'd one, oh rest, oh

rose dream in the heav'n's the heav'n's a - bore, Close Fold your your eyes, dear,
rest in peace, in in peace my cher - ish'd one, eyes, eyes, dear,

Close Fold your your eyes... eyes...

HORSE RACE

MARCH

Tempo di marcia $\text{NM} \text{♩} = 120$

CYRUS S. MALLARD, Op. 11, No 1

The musical score for "Horse Race March" is written for piano. It begins with a tempo marking of "Tempo di marcia" and a metronome indication of 120 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, each containing three staves. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The melody is primarily in the right hand, with a supporting bass line in the left hand. The piece includes various musical notations such as slurs, ties, and dynamic markings like "mf", "f", "rit.", "a tempo", and "D.C. al Fine". The piece is marked "TRIO" at measure 10.

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GRANDS UPRIGHTS PLAYERS

The pianoforte is one of the material things that clearly show us the exceedingly rapid development of the musical faculty, for when Westminster Abbey was being built the nearest we had got to it was a shallow sound box, across which one or more strings were stretched. The piano has been in existence about two centuries; the various clavier stringed instruments that preceded it had a record of two centuries also; and thus the actual beginnings of our great modern instrument are to be placed no earlier than the post-medieval religious reformation, and certainly not so early as the invention of printing, the discovery of America, or the use of gunpowder.

Right back in the Middle Ages there three primitive string instruments—the "monochord," the "psalter," and the "dulcimer," which developed, respectively, into the clavicord, the harpsichord and the pianoforte. The first was played with a rubbing "tangent," the second was plucked as is a harp, the third was struck with a hammer.

The monochord grew first into the "polychord," i. e., into an instrument consisting of several strings (or cords) stretched over a sound box. Somewhere in the 14th century a clever musician, heaving opposition and ridicule, hit upon the idea—and carried it into effect—of playing the polychord with a set of keys (clevers) akin to those used in the organ. We have extant references to the instrument that belong to the year 1404, but by 1511 the historical details of the invention were lost in obscurity. The oldest clavicord in existence to-day bears the date 1537, but harpsichords exist that are a little older.

WHAT THE CLAVICHORD WAS LIKE

The tone of the clavicord was soft, delicate and beautifully expressive, for the tangents touching the strings all the while the keys were depressed, the piano was as closely in command of the instrument as the flautist or the violinist. But its virtues were its defects, and the harpsichord, easier and safer to tune, become and remained the most generally useful instrument. The tone of the latter, though not so expressive, was moreover penetratingly clear and full, and thus well suited for use in the orchestra and for accompanying solo voices and instruments. The harpsichord was favored mostly in France, Italy, the Netherlands and England, the German in the east finding more to satisfy them in the clavicord. Bach, however, had a harpsichord, for which he wrote some of his grandest instrumental pieces (the Passacaglia in C minor, the Six Trios or Sonatas, the late Fugue in C minor, the transcriptions of the Vivaldi Violin Concertos, etc.).

The strings of the harpsichord were excited by means of a quill, which, fixed to the end of a piece of wood that wove up at the further end of the hori-

zontal key, and snapped its way past the string in a "plucking" fashion that readily justified the use of the word "plary" in the terminology of the instrument. The harpsichord was an elaborate affair. It had two manuals (the pianoforte never has more than one; the organ frequently has four), pedals and various stops that (as in the organ) threw certain parts of the instrument into temporary disuse or effected certain changes in the mechanism that altered the quality of the tone. Bach had a "lute" stop, a "buff" stop, a *pizzicato* stop, etc., as well as a device similar to the "swell" of the organ, and strings of super-octave and of sub-octave pitch. His instrument was hardened with the name "clavichord," which we can only simplify into "harpsichord-clavichord."

There is here—in common with all early or primitive masterpieces—a most complex and confusing nomenclature. Each nation had its own term and each variety its own descriptive title. But the generic terms retained the clavicord, the harpsichord and the pianoforte, and the matter becomes fairly clear when we note that the clavicord was little referred to outside Germany. Thus the English "virginals" of the Elizabethan and 17th century writers is the harpsichord, as is the "spinet" of the days of William, Queen Anne and the Georges (in the 19th century English writers preferred the generic name, as when Thackeray, in a famous passage in his third lecture, draws a picture of the old king, blind and deaf and intermittently mad, singing a hymn and accompanying himself at the harpsichord). The French "clavecin" is the harpsichord, also the Italian "cembalo" and the German "clavichordium" and "Bügel." Players were "clavichordists" or "cembalists" or "harpsichordists," according to their race and generation.

As for the pianoforte itself, the mechanical idea of this instrument is almost as simple as the idea of the harpsichord; but even could not build the piano until, for one thing, they had discovered how to make a frame strong enough to withstand the great shocks of the hammers, the corresponding strain in the other in the piano being so slight that the problem had no relative existence for those who sought to improve what was already in use. As for the "clavichord" (as it might have been called) of "hammer-clavier" (as it actually was called even by Beethoven—see his last sonata in B flat, the immense Op. 106) did not appear until the growing power and massivity of music forced it into the world.

ONE CENTURY AGO

This was in the early middle of Beethoven's life, i. e., in the passing of the 18th century into the 19th. A little-known contemporary record of their own time, the following passage given here in exclusion—it is taken from the article "Harpsichord," in the 27th volume of

Ren's mammoth *Cyclopaedia*, and belongs probably to the year 1803 (the article "Pianoforte" in the proper place belongs to about 1812; but it tells us nothing of importance—the instrument had moved much in the intervening years). Haydn is alive again, and Beethoven has written his *Mourning Sonata*; and Wilhelm Friedrich Ernst Bach, the last grandson of Johann Sebastian, is "gentleman" to Queen Louise of Prussia and music master to the Royal Family, is wondering what Prussia is to do in view of the deeds and actions of Napoleon. "In the beginning of the last century hammer-harpsichords were invented in Florence, of which there is a description in the *Gallerie d'Italia*, 1711. The invention made but a slow progress.

The first that was brought to England was made by an English monk at Rome, Father Wood, for an English friend. The tone of this instrument was so superior to that produced by quills, with the additional power of producing all the shades of piano and forte by the finger, that though the touch and mechanism were so inferior that nothing quick could be executed upon it, yet the dead march in Saul and other solemn and pathetic strains, when executed with taste and feeling by a master a little accustomed to the touch, excited equal wonder and delight to the hearers. Backers, a harpsichord maker of the second rank, constructed several pianofortes and improved the mechanism in some particulars, but the tone lost the spirit of the harpsichord and gained nothing in sweetness.

After the arrival of John Chr. Bach in England, and the establishment of his concert, in conjunction with Mr. Abel, all the harpsichord makers tried their mechanical powers at pianofortes; but the first attempts were always on the large size, worked under Shudi, constructed small pianofortes of the shape and size of the virginal, of which the tone was very sweet, any degree of rapidity. These, from their form, as well as convenience of their suddenly grew into such favor that there was scarcely a house in the kingdom admission, but was supplied with one of Zamppe's pianofortes, for which there was nearly as great a call in France as in this time fast enough to gratify the craving of the public. Potsdam, whose instruments were very inferior tone, fabricated an almost infinite number for such pianofortes afterwards, receiving great improvement in the mechanism by Merz, and in the tone by Broadwood and Stoddard, the harsh scratching of the keys of a harpsichord can now no longer be heard."

And Chopin, Schumann and Liszt were all born within five or ten years of the time to which this refers!

IF, WHEN YOUR FALL CAMPAIGN OPENS, EVERY PUPIL IS ARMED WITH THE ETUDE, THE ENTIRE SEASON WILL BE FIRED WITH THE ENTHUSIASM WHICH BEGETS SUCCESS. "NOTHING GREAT WAS EVER ACHIEVED WITHOUT ENTHUSIASM," SAYS EMERSON IN "CIRCLES," AND THE ETUDE IS ALWAYS BRIMFUL OF THAT INSPIRING NECESSITY.

PRONUNCIATION OF ENGLISH
IN SINGING

By FANNIE T. BRINES

PROFUSION is one of the most important factors in the rendering of vocal music. Inspiration, intelligence, a well-trained voice and hard work, will be useless without distinct and expressive pronunciation. In singing, the vocal instrument is the first and vital part. The music comes second, to beautify and bring out the meaning of the words. Singing has entirely failed of its purpose when the words are not clearly understood.

There is no excuse for the wretched pronunciation which is almost universal, and which is everywhere deplored. If the public would refuse to employ singers who could not convey the message of their songs, a new day would have dawned. If the singer believed clear speaking in a tune possible and not even a trifle more difficult, he would be all but accomplished.

We are beginning to realize what the thoughtful student of English has long known: that we have a most expressive and graceful language to sing. No language has more power or vividness of expression. It is less difficult than French with its nasal consonants and its sly vowels, or German with its harsh fricatives and explosives. The study of these languages will greatly help in the singing of our own.

Pronunciation is a large term including and dependent upon many technical processes. All these processes are absolutely interdependent. Articulation must be clear-cut, the jaw must be flexible, the tongue ready, the lips sensitive and responsive, the ear keenly critical, the eye quick and exact in reading not only the poem, but each letter of every word.

In fact, in point of order, the correct rendering of the words should come first. It is one of the weak points in the work of our singers. Each vowel and consonant has a distinct value, and the singing instrument must be expressive by the words, and the sentiment expressed by the words.

The opening consonants suggest to the mind the full revelation of the vowel, and the final consonant, if there be one, sets the seal upon the perfect word. Not so much as by a hair's breadth must the ending of the word be anticipated. It is a common fault to begin immediately to end a word, a perversion of the vowel, and a half-sounding of the consonant, getting the time and value of the tone. This is one of the chief causes of indistinct pronunciation. To tell a pupil that the words used in the next begins is usually helpful in correcting this fault.

It also ensures a continuous body of tone throughout every phrase, without smooth, expressive singing is impossible. Special attention should be given to the final consonant sound, which is usually neglected. It can be made distinct without being unduly prominent. Words of quality and action often exactly portray their meaning in sound. Take "shudder," "quiver," "glee," "quaint," "name" without cheating. They are suggestive even in the eye. In singing, it is necessary to add all the meaning that can be given by vivid thought and clear enunciation. It is necessary to be literally true in no way prepared for what is coming. It is also necessary to exaggerate the enunciation,

as a shade of the accentness is lost in the passage from singer to hearer. This point was made by a famous teacher at the beginning of a pupil's course of study. He also made this never to be forgotten rule: "Pronunciation must be elegant as well as clear." Now this does not mean that the pronunciation should be artificial. Singing is an art, and all art products are elevated above the usual; but the height of art, and the most desirable thing in life, is a noble simplicity. If only our speech were more correct and beautiful, we should not need all this advice about enunciation in singing. Then the sustained tones and varied pitches of the singing would lend all the striking clearness and beauty we could ask. There would be no singing no change of pronunciation from that of correct, distinct, and beautiful speech.

To realize this ideal of pronunciation, the technical processes must become automatic; that neither singer nor hearer is conscious of them. Too much stress cannot be laid on the training of tongue, jaw, and lips. The tip of the tongue must be thin and supple. The tongue must fall easily into a furrow when its initial effort is over. Many a consonant falls to it alone, when the mouth must be kept open for the sake of the tone. The jaw must not be set. The comfortable state known as yawning best represents this loose jaw. To say, "fail to keep the neck slack" often brings a better result than "open the mouth." Opening the mouth is often not resulting in tension, while failing to keep the jaw open or even the throat closed for the "open sound" can scarcely be too strongly put: a mouth both ready and willing to open amply whenever the words make it possible.

SPEAK VOWELS AT THE FRONT OF
THE MOUTH

This does not mean that words are spoken in the back of the middle of the mouth. The great secret of intelligible singing is to speak all but the broad vowels in the front of the mouth. Try bringing forward the "a" or "i" or "u" understood w.d. Try "her" very forward, and "were," and "fur," almost outside the mouth, and you will never revert to the "in," "out," and "back" of the mouth.

The lips both begin and complete the whole process by the delicate yet firm way in which they constantly meet and part. No singer looks as if heart and soul were in his song, when he does not freely use his lips and open his mouth. Teach the manipulation of the lips at the mouth, and the expression of the face, yes, even the attitude of the whole being, will be unconsciously given by the lips. It is well first to speak clearly and mind, under the compelling inspiration of the message of the song.

To say that English is rich and beautiful is not to say there are no words difficult to pronounce in an artificial way upon certain pitches. The difficulties are often greater than they are imagined, however, and almost never insurmountable. Our composers seldom make cruel demands. The tongue must be crumpled forward by the tongue, nor hindered in its passage by tongue nor lips. The line is so delicate between their help and their hindrance! The tongue must be crumpled forward in a trill-like manner, then to sing it upon an easy pitch until it is intelligible; afterward to sing it on tone after tone until the half-observing pitch is reached and control is regained.

Patience and practice alone will outgrow the difficulties of pronunciation. How many would be willing to "spend a year if need be on one vowel, till the student is simply and obviously ex-

pressed," as one of our writers advises. Bond is reported as saying that he has spent entire hours of practice on the word "heavenly."

No contortions will assist in pronouncing a difficult word. The expression must be kept unaffected, and be watched constantly while practicing, in the mirror, which is one of the student's best friends. All abnormal positions of the mouth will also spoil the quality of the tone, and we must ever forget that we are dependent upon the tone to carry the message to our hearers. Tone and words must vie with each other in unselfish co-operation.

THE GRIMACE IN SINGING

While acquiring the physical sensation of the forward placement of the voice and while educating the ear to recognize and to demand the resultant voice quality, the exaggeration of the protruding lips, hollowed cheeks or pinched nostrils may be necessary. However, lips constantly funnelled during singing render clear articulation impossible, impart a deadly monotony to your tone and deprive you of the magical variety of word-color.

Little by little your voice must develop the ability to keep your voice clear and resonant, while constraining (thereby the unartificial play of the lips and teeth in articulation). Place between the teeth at one side a small bit of wood or a tiny ball of the diameter of a finger and then articulate force-fully and precisely the words of your songs. Twenty minutes daily of such gymnastics will work wonders.

STAGE PRESENCE

An ingratulating stage presence, an unconstrained bearing in a singer puts the audience at ease, giving it confidence in the artist's power and facilitating his or her success. It is extremely important to make the cultivation of this "stage attitude" and of a graceful carriage in concert and on stage one of the most important parts of your daily work as the practice of sustained tones. Even if your teacher does not insist upon the point, never allow yourself to lean against a piano, to grasp the back of a chair, to twist a button or a ring while singing. Alone and erect in the middle of the room, you must, if a man, let your arms hang easily at your sides or you may, if a young woman, allow your hands, fingers intertwined, to hang in front of you. Concentrate upon the spirit and beauty of the song, and a message to your hearers, and your attitude will cease to require the support of a cane piece of furniture.

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ADAPTING PIPE ORGAN MUSIC TO THE REED ORGAN

By CHARLES W. LONDON

WHEN using pipe organ music on the reed organ, the left hand has often to include the pedal part as well as the notes arranged for the left hand in the pipe organ score, but with a difference. The sixteen foot *Sub Bass* of a reed organ is usually but of one octave compass, from the lowest C to the C an octave above; therefore, the low basses in solid and brilliant music must be kept within this octave for a continuous bass. Meantime, the harmonies must be condensed into the grasp of the right hand, except a few tenor notes that the left hand may reach while still keeping the bass within its octave of *Sub Bass* keys. The foregoing applies to pieces where harmonic and brilliant effects are prominent.

When melody stands first, the reed organ *Sub Bass* stop is not used, but the four, or even the two foot stops are used on the left hand part of the keyboard, much as the organist uses two manuals at once, thus making a soft accompaniment. But in such cases he must be sure that neither the melody nor the accompaniment runs off the compass of its part of the keyboard, and he is to remember that reed organs differ as to what part of the keyboard the stops divide. When the melody is quite prominent it does not sound loudly if an accompaniment gives an occasional note that is of a higher pitch than the melody. In fact, a second or third octave of the melody sounds especially well when the accompaniment is softly played at a pitch that have notes that are the pitch of the melody.

A piece of music with an accompaniment written after the style of a waltz, etc., can be played as written if the accompaniment chords are played as staccato as a full sounding chord will admit, and the low bass at the accent is to be only long enough to give it a fundamental pitch clearly; if held long it sounds too much like a groan of distress. The staccato accompaniment on stops of about equal power of the melody allows the melody to be heard clearly because it is continuous against a fragmentary accompaniment. The human ear will retain the pitch impression of the low bass during the continuance of the measure while harmonies on that note are sounded. On the other hand if the low note was continuous it would drown out the melody too much.

Stops of eight, four and two foot pitch can be used in the bass part of the keyboard played by the left hand with a soft accompaniment on an eight foot stop played with the right hand, but especially staccato for the accompaniment; this gives a good effect on a luscious melody, using of a melody character, but it soon tires the ear and is at its best when used during the middle part of the piece for one or two periods only. The *Par Harmonia* stop is to be used only for melody, and its best effect is on a soft melody. Generally, the use of the accompaniment to a melody on the reed organ need to be as staccato as clearness of tone that make up the chords will allow.

In the playing the hymn tunes, the bass should be transposed wherever necessary to keep within the *Sub Bass* octave, for it is interesting to hear the basses occasionally group on a bowl of distress when they happen to be written low enough to trespass on the *Sub Bass* octave, and too, when the basses are kept within the *Sub Bass* octave the effect is far more inspiring than when played at the pitch that bass voices sing them. But, to keep the bass within the *Sub Bass* octave the tenor has to be mostly played with the right hand and frequently transposed an octave higher than written; playing with the right hand full, there to five note all the time to balance the load *sub bass* tones. Never omit the Third from the Root of a chord even if it has to be transposed upwards an octave.

When a melody is repeated it can be played an octave higher than it is written with good effect with the *Tremolo* or *Par Harmonia* drawn with an eight foot stop. The plain eight foot tone should generally have the *Par Jubilant*, *Par Celeste*, or *Par Angelica* also drawn with it, either with or without the *Tremolo*. When playing a pipe organ piece, it is often necessary to omit some of the chord tones, but in doing this, keep the root, third and fifth of common chords, and the seventh, or seventh and ninth in dissonant dominant chords. Chromatic chords will generally be played in full, omitting such letters as are duplicated.

As a general experience, one is called upon to play a reed organ of hand, giving him no opportunity for preparation; therefore, "In time to piece prepare for war" by working out the forging ideas at the earliest opportunity. There is almost always a reed organ in the juvenile room of every church. The foregoing suggestions also apply to adapting piano and vocal music to the reed organ, but runs are to be avoided and their harmonies sustained in their place.

THE THEATRE ORGANIST

By DR. ANON

A RECENT issue of THE ETUDE suggested that the introduction of organs in the film theatres may be great enough to force the church authorities to raise the salaries of their organists in order to retain their services. I do not think, however, that such a condition of affairs will come about for some time, if at all. Playing in the film theatres demands qualities not usually associated with church musicians. The manager of a New York "movie" recently assured me that church experience is of no value at all for organists hoping to do theatrical work. He declared he had tried many organists, but that few had "made church organists," but that few had "made church organists."

As a rule the music furnished by these aspirants was too quiet and churchy, and often hopelessly inappropriate. As an extreme case he cited that of an English church organist who, either from lack of knowledge of American national airs or from misplaced humor played a funeral march to a scene depicting an American victory in the Revolutionary War.

A builder of organ especially adapted

to theatrical use also declared that church organists are not suited for the work. "The church organist," he said, "is not a man who can play the organ when wanted. By fate, he is meant simply the ability to use the stops, the swell pedal, tap an occasional pedal key, etc. Many such pianists, are playing in the moving picture theatres on a species of instrument that combines a full pianoforte keyboard (in the position of the Great Manual) with a small swell pedal, minus the organ pedal keys. These men are instructed by the builders of these organs in the use of a few stops and the special so-called "traps." The latter include bass and snare drums, cymbals, whistles, telephone bell, and various other "traps" supposed to add realism to film plays. The same firm builds also a larger organ, the pianoforte and plus pedals and special effects. This organ only can be used with any skill by the regular church organist.

Over and above the technical difficulties inherent in playing theatre organs there are other factors calculated to make the church organist pause before descending from the church organ loft. Very often the organ is run in connection with an orchestra, and the organist wishing to occupy a position in theatres employing such a joint union, must be forced him of organs of prominence have become members, which in itself is not specially objectionable. But more important factor obtains with regard to your "job" in the dramatic calling. The church organist paid church a dignified, moderately well-paid at a film theatre may soon find himself disappointed. In not a few New York film theatres recently attempts from organ and orchestra. In several vaudeville in addition to the regular film has interfered seriously with the "vaudeville pianists" who can "fake organ" or he is reduced to a subordinate not likely to remain steadily in one position for years on end in one position. He is therefore obliged to have up for a rainy day. There may be an opening for him just when he needs it, and it not infrequently turns out that an organist who has given up his work goes back to his old theatrical work, but has been replaced by somebody else—possibly the minister's daughter at a reduced price!

HELPING THE CHOIR TO AVOID STALLING IN PITCH

By E. H. SHEPPARD

At various times the question has been asked, "How is it that the choir flattens in pitch when singing in certain keys, notably in monotonizing on G?" For the benefit of those who may have experienced this difficulty, the writer will try to answer from his own experience and from observation and knowledge of the method used by some of these enquirers.

In the first place, they ask, is it something to do with Tonality? (i. e. the quality of the key). As the flattening appears to be in only one or two particular keys, chiefly G and E flat, the cause of the difference is thrown on the division of the scale into twelve semitones, the argument being that as there are only twelve divisions, the intervals are not perfect, and this must affect the stability of certain keys. We will admit the possibility of this explanation, for many "faddy" enthusiasts express dissatisfaction with the modern scale which nevertheless has served for all the great masters.

The chief cause for grievance, I consider, at least in the majority of cases, lies at the door of the organist himself. The whole matter could be cured in a few rehearsals, if conducted in the proper manner. How many so-called choir-trainers, having a good modern organ, fix themselves on the stool at the beginning of the rehearsal and never move until the rehearsal is over. They play every single note of the music attentively and expect to find the defects in the fingers. Generally the organist sits with his back to the choir. This is one of the chief errors. The fact of being able to play the organ does not denote a special faculty for choir-training, and as the organist is usually the choirmaster, what is the remedy?

This rests with the organist alone. Choir-training is an art, and a special amount of tact and patience is required, as well as a good ear for detecting errors in the individual parts or voices. To a certain extent a real choir-trainer is "born," and has a special intuitive adaptability in the manner of dealing with his forces. Nevertheless, a serious organist, if he finds himself lacking in tact and adaptability, will endeavor to develop these qualities in himself in order to bring the best out of the forces under his control.

In selecting an applicant for a position, great stress is laid on ability to play the organ. I think the clergy and vestry who appoint the organists for their churches should have some means of judging the ability of the applicant, with regard to the important duty of choir-training.

If some of the organists who, as I have said, "glue" themselves to the organ stool, could leave their beloved instrument for a short time and use a piano rehearsal, they would find that the listening fault would soon be remedied. If a piano is not available, get a pupil or brother-organist to sit at the piano to prompt the singers occasionally. The soloist should stand in front of the choir, with arms raised, correcting the faulty one. Singing as hymns should be taken unaccompanied, and to ensure confidence in keeping pitch on Sunday, transpose the tune to a higher key, unknown to the choir. This will remedy the flattening and the choir will gain the power of relying on themselves, if the organ should "go astray."

In a choir where there are boys it is
Good plan to have these alone one night

in the parish room and take them in song and vocal exercises a few minutes before attempting the music for service. This time will be well spent, and the end will justify the means.

The atmosphere quite possibly may have some slight effect on the choir, and on a dull, heavy morning, which makes the singers feel far from jubilant, a good plan, and one which in this case would be justified, would be to transpose a hymn, say, in E flat, to E, thereby avoiding the flattening which would in all probability occur.

SING THE PSALMS, DON'T READ THEM

SOMEHIMES wonder why all the Churches—Episcopal and non-Episcopal—do not follow the plain directions of the Scriptures to sing the Psalms. Whatever the reason may be, it is certainly no excuse, change, that is the one thing that is perfectly clear and unmistakable. We are to use in public worship the great inheritance of devotional poems which have come down to us from the days of old. The Psalms are poetry in all the world—and we are to sing it. Endless pains are expended, enormous expense and efforts are employed in all directions to develop Church music; but here in many places the Psalm is almost entirely run over in such a manner that indicates little or no interest, and at others their singing is not attempted at all. And the only churches where it is found at all are the Episcopal churches. Why do you think the non-Episcopal Churches why this is. I find that the Psalter is valued in these Churches as much as in the others; indeed, more pains are taken even in reading, the psalm of David, than in the other Churches. There is reverence to whole-verse, in order to show the structure of the Hebrew word; but why are the Psalms read? There is only one valid reason for doing so, and that is, because they are the words of men capable of singing them. But this is not the reason usually given. It is simply people would stop and ask themselves this question—and ask it again, and again, and again—Why do we sing every answer. The Psalms are song written for singing, and for singing with instrumental accompaniment. It is as reasonable to say that we should read the Star Spangled Banner or God Save the King at a public meeting, and equally as ineffective. I do not mean to say that the Psalms in the non-Episcopal Churches are losing their great opportunity in Church music. It is not a question of whether the Church of England, Episcopals, but simply of scriptural or unscriptural. To sing the Psalms is scriptural; to read them is unscriptural.—Dr. T. Mackenzie, *Exposition of the American Psalter*, of Convention.

THE GOAL OF THE AMERICAN ORGANIST

THE surest way of exerting a beneficial influence on music in the church is for our members to be well equipped in technical ways and to have proper ideals and standards. We are not happy inheritors of old and good traditions, but must do much constructive work. For matters here are different from what we find, for instance, in England, France or Germany. It must be confessed that, as in general education, so we are in our average musical training behind these countries. In our examinations we may well remember

this, both as regards our desire to raise standards and our estimate of what we should require of candidates.

To be sure, examinations cannot prove everything; they do not promise that the holder of a degree is going to be a successful church organist, for much more than technical skill is requisite for that, but they can reasonably certify that anyone who passes the examination is able to hold an organ, playing and accompanying in the manner required in musical knowledge. We must not forget that such a searching examination as may be ideally desirable is nearly impossible of accomplishment; for, even as it is now, ours take all the time that can apparently be asked, most candidates being able to finish their papers only by the greatest exertion. We shall later see the sort of questions give the most trouble.

In this entry it is the exception for an organism to devote his whole career to the organ and to church work, for with many of us they are even matters of secondary importance, most of our days being given to earning our living as teachers, the church being regarded as an honorable and interesting side of our labors. If this be the case with such as have adequately prepared themselves still more is it true with those who with imperfect training do their best to play the organ and to help in the church.—ARTHUR POORE in an address before the *Guild of American Organists*, Convention

WHEN THE ORGAN WAS INTRODUCED IN THE CHURCH SERVICE

Hirshorn the music of the Church had been exclusively vocal; and even after the complete reform of the ecclesiastical chant by Gregory no instrument had been heard in her worship until Pope Vitalianus, a pope of the sixth century, had been described by chroniclers as having introduced the notice of the psalteries—not probably an instrument similar to the organ of modern use, but as St. Augustine understands that term, some other species of stringed instrument, suited for sustaining, or alternating with, the voice. The introduction of a beautiful legend of St. Cecilia has no permissible claim in regard to her musical skill; and the origin of this instrumental performance in churches has been ascribed to Pope Vitalianus. A council at Cologne in the eighth century issued a decree with respect to instrumental music in churches, prescribing that it should be such as to excite devotion, and not any feelings of profane gaiety—a decree which has been regarded as the basis of the Italian Church at this time. Tertullian describes by the name of "Organa" an instrument with tubes, of which Archimedes was the supposed inventor. The organ, a hydraulic organ, long in use before any and inferior to the keys had become known. Of that

proved organ the Greeks were the most skillful fabricators; and the first seen in France was brought from Constantinople by the ambassadors of Constantine VII, who presented it to King Pepin about 817.¹ Such hydraulic organs seem to have been in use in the tenth century, if we may infer from what William of Malmesbury says respecting an instrument fashioned under the direction of the learned Gerbert, who became Pope as Sylvester II. In the year 823 Pope John VIII wrote to a German emperor, requesting him to send to Rome an artist, with an organ, with an artist capable both of constructing and playing on such instruments."²

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THE MUSIC STUDY CLUB

A Playlet in Two Parts

PART I.

Characters: LUCY KEETING, *Hostess for the day, young, well dressed, progressive.* EUGENIA MEKKER, *Chairman of the Music Study Club, a first young lady with standards.* RUTH JENNINGS, *Secretary of the club, unemotional and somewhat older.* MISS HARTMAN, *Miss YEARS and others.*

SCENE: *Sitting room in the hostess' home, at left a desk, back of it a bookcase, flowers and photographs on top. To right a grand piano. When the curtain rises MISS KEETING is seen completing arrangements to receive the club.*

MISS KEETING.

Oh, how you do! I can not help feeling a little nervous entertaining the club for the first time.

MISS JENNINGS.

No need for that, my dear.

MISS KEETING.

But you are all so clever, you seem to know just how to look up everything, and you all have such splendid papers. (Other members of the club enter and take off their wraps)

MISS HARTMAN.

(Speaking to EUGENIA MEKKER) Oh, Madame chairman, you don't know the trouble I have had finding out about Scarlatti for class to-day. There wasn't anything about him to be found in all Kingston. At the library, they said the only Italian composer or composition they had was Puccini's *Girl of the Golden West*.

It seems once there was a member of the library committee who wanted to purchase a complete set of books on the old masters. He must have resigned after making the proposal for nothing has been done. (Glances around at the chorus) I think we are all here.

MISS MEKKER.

(Taking the chair and picking up the gavel). Will the meeting please come to order. We will now listen to the minutes of our last meeting. (Secretary rises and clears her throat.)

MISS JENNINGS.

(Reading from the minutes). The Music Study Club of Kingston, met on Tuesday at the residence of Miss Axley. Miss Beach the chairman presiding. The minutes of the previous meeting were read and approved, then followed the program of the day, subject: "The Classic School." Miss Lench the paper was thoughtfully considered from the standpoint of its influence upon later composers. Discussion followed.

Miss Brodie said she did not like to play them.

Miss Axley said she thought we should study the classics whether we like them or not.

Miss Godard said the more she studied them the better she liked them.

Miss Tibbals said she did not wonder children did not like Bach because she had never found any tunes in his music. Miss Years said if Miss Tibbals would practice Bach correctly she would find as many tunes as she cared to hear. That his music was filled with tunes and deeply religious in character.

Miss Beach then announced the subject for next meeting, "A Comparison of Bach and Handel," meeting to be held at Miss Keeting's home on Tuesday. On motion the meeting was adjourned.

MISS MEKKER.

(Rising). If there are no objections the minutes will stand approved. They are approved.

PART II.

MISS HARTMAN.

(Rising at a startled manner). Madame chairman I started to tell you that I found it very difficult to find out about Scarlatti.

MISS YEARS and MISS BEACH.

(Rising and talking at the same time.) We have found the same difficulty, Madame chairman.

MISS HARTMAN.

As our library contains nothing of these old masters we decided to invest something ourselves, so we will give you a little musical story acted out by the Spirits of Bach, Handel and Scarlatti. (The club members glance at each other in surprise.)

In our story, Miss Beach and Miss Years will represent the Spirits of Bach and Handel and I will play Scarlatti. (A flutter of excitement as the club members step down from the stage and take places in front.)

THE STORIETTE

SPIRIT OF BACH, in short white wig and suit of rusty black, enters from left. **SPIRIT OF HANDEL**, in long curly wig and scarlet lace trimmed coat, enters from right. **SPIRIT OF SCARLATTI**, in Italian court costume of the seventeenth century, appears at the back of the stage.

BACH.

(Going toward Handel and extending his hand). Ach, Herr Handel, it is not strange that we have never met before? It was my dearest wish on earth, and now I clasp your hand—how often I have said if I were not Bach I would willingly be Handel!

HANDEL.

(Placing his hand on Bach's shoulder). Say not so, dear master, you are the musician's conquer while I am only the people's musician.

BACH.

But is it not greater to be known to the people than to be known to a select few?

HANDEL.

(Laughing). Oh let us not discuss that now! Though we are chased together in musical histories and in the minds of the musical students over the land, we are not at all alike.

SCARLATTI.

(Smiling and stepping forward). The only points of resemblance that I can see are the facts that you were both organists, very fine organists I have been told. You must believe me when I say that Herr Handel is one of the greatest harpsichord players that I ever heard.

Then you were both born in Germany and within twenty-six days of each other, and you were the two chief composers of the time. You both left great sacred works, and you both became blind, may I add you employed the same doctor?

BACH.

(With a shrug of the shoulders). But, my dear friend, the points of difference! Herr Handel lived and died a bachelor, while I had a most numerous family—then again I lived quietly at home with a small circle of friends while Handel here, lived in the glare of publicity. He touched the hands of royalty while I visited royalty only when I was summoned.

HANDEL.

(Glancing at the club members). It is true that I spent considerable time rushing from London to Dublin, and from Dublin to Oxford bringing out my new oratorios; those were brilliant affairs.

BACH.

(Modestly). Heavens knows that I had no such opportunity. I wrote for a little time for a French cantata was written for every Sunday service, it was then laid aside and a fresh one was performed the following Sunday.

SCARLATTI.

(Boxing before Bach). No man has left a deeper mark on the history of music. Students should deem it a special privilege to study your works. To how many great musicians have you become the daily bread. To Mendelssohn, to Schumann, to Verdi and even Rossini, our first practicing you, and every day more wonderful than before. (From the rear is heard the Air for C string arranged for violin and piano.)

HANDEL.

(Joyfully). Listen, and then say that but whether Bach or any one else ever wrote a lovelier melody than this. (So the piano). Listen to these small Preludes (plays No. 1, 3 and 5). What so masterly and charming. It is not Preludes were written for Bach's little boy. Surely if a child of the seventeenth century practiced these, we progressive students of the twentieth century should find them hard. (An audible whisper from the audience, "They are hard any way.")

(Continued on page 465)

BACH.
(*Whispering to Handel*). Tell them to practice slowly, each part separately.

SCARLATTI.
(*Stepping up to the group at the piano. They whisper together*). Ladies, Herr Handel has consented to play his famous Largo, an aria from his now obsolete opera *Sera* (*Long applause*).

HANDEL.
(*Rising and bowing*). This air seems to enjoy perpetual youth and popularity. I can assure you that the opera *Sera* is quite dead, and a revival has never been attempted (*Plays*).

BACH.
(*Chopping loudly*). Bravo, Handel! Now give us *The Harmonious Blacksmith* (*Applause from the audience*).

HANDEL.
(*Rising and trying*). This is not fine ladies; Bach is the hero of this storiette!

VOICE FROM THE AUDIENCE: But you are the people's musician, and we are the people. (*Audience rushes to the stage waving handkerchiefs and program-cases, "Largo! Largo!" Handel plays the Largo again. There is wild enthusiasm and the curtain falls.*)

A JAP MUSICAL FOR LITTLE FOLKS

To begin with, and it is a consoling thought, a Japanese musical life is one of the easiest to give. Paper flowers are not hard to make, kimonos are fun to wear and the variety of Japanese sonnetta is endless.

Request the children to come in kimonos, little fans in the hair give an added touch. The rooms should be strung with Japanese lanterns; cherry blossoms or paper chrysanthemums complete a truly Japanese setting.

The hostess, herself dressed in a kimono, opens the program by reading a story about little Japanese children, and a friend who has visited Japan teaches the little ones to courtesy and how in true Japanese fashion. This serves to banish any awkwardness felt by the little ones and now all is ready for the musical program which you will see is taken very largely from *THE ETUDE* of 1914.

Solo—In a Japanese

LIQUORICE (ETUDE, April, 1914)

PIANO—Romance in Flonidore

BARRETT (ETUDE, Feb., 1914)

VIOLET—Violeta

KERN (ETUDE, Feb., 1914)

PIANO—Chorus Music Box, "BROADWAY VOCAL—The Butterfly and the Maid"

GARDNER (ETUDE, Aug., 1914)

PIANO—Fragrant Blossoms

LOEB-REYNOLDS (ETUDE, May, 1914)

PIANO Duet—The Myrtles

WAGNER (ETUDE, Jan., 1914)

Fan Drill to Music of Delibé's Pizzicati

PIANO—The Juggler

HARRIS (ETUDE, Sept., 1914)

PIANO—Dance of the Mice.... FOLDING

PIANO Duet—Dance Blossoms

FONTAINE (ETUDE, Nov., 1914)

After the program you announce a cherry hunt. Small cherry colored paper

discs are given about the rooms, the

discs are given little bags of Japanese

cotton crepe to hold the cherries that are

found. At the end the cherries are

counted and a little fan is given to each

child, the child who has the greatest num-

ber of cherries has first choice and so on

down the line.

After refreshments are served to the children

who are themselves on straw mats in the

floor. Paper plates and Japanese nap-

kins bordered with cherries are moved and

given, and dainty refreshments are served.

Department for Children

Continued from page 464

SALLY EXPLAINS A NEW WORD

"On Dolly—" heard the biggest, longest, hardest word at lesson to-day" said Sally with a triumphant smile.

"What's it about?" and Dolly put her arm through Sally's in a coaxing way.

"Of course it's something about music," continued Sally confidentially, "it's not notes, nor fingers, nor anything like that and yet teacher said that we never, never could be real musicians without it. She said we never could play well without it and we never could sing well without it. Now guess" and Sally tossed her music roll just to give emphasis to her remarks.

"Well, Sally dear, if it's not notes or fingers I just can't guess," and Dolly wrinkled her eyebrows trying to think.

"Think of the biggest, longest, hardest word you ever heard beginning with con," said Sally.

"Constatinople!" shouted Dolly. "That's a town," cried Sally. "This word is in your head!"

"In your head?" and Dolly looked so astonished that Sally shook her finger at her saying, "Now, Dolly, look at me and think hard!"

"Then Sally fastened her gaze upon the astonished Dolly and pronounced this mysterious sounding word."

"Co-n-e-e-n-t-r-a-t-e!" Dolly looked up and down the row of buttons on Sally's new gingham dress and never said a word.

"Why, Dolly, you are doing it now," said Sally exultantly.

"I'm not, either!" snapped the indignant Dolly, still staring at the buttons.

"You are, too!" shouted Sally. "You're concentrating on the buttons on my dress."

"I'd like to know what that has to do with music lessons," and Dolly tossed her head and gave Sally such a look that all Sally could say was "Oh a lot."

"What's a lot?" inquired Dolly.

"Teacher says it's getting your mind on things and holding it there, just letting every part of your mind settle down on a subject. Just for fun let's play you are to concentrate on my buttons. First you are count them. Second you say they are round with four holes. Third you say they are white with a blue rim. Fourth you notice that they are thin and sowed on with black thread. Fifth you see that they are of pearl and smooth."

"Oh that's easy!" said Dolly.

"It may be easy after while; but teacher says that if you are not playing the game very hard you will not notice these things at all."

"But I don't see yet what buttons have to do with music lessons," said Dolly peevishly.

"Why Dolly, I think you are perfectly stupid!" said Sally. "It's not buttons; it's the word Co-n-e-e-n-t-r-a-t-e."

"Suppose you were sitting down to practice," and Sally looked hard at the stupid Dolly. "Suppose you sit down now when you remember that you left the door inside you go and let her out, then you begin with the C scale and the 'phone rings, you answer it, then you begin again

on a piece this time and the music is so torn that it falls off the rack, you fix it up some way and begin again, when the car goes by 'Bang-Bang-Clang-Clang,' and you rush to the window. You see Edith and she invites you for an ice-cream soda and you go—now, Dolly, do you suppose that you were 'Co-n-e-e-n-t-r-a-t-e'?"

"Oh that's it!" said Dolly, a little less stupid.

"Yes, indeed, and teacher says that a mind that can't 'Co-n-e-e-n-t-r-a-t-e' is a lousy mind."

"All the good runs out when your mind goes a-wandering," that's just what teacher said and I'm going home to try it, said Sally quite determinedly.

"This is the way to begin," Sally took Dolly's music book and opened it. "First I open my lesson book, so. Then I stop all the leaks in my mind, I do not listen to outside noises, I do not let *Siray Thoughts* come back and cry."

"Let me in, let me in," said Dolly, when *Siray Thoughts* come round and say "I am more important to you than that stupid scale!"

"I say 'No—this one scale I do, now,' and when *Siray Thoughts* come again, and say, 'Come, Sally dear, let me in to the window.' I say 'No—I can not think of that now—this task I do until it is finished.'"

"Oh dear me," said the wondering Dolly, "I would just hate *Siray Thoughts*—but I'm sure I just couldn't keep them out."

"You could, Dolly, all you have to say when *Siray Thoughts* pound at the doors of your mind is: 'I can not let you in, this thing I do until it is finished.'"

Sally looked up and gave a joyous shout. "There come teacher, she'll be so glad I told you."

Then the little girls ran to meet their teacher. Sally took the teacher's hand and said smiling, "I'm telling Dolly 'Co-n-e-e-n-t-r-a-t-e' and 'Siray Thoughts,' please won't you tell Dolly what the painter said to the reporter?"

Teacher smiled down at the two little girls. They were very small and somehow 'Co-n-e-e-n-t-r-a-t-e' seemed a great word for them; but she was rather of Sally for trying to make little Dolly understand the hug, long hard word and so she went on to tell them how great artists succeeded because they took great care with all the little things.

"One day," she said, "a reporter met a great painter coming down the street and like most reporters he had a question on his lips, so he stepped up to the great painter and he said, 'Sir, what is the secret of your success?'"

The painter replied, "I think it is my attention to detail. I pride myself on the way I wrap up a paper parcel!"

So, dear little girls, even the greatest men and women are proud of doing the small things well and we must try to make every measure of our work a work of art. Be proud as the painter was of doing the little things well. That's what it means to Co-n-e-e-n-t-r-a-t-e."

LEARNING TO USE OUR EARS

If I should say "Music" what would it suggest to you? What would you think of first? If you play the piano you would think fingers; if you sing you would probably think of throat; if you play the violin perhaps you would think of strings. Would any one think of ears in connection with the word music? I doubt it, for some of us take our ears too much for granted.

Music is essentially for the ears, and I can wager none of us listen quite as well as we should. It has been well said that "many hear but few listen."

There is nothing in all the world that arouses our attention more quickly than a sound. Have you ever considered the organ through which we are conscious of even the softest breath of the wind? The ear is more wonderful than any shell you ever saw on the shore; it is the most curiously wrought of any part of our bodies. Perhaps you would like to look up the word ear in your encyclopedia. I'm sure you will find much to interest you. Compared with the eye the faculties of the ears are left in a sad state of ill-health. I think we as music students should get busy and exercise our ears more than we do.

In everyday life our eyes are constantly brought to attention by a thousand and more things. Those who are in constant habit of using their eyes acquire a knack of looking—who of you can outstep a soldier, for instance, or a railroad engineer? There are also some in business life who have also some in business listening. Have you ever watched a bank cashier listen to the coins as they ring on the counter? Such men have caught the knack of listening so well that they can tell, for instance, the value of the coins. Miners often tell by the tone cover the least change of sound which can tell perfectly by the sound what substance they are penetrating. To those beautiful world is heard—what a blank our ears have two well-formed ears. Some of our good ears, as are deaf as the rest; that is, we do not hear all we might if we would busy ourselves with getting the knack of listening—for no one The true musician, the composer, lives in the midst of sounds—so him they are the material of his art, just as color is the material of the painter.

HOW SOUND CARRIES

When we start out to listen we will discover that there is a very marked difference between the noise and musical sounds. Musical sounds have more body than mere noise. If you have ever been outside your town, say at the distance of a mile, during a fair or a carnival or even a circus, you will hear the music above everything, however loud, and the noise of the crowd can scarcely be heard far beyond the spot. It has been heard far beyond plays a modern violin by the side of a Crenon. The modern violin was the loudest, but on stepping back a hundred paces, when compared with the fine old instrument, the modern violin will scarcely be heard.

Musicians have the most acute sense of varying sounds, the conductor can sense only when the instrument is off pitch, but he can often detect the exact person who is playing false. Who of you could do the same out of an orchestra of a hundred men? Let us try to increase our knowledge of sounds, listen to the bells in our town, the whistles, to the bark of the dog, to the voice of the children. If you do not catch the tone of the children, catch the rhythm, the gallop of the horse or the chirp of the sparrow, the laugh of some child.

HOW OFTEN SHALL I HAVE MY PIANO TUNED?

THE *Tuner's Magazine* in a short article upon this subject secured the opinions of three well known piano firms. The first company gave this reply:

"Have the piano tuned frequently especially when it is new. The strings should be kept to the tension we give them whether the piano is in use or not. In some measure every atmospheric change affects the pitch through the natural expansion and contraction of the metal strings, for this reason four tunings a year are advised." The second company gave this advice:

SIR EDWARD ELGAR ON THE INFLUENCE OF BACH

No composer has availed himself more freely than the self-taught Sir Edward Elgar of the chromatic possibilities which opened up by Bach in the *Well-Tempered Clavichord*. It is the feeling that there is no other, that it is the only, modern English master of oratorio times of the music of the Cantor of Leipzig, Buckley, in his life of Elgar, records the following as part of a conversation he had with Sir Edward at the latter's home in his own suburb: "at the latter's home in his own suburb: 'the perpetuation of the fugue style, he rose and walked rapidly about, as his hand came when interested. It has been done!' said 'Bach has done it, and I have had no success in doing it. I play three or four preludes and fugues from the *Well-Tempered Clavichord* every day. No. 33 in E major is one of my favorites. No. 31 in E major is the best. The *Well-Tempered Clavichord*, by Bach, is the best masterpiece, is compared to the *Well-Tempered Clavichord*. But my veneration for Bach is no reason why I should

THE MARRIAGE OF CÉSAR FRANCK

The simplicity of César Franck has been a tradition which his pupils have loved to expatriate. Rarely, however, do we get such a glimpse of it as is revealed in the following unpretentious account of Franck's marriage, given by Vincent d'Indy in his affectionately written biography of the great Belgian master.

"Hard times were in store for the Franck family. The rich aristocrat who formed the young man's chief clientele was dead; Paris, alarmed by the political outlook, and with them vanished the pecuniary resources of the Francks.

"César chose this moment to marry.

"For some time past he had been in love with a young aristocrat, the daughter of

size from the Royal Conservatory of Music at Leisic is very interesting:

"In our conservatory we have 50 pianos in use. All of these instruments which are used daily are examined early in the morning by an expert of the factory and all slight deviations in tone are corrected at once, so that all instruments that are used for four or six hours daily are in perfect tune at all times.

"Besides this, all instruments are examined annually during our long vacation (August and September), and all necessary repairs, whether large or trivial, done at once. In this manner we keep our instruments in good order, the way they have to be, if they should be used for instruction. For this service the expert of the company receives an annual remuneration as per agreement.

"Now the question of how often an instrument ought to be tuned cannot be answered in a general way, as it largely depends upon the construction, quality of material and the usage of a piano; also upon the age of the instrument. It is self-evident that an instrument which is played often and with a hard or heavy touch requires more tuning than another that is played seldom or with a light touch. In all cases it is to the benefit of the scholar as well as to the instrument not to try and save expense in not having your instrument tuned.

"Respectfully,

*Director of the Royal Conservatory of Music of Leipsic.

"DR. REUTSCH."



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[illegible]

When I arrived, an actor in tight-fitting breeches was seated before us on a high stool. He wore a wig and false beard; his white and unadorned hands had nothing to recommend them but their size, and his eyes, which were blue, gleamed like pearls. He and his wife, and his two children, a boy and a girl, were seated behind him. He was a tall, thin man, with a high forehead, and a long, thin nose. He was dressed in a white coat, with a high collar, and a white cravat. He was seated on a high stool, and his hands were resting on his knees. He was looking at us with a steady gaze, and his face was set in a stern expression. He was the only person in the room who was not looking at the other people. He was the only person who was not looking at the other people. He was the only person who was not looking at the other people.

The four opium users met Wotan's struggle to attain immortal power without surrendering to the evil power; his writings and his actions were the result of his inner conflict, and in the final debate the hero had to choose between the two paths. Wotan's decision to follow the path of the gods was a result of his inner conflict, and his decision to follow the path of the gods was a result of his inner conflict.

That new street performer belongs, primarily, to the musician class. Whether instrumentalist or vocalist be or she, it is evident, has been accustomed to an audience of a more cultured class. But it is doubtful whether such an audience has ever proved so sympathetic as the present one.

It is round the Oxford Street region that one finds the majority of these performers. The side turnings offer few possibilities for construction, and the public, with no desire to spend, is always present between Tottenham Court Road and Oxford Circus and can find as many as a dozen of these itinerant parties. Politicians, ecclesiasts, and pianists comprise most sets of performers. Obviously all have been trained in orchestras, and even now when funds are at a low ebb on account of war depression, they do not stoop to playing what might be termed "street music." On the contrary, their programme invariably leans to the classical; and, surprising as it may seem, these choirs are actually always

[illegible]

We deem it a duty to inform the music teachers throughout the United States of the exact status of William H. Sherwood's Piano Lessons. We feel impelled to publish this notice on account of the eminence of the members of our Faculty, of which Clarence Eddy is Dean, and because so many teachers have written us that they have been approached by agents representing (by inference at least) that they had the Sherwood Lessons to offer.

William H. Sherwood was Director of the Piano Department of the Stens-Myers School of Music and was only too anxious to discuss piano study, which is a normal and interesting course for teachers of piano study. A Student-Council member. These courses embody all of the valuable teaching principles which for over thirty years made his own work as a teacher successful. He positively wrote no other lessons for piano instruction. Bear in mind that Sherwood's Lessons can be secured only through the Stens-Myers School of Music, sole owners of the copyright.

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Figure 1

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