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James Francis Cooke

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JULY
1915

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PRESSER'S MUSICAL MAGAZINE



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Edited by JAMES FRANCIS COOKE

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THE ETUDE

JULY, 1915

VOL. XXXIII No. 7

**The Golden Age of Service**

The golden age of service is here and now. In the yesterday of years, service and business were about as far apart as war and peace. Business was sharp, sometimes cruel, rarely generous. The dollars were laid on the counter and the goods passed over. Sometimes the trade was square and clean—that is, value was given for value received. Often the trade was little above a swindle. When the deal was over the dealer and the customer parted, and that was all there was to it.

Then someone discovered that people in business were no different from people in the home, in the church or in the fields. The bigness of humanity itself came into business, and business awoke to the great truth that it had a higher and greater mission in the world than merely earning dollars in as sly and crafty manner as possible. The spirit of service was born, and now we find, with the expansion of corporate life, entirely new considerations of the subject. Great corporations vie with each other to do more and more for their employes and for their patrons—not with the idea that there may be an immediate return in dollars, although it is clear to all that the more an institution can do for humanity at large the richer will be its own existence and the larger will be its scope.

Therefore we find not only corporation schools, but what is more surprising, conventions of men and women engaged in corporation school work—the movement is that widespread. The International Harvester Company has a regularly organized Educational Department which publishes all manner of practical books which tend to raise the physical, social and financial standards of the farmers throughout the country. You may even secure a book from them telling how to make fly-traps—What have flies to do with plows and harrows? Nothing at all, except that their venom-covered feet may bring death to those who buy plows and harrows. Good advertising? No! Just good humanity. The Ford Company has a regularly organized sociological department with trained workers. At last the man is coming to be regarded as something more important than the machine, and the Ford "man-making" department is one of the reasons for the success of the Ford institution and the Ford automobile.

Why all this in a musical paper? Simply because our music teachers must learn from reading the signs of the times. The teacher who does not realize that service to the public as a whole is as vital a part of his work as giving music lessons, is likely to fail in these days. In other words, the teacher should constantly be on the outlook for opportunities to help in the music of the community. The more active the teacher is, the more he gives out, the greater will be his return. If he measures his obligation to humanity by his lesson fee he will never grow any bigger than that fee, and the fee itself is hardly likely to increase.

**The Great Change in Methods of Learning**

Dr. E. A. WINSHIP, editor of the popular weekly for public school teachers, *The Journal of Education*, is a much traveled man. He is constantly visiting all parts of the country lecturing and observing. No man could be in closer touch with general educational conditions in America than Dr. Winship. He has been noting a great change in the methods of disseminating knowledge in our country—a change that all thinking teachers must perceive if their vision reaches far enough. This greatly needed mutation from the old to the new must have its bearing upon musical education quite as much as education in any other form. Consequently we take pleasure in printing part of an editorial from the *Journal of Education* which music teachers may read with profit and pleasure. The italics at the end are ours.

"The entire plan and scope of education is changing as rapidly as is aerial navigation, or means of communicating thought. There will be little left of the traditional in education in a short time, in a very short time. The school, the college, the university of 1910 will be almost as great curiosities in 1930 as is a horse car, a silk hat, or drinking from a saucer.

"The lines of this transformation are readily seen to any alert minded observer. For the first time we are differentiating between learning essentials, getting information, and specializing.

"The school, college and university had the conceit for centuries that they were a message to the student and that education consisted in coming into possession of the message. Now for the first time we are learning that education has to do with what students learn and not with what they are taught, with how they learn and not with how they are taught, except so far as they are taught to learn for themselves.

"All that is to be retained of the old idea is the direction of the learning of essentials by the student. The few, very few essentials of many subjects rather than of a few subjects will be learned by the students under the expert direction of the teacher. They will be so taught that the student can get one hundred per cent. in them, so taught that he can use them under any and all conditions just as a modern rifleman can shoot standing on his head as well as on his feet.

"General information, all information and knowledge that is not indispensable for all, or all of which is not desirable for some, will be learned by the children through a vast amount of reading that is reliable as to fact and fascinating in presentation. Students will read an infinitely greater amount than hitherto just as people travel more extensively than hitherto. The day of tabloid knowledge is vanishing as is the belief in ghosts. Indeed, the school notion of becoming learned by memorizing a little knowledge is a good deal of a ghost in itself."

Earning Prosperity

Just one year ago THE ETUDE pointed out to its readers that the promise of rich crops all over our splendid country was the overture to great prosperity. The prosperity came and not even the hideous war could stop it. But individual prosperity must be earned like all other good things. If you will have your share in our national bounties next year, waste not one precious day of this entire summer. Learn new compositions, grasp new ideas, plan the entire coming season and success will be yours because you will have earned it. Your whole musical future is a mosaic of your hourly effort,—to-day,—NOW.

Finding an Education at Your Threshold

A Sermonette for Pupils

By T. L. Rickaby

"Go wash in the Jordan." And Naaman was washed—and turned and went away in a rage. II Kings, ch. 5 v. 10.

Naaman was a very great man indeed—rich, powerful and influential.

But with all there was one thing he desired more than anything else and that was health.

When he learned of a great Jewish Prophet, who it was said had the power to make him well, he lost no time in setting out on a long journey adequately prepared to pay well for what he most wanted.

He was accustomed to being treated with the utmost respect and deference.

So it wounded his pride considerably when, on arriving at the home of the prophet, the latter did not so much as come to him, but sent a servant instead with the message.

"Go wash in the Jordan."

This was too much. Naaman was disappointed and went away in a rage.

He was angry and disappointed because he felt that he had been deprived of the spectacular side of the treatment he was looking for.

He naturally expected the prophet to hasten out to him, doing obeisance, repeating magic incantations, making mystic signs and investing the whole affair with an air of mystery and awe.

Nothing of this happened.

He was given a simple direction.

"Go wash in the Jordan," and he was disappointed and angry.

A long toilsome journey, the transportation of much treasure, "six hundred pieces of silver, ten thousand pieces of gold and ten changes of raiment,"—and to be told to "Go wash in the Jordan."

And such an insignificant river too why not some great river?

But the despised Jordan of all rivers. And so he "turned and went away in a rage."

Those who have read all of this wonderful story will remember that Naaman afterwards calmed down, did as he was told, and the result was highly satisfactory, for by carrying out the simple direction of the prophet, he finally obtained that which all his money, power and influence had hitherto been powerless to procure for him, i. e., health and strength.

To a great many people music lessons taken with material purposes in view bring disappointment, disillusion and regret. This is especially true of older pupils who, after a certain amount of study at home, decide to "go away to study"—to Paris, Berlin, London or to the musical centres of our own country. Wherever they go, the result is liable to be the same. They imagine that in some more or less distant centre of musical activity, by some magic device or other, invented or conceived by someone different from anyone else they have never seen or heard of, they will be enabled to play or sing superbly. Of course this result is very seldom attained and they are disappointed.

Emerson said that people go all over the world to find beauty, but unless they take it with them they will not find it. Others search the universe for pleasure, but unless they possess the capacity for taking pleasure (and making it) they remain unhappy. It is the same with education, musical as well as literary. It can be procured at one's own door just as well as on the other side of the world. The teachers there are men and women like those that are left behind.

The pupil who never plays or studies music outside of what is assigned by the teacher will never soar very high. As I said before, do the obvious things, the near at hand things. Do not look askance at them because they are so simple. There is no excuse for ignorance or mediocrity in these days of phonographs, books, magazines, libraries, concerts and recitals. Look around you. If you cannot obtain what you desire, make the most of what is within reach. Do not think that so much depends on some one who lives "over the hills and far away."

But follow the command of the old Jewish Prophet and "Go wash in the Jordan."

At the outset guidance and support are as necessary in music as in learning to ride a wheel, or to skate;

THE ETUDE

Developing Automatic Muscular Sense

By Gaston de Mengel

but he who relies on continued guidance and support will never proceed far on a wheel or cut any figure eights. In music anyone who continually looks to others for his own advancement in music will never play or sing so that "the busy world will stop to hear." If young students can have any opportunities of occasional hearing and seeing a good pianist or violinist they may play as fine a scale or arpeggio as they want to, provided that they are willing to sit at the piano and play that sort of thing long enough. A scale in Vienna is no different from the same scale in the big metropolises of the United States and it will not necessarily be played better in Berlin than in Butte, Montana.

Splendid Opportunities Right Here in America

While there are many factors that enter into successful artistic performance, the chief means of attaining proficiency are practice and repetition, both simple and close at hand. There is no magic about it. In every American city with a population of ten thousand and over there may be found well taught and adequately equipped teachers who will give correct instruction as well as any in Europe and better than the average run of teachers there. Pupils who go far afield may be disappointed, and if not angry at least they regret it deeply for they may find that after all the expense and trouble of travel, they may be told to "Go wash in the Jordan."

Go where you will, to this conservatory or that, to one famous teacher or another, work—plain, prosaic, everyday work—will confront you. No royal road will be opened up, and of course work can be done as well (and certainly at less cost) than in some far-off place.

However, this is not any argument against foreign study. If a person has abundant means, and—(and this is the weightiest consideration)—has reached the musical plane where foreign residence will be beneficial let him go by all means. But so many go who have only limited means, who can speak no language but their own, and with insufficient preparation, and the results cannot fail to be disappointing. When I want to emphasize the desirability, may the necessity of utilizing to the fullest extent all the means that are at hand, of doing the simple things, the obvious things instead of looking for the supernatural or extraordinary.

The idea of going to some person in some more or less distant place seems to be ingrained in the American mind. But is it really necessary? Harold Bauer is on record as having attacked the problem of studying piano by his own efforts when he found that to follow the usual course would take more money and longer time than he had at his disposal. He practiced, read, thought, and listened. The result is that he has reached a very high plane.

Lessons at Recitals

Personally I have had a knowledge of European study and travel. But the best lessons I ever had were those I received from Rosalind Carpenter, Hofmann, Sherwood, Liebling and Godowsky. They did not know that I was taking lessons from them, but I was just the same, and moreover the lessons cost me nothing except the price of admission to the concert. A short time ago I received lessons in this manner from Scharenkova and De Pachmann, who played for me Mendelssohn's Rondo Capriccioso, Liszt's Liebestraum, and Chopin's Scherzo in Bb minor. While I had never heard any great artist play them, and so this performance, heard not at a concert, but through the medium of a sound reproducing machine record, was highly illuminating to me. After the first two or three years it is only hard work, original endeavor, prompted from within, and diligent study of books and magazines that will accomplish most for the student and place him on a higher plane of musicianship.

The pupil who never plays or studies music outside of what is assigned by the teacher will never soar very high. As I said before, do the obvious things, the near at hand things. Do not look askance at them because they are so simple. There is no excuse for ignorance or mediocrity in these days of phonographs, books, magazines, libraries, concerts and recitals. Look around you. If you cannot obtain what you desire, make the most of what is within reach. Do not think that so much depends on some one who lives "over the hills and far away."

But follow the command of the old Jewish Prophet and "Go wash in the Jordan."

One of the most frequent mistakes made in estimating the amount of technical ability possessed by any student, elementary or advanced, is to take as a standard the amount of time it takes him to play a piece and the kind of piece he can play after thoroughly studying and practicing it.

It is quite possible to "get up" a fairly difficult piece which one could not possibly play at first sight (even given perfect reading powers, so far as the mere reading of the notes goes). Almost any particular difficulty can usually be got over (with much unnecessary expenditure of nervous energy) by "practicing" it, in the usually understood sense of continual repetition. But such wasteful "practice" will rarely if ever make us discover the general principle according to which all technical difficulties of the same nature should be tackled, or yet make us overcome any one particular difficulty in a really perfect manner. Accordingly, such "practice" will not give us the technique which the finished artist and the great teacher use for the sight-player.

Unless we not merely know, beforehand, the correct playing movements and method of fingering to be adopted for any given kind of passage, but are able automatically to give such knowledge in our actual execution, our technique, within its limits, cannot be said to be really efficient. This applies most strongly of all perhaps to the sight-player, for the essence of sight-playing is, that the mere sight of the symbols on the sheet music should immediately and directly suggest the corresponding playing movements. Unless playing movements have become absolutely automatic, no such association can be established between them and the symbols on the sheet. It is well to note in this connection, that it is not scientific to do, for instance, what a writer in an English musical magazine suggested: First to visualize the notes, and next, to try and reproduce the mental image on the keyboard. This introduces an unnecessary factor in the process of association, namely, the visualizing of the keyboard; whereas for sight-playing proper, the sight of the symbols should be directly associated with the actual playing movements, or more strictly speaking, with the muscular sensations evoked when such movements are being performed. Both note visualizing and keyboard visualizing are most excellent for memory training, but which is an act suggested by the sight of the symbols, and has no immediate relation with the keyboard at all. It is a fundamental psychological fact, that no movement can become automatic unless it has at some time or other either in the present life, or through heredity, been attempted consciously. Hasty, ill-directed attempts to perform movements, especially complicated movements, with any degree of speed are always attended in the first instance by inaccuracy in the performance of the desired movements, and this means the creating of many wrong channels of association in the brain, which it will always be more or less difficult to obliterate. The more strenuous the endeavor to perform the unfamiliar movement, the more insistently it is attempted, and the more frequently such attempts are made, the more confused become the association channels, and the more difficult it is subsequently to perform a clear, accurate movement. So, instead of the immense waste of nervous energy employed in evading the results of improper association.

Let "Money Making" be Secondary

By Mrs. A. J. Osborne

Do you wonder that the little pupil learns to despise the teacher whose only obvious object is to get money? Let the mercenary spirit enter into the educational work of the pupil and the little one soon acquires a wholly wrong attitude upon the art. The teacher who wishes to succeed broadly must really love her art, and she must love it so dearly and so sincerely that the little pupil catches the spirit of the teacher and reproduces it in his own work at the keyboard.

The child who is fond of the teacher will advance far more rapidly than the one who merely takes a passive interest in the personality of the lady who gives one hour a week to his musical education. It is really amazing what difference this makes in the pupil's progress. A sweet, lovable teacher has been the secret of the musical success of many a child who had hitherto showed no musical talent.

THE ETUDE

Nervousness in Piano Playing

An Interview with the Eminent Spanish Piano Virtuoso

By SEÑOR ALBERTO JONAS

Neurotically, the American Disease

"Musicians, notably music teachers, have the reputation of being nervous, and since America has been called by many 'the country of nerves' it would seem that American music workers should be sufferers. This, however, is by no means an exclusively American disease, nor are the only victims to be found among the American musicians. Pathologists, nevertheless, acknowledge that there is a great amount of nervousness in America and this is not said in the way of being a slur upon the country or its people. Inasmuch as an American physician, Dr. George M. Beard, as long ago as 1881 wrote a book entitled *American Nervousness, Its Causes and Consequences*, in which he dwells upon the fine organization of native Americans, their delicate skin, hair of soft texture and small bones, there can be no offense when American nervousness is discussed.

Musicians Usually Know Little of Cause

"Musicians who know little of other professional work than their own, naturally have only a very vague idea of the nature of nervousness or its causes. They do not realize that nervousness is in part the result of heredity, of environment, of personal habits and of mental attitude. With hereditary nervousness, the musician has little to do and has little control. He may guard his own habits of health to protect the nervous organization of his descendants, but it is only unconcerning to learn that he may himself have had an ancestry tending to predispose him towards nervousness. His environment, however, is a very different matter. That at least is partly open to his control, and moreover his habits may be regulated so that many 'acquired' forms of nervousness may be avoided.

"The musician should also know that the normal cure for nervous conditions is not to be found so much in medicine bottles as in work accomplished without hurry or flurry, but with care and a happy mind, plenty of rest, the right food and the right mental attitude (state of mind). The healthy, well-balanced person whose nerves begin to give way unconsciously seeks rest or finds a remedy. The musician, however, is kept up to a high tension by the enthusiasm for his work and his ambition to excel. He forgets his health and before he knows it there is a disastrous breakdown which enforces months of idleness. When he does discover that he is nervous he promptly sets out to nurse his nervousness and ultimately makes it much worse and before he knows it there is a disastrous breakdown which enforces months of idleness. When he does discover that he is nervous he promptly sets out to nurse his nervousness and ultimately makes it much worse and before he knows it there is a disastrous breakdown which enforces months of idleness. When he does discover that he is nervous he promptly sets out to nurse his nervousness and ultimately makes it much worse and before he knows it there is a disastrous breakdown which enforces months of idleness.

A Self Suggested Complaint

"Putting aside heredity and pathological conditions, nervousness comes under the head of self-suggested complaints. If one were to isolate the microbe of nervousness it would probably be found that it was nothing other than the magnification of self, although on the contrary in some cases it might be laid to the neglect of self.

"Take the matter of food, for instance. Musicians eat at all hours, consume rich viands, often hurry through their meals and what unfortunately are addicted to the over use of alcohol. I do not refer now to those who indulge in wine or beer occasionally, but to those who consume the very strong drinks. As a matter of fact, there is less alcohol in a glass of well-

brewed beer (German beer has 3½% than in a poorly cooked potato. A ray of sun contains 65% of alcohol. Nevertheless, the books by specialists on nervousness are filled with injunctions against the abuse of alcohol which is a most excellent fuel and motive power for machinery other than the human stomach.

"I have seen American musicians rush back to work directly after a meal just like their brethren in the

The American Temperament and Nerves

"America is a land of such amazing opportunity that the musician, like the business man, keeps himself constantly under a great strain to get ahead. No one can tell me that the Americans are not temperamental but many misconstrue the meaning of temperament and imagine it must be a form of nervous agitation. On the contrary it is a highly developed nervous organism under adequate control of the will. It is a very exuberant and forceful expression of the feelings. It includes enthusiasm and the ardent desire to do justice to the beauties of a composition. The temperamental player will put more emphatic force in his strong utterances. He will give more passionate expression to phrases of love, sorrow, courage and despair. On the other hand, he is by the very nature of his art apt to step over the bounds. This exaggeration, which is ruinous to the interpretation of a great master work, is quite as apt to come from lack of the right artistic balance or judgment as it is from lack of a strong nervous system, but it probably comes more frequently from the latter.

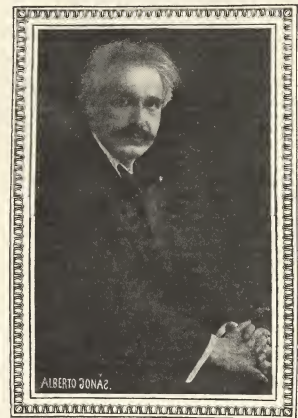
Some Wonders of the Nervous System

"In order that the musician may gain a better idea of the marvels of the nervous system and perhaps a higher respect for the wonderful piece of physiological machinery which we all have within us, I would suggest that he secure some good simple work upon the nerves and do a little close reading. In the first place the number of nerve cells in the body is prodigious. Of course they have never been counted because it would be almost as easy to count the stars in the firmament. Estimates, however, place the number of nerve cells in the human body at hundreds of millions. Yet all these are connected in some mysterious and wonderful manner with the brain and the spinal chord. Sever certain nerves in your arm and you may apply a burning brand to your hand without feeling it. This illustrates how closely connected is the nervous system with the brain. Although you seem to feel pain in your finger when it is pricked with a pin, the sense of pain is sent all in the brain. This is a very important fact for musicians to note. There are interferences which might be drawn therefrom which if properly understood would easily show how the pupil may be saved hours of labor by the right mental control.

"Each nerve cell or neuron may be said to be independent, an anatomical physiological unit. Living by itself but at the same time connected with other nerve cells in a manner so marvelous that it is beyond the power of words to describe it. Nervous breakdown is usually caused by the slow disintegration of the nerve cells and nerve fibre. In some cases this disintegration has no serious outward signs. In other cases the hair commences to fall very rapidly, muscular action is less coordinate, at times even erratic, and the memory commences to weaken. Beware of these signs of nerve decay. It is time for you, Mr. Pianist, to investigate yourself and strive to build up your nervous organism.

Some Things the Pianist Should Know About Nerves

"The pianist should know that of all that every effort requires nervous expenditure. That is, something which causes the effort that was consumed in making it. It then becomes necessary for new nerve power to form. Just as a storage battery which has been used up needs to be charged again, the nerves



American business world. The German or the Frenchman rests after his meals, rests for perhaps half an hour and then returns refreshed with his digestion undisturbed by business cares. There can be no question that dyspepsia and nervousness are closely connected in many cases. Get the best book you can find upon diet and eating, the right selection of foods, etc., and then use all of your will power to create habits of correct eating. This may show you your playing and study. Who knows, it may be just what you need most to get rid of nervousness.

[SEÑOR JONAS' NOTE.—Señor Jonas is known as a Spanish virtuoso, but in reality he is a cosmopolitan in every sense of the word. He has lived in nearly all the capitals of Europe, and also he resided for many years in America. His training is wide and comprehensive in other lines than music. The first he learned Spanish, French, German and English with equal facility has enabled him to make in many countries. He has devoted much special attention to the nerves in pianoforte playing and has a thorough knowledge of the physiological aspect of the subject. He was born at Madrid, June 8, 1882. After study in Spain he graduated at the Brussels Conservatory, winning the first prize in pianoforte and two first prizes in harp. Later he studied with Anton Rubinstein as a pianist. Señor Jonas removed from Madrid to the United States in 1904, where he has made his home during the two years preceding the writing of the way, and will remain in America until this close.]

must be re-charged with force for future endeavors. The storage battery gets its re-charge from the dynamo but whence comes the force which re-charges the nerve cells no one really knows. The nutrition of the nerve cells is, however, in large measure dependent upon the blood supply and it may be assumed that anything which will improve the condition of the blood will at the same time make for better nerves. It may also be seen that the circulation of the blood must be kept in the very best possible condition.

"There is no more stupid way in which the pianist or the piano student can waste his time than in long continued periods of practice without relaxation, general bodily exercise and playful work. The pianist should walk around the block, interspersed with good full breaths, often restores the nerve force and insures progress. For that reason short practice periods and many of them are better than one long period."

Are Pianists Especially Liable to Practice?

"I do not think that pianists are more liable to nervousness than people in other professions as a result of the fact that the pianist is continually biting with his highly sensitized finger tips all day long. As a matter of fact the violinist exerts far more pressure upon the fingerboard of the violin. In other words, note for note the physical force demanded in the case of the violinist is greater than in the case of the pianist. Piano playing in itself does not promote nervousness. One has only to judge by the well known performers. Most of the virtuosos I have known are exceptionally strong persons, with hearty appetites and good nerves. The great pianist must have fine nerves. He would never be able to stand the strain otherwise."

"Nervousness comes to those who have not yet learned how to control themselves mentally and physically. The little teacher who worries and frets all the time—who tortures her life with imagining that awful things may occur and who takes every set-back as a calamity—is the one who is the victim of nervousness. The teacher imagines that because such-and-such a thing has happened to her, she is doing it and going behind. Real success in music study is at the end of a long journey. The piano student must learn to control his nerve-breaking eagerness to rush ahead."

Some Things the Parent Should Know

"Nervousness at the practice hour is by no means unusual and piano practice in itself may be made a source of nervousness if proper conditions are not observed. The pupil should be always practice in a room alone. There is nothing which makes the pupil more nervous than petty disturbances such as people passing in and out of the room, annoying parental admonitions, other children playing in neighboring rooms. I insist upon the pupil having a comfortable chair during practice. There are certain positions in sitting and standing which are a great strain upon the nervous system. Ease at the keyboard can never be attained unless the pupil learns to sit easily and comfortably during practice, not on a revolving stool balanced like a performer in the circus, but upon a substantial comfortable chair."

"Another matter which has to do with nerve strain is vision. See to it that the distribution of light in the practice room is right. The windows (and likewise the artificial light) should be behind or to the side of the performer, never in front of him. Eye strain may tire the pupil and lead to nervousness almost as quick as any in any other way. Many people are nervous and yet do not know that the cause could be removed by a good oculist. Another cause of nervousness which very few might suspect is the position of the music on the stand. In the case of the grand piano the music is somewhat higher than in the case of the upright piano. Consequently when the music rack is too high the player's neck is held in a strained position. For this reason also (and for other reasons too), I discourage sitting too low at the piano. It forces the player to strain his neck when reading music. All the great network of nerve ganglia located at the back of the neck is then strained."

The Nervous Pupil at Practice

"When playing, the inexperienced pianist with tendencies toward nervousness is most prone to forget of missing notes or of forgetting some complicated passage. He does not seem concerned, however, over the equally important subject of whether his tone will be uniformly fine or whether his touch will be beautiful, whether the dynamic treatment will prove effective and within the canons of well poised aesthetic judgment, whether the pedals are well employed, whether his playing will show a clear 'distribution' or

outline as regards the proper distinction of phrases, sections, periods, episodes, also of contrasts and maxims. Yet, were he to give serious, conscientious thought to all this while playing, he would in all probability not have time nor inclination to fret about accuracy or memory. Nervousness is often nothing more than self-consciousness unduly magnified over the real significance of his artistic message."

"All this presupposes, of course, that the performer has completely mastered his piece. Mastery, that is, not wonderful insurance against nervousness. I do not mean to say that anyone who has mastered a piece can be nervous, but mastery brings a confidence that he can describe in any other way. When the pianist knows that he can play a work accurately and safely and also beautifully he should not fret. If he does fret he should look to the piece quite as much as to his own nerves."

"But if one searches deeper, particularly in the psychological aspects of the subject, one will often find that underlying it all is a wrong, and let it be said frankly, not very noble attitude of mind. The performer is afraid of criticism, of the disapproval of the subject he can possibly take. How can a person be so subject big or small on his mind to think of worry or nerves. He approaches his task of playing for others without fear or trepidation, but rather with the spirit of sincere investigation. Nervousness in public playing then becomes an impossibility because one aim and reward lie higher than the immediate applause."

A Piano Teacher's System of Grading

By Ruth Alden

We have all of us done something toward grading piano music, and I doubt not that all such grading has been done in good faith and probably to good purpose. Perhaps it is indispensable to set apart a lot of music and to call it Fourth Grade Material, and to do the doing of it, I can wonder if we have not failed to an extent in specializing the grading of music, when there is so much in the pupils themselves that is to be graded on the basis of their natural tendencies.

Not long since, a skillful teacher showed me what she calls an "Efficiency Sheet." She at least has begun to grade music on the basis of pupils as well as music. Without attempting too obviously to do it, she secures full information about the pupil as to play, habits, home duties, school duties, work time and play time. If she thinks the child's health is below par, she takes the first opportunity to talk to her tactfully with the mother, not as an intruder, but as one interested in the child's whole circle of welfare. And she has another reason, the better the child's health the more chance there is that it will respond to the music training she gives it and so become a fair representative of her teaching.

In a manner she learns to piece together the child's daily life by discovering now one fact and now another. And she takes infinite pains to go over Time and expends particularly, with the boy and girl, to show them where there is plenty of time for practice and where there are in odd minutes. She shows them, too, just the best way to go about home lessons (from school), home duties and piano practice itself, ever aiming to make the child see that there is a best way to do everything, and that it is well worth impossible to *do* *well* *and* *easy* by *chance*.

When I asked her why she troubled to concern herself about the pupil's work and study she replied that experience had taught her two things, in this connection:

"I. You must be fully interested in a child to gain its confidence and cooperation.

"II. I am always willing, she said, to study how to organize a child to the end that the music work it is doing with me will benefit, or get a better chance, and so begin to mould the child's character."

Study the Pupil's Characteristics

I should advise every teacher to study the characteristics in the pupil that prompts its action. I find it always well to know enough about a boy to give him a SOLDIER'S MARCH to Boy Scout. You cannot first bring the military instinct with a flower song.

whether the selections he had played were too deep, too abstract, too new for the average audience to understand. There is certainly no real occasion for nervousness. The performer will honestly and sincerely criticize this performance with a view to a future improvement and there will be no sterner nor fairer judge than he.

"There lies the strength of the true artist with the view to future improvement. That thought will ever console him, for the artist lives in a world of ideals which he strives to reach, knowing full well that he will never quite attain them. Often an artist is greeted with great applause after the performance of a piece, but at the same time he realizes that he has not done but at the same time he will forget the enthusiasm of the audience and set out to improve the defective passages even though the audience was mistaken."

"Therefore whether the artist plays well or not either he will always strive to improve his work and will keep it up to the fine standard he usually attains by endeavoring to excel his own past at future performances. The performer thus becomes a constant student of his own playing—the most absorbing of all studies without ever succumbing. And I love above all the memories of my musical education, which was completed in that ridiculous but venerable place that had been for many years too small for the students from all parts of the world who crowded into it. I was fourteen years old when my piano teacher, Stamaty, presented me to Benoit, the organ professor, an excellent and charming man who was familiarly called "Father Benoit." I was placed in front of a piano, but as I was very nervous, the sounds I produced were so extraordinary that the other students joined together in an immense shout of laughter. I was received into the class, however, as an "auditor." This entitled me solely to the honor of listening to the other students. I was very astounded, not missing a note of the music or a word from the teacher. At home I worked and thought much, digging into the *Art of Fugue* of Sebastian Bach. The pupils were not so numerous as I and one day when not many were present Benoit, not having much to put me at the organ. This time nobody laughed. I was immediately admitted as a pupil, and at the end of the year I carried off the second prize. The first prize might have been given me but for my system. I was so sure that it would have been undesirable for me to leave a class in which a prolonged sojourn was necessary for me. While a mediocre organist, Benoit was an excellent teacher, and a veritable Pegasus was passed upon his class. He spoke little, but as he had fine taste and sure judgment, none of his words lacked force or weight."

Keep a Record

To that end I keep a most exact record of every lesson I give, and each of every pupil. I make note not only of what music we study, but of what mental traits evolve in the process of doing it, what needs are revealed, and so on. I advise every teacher to do this as faithfully as the economical man keeps account of his daily expenditures down to the pennies. No busy teacher can possibly remember all she sees and discovers in a pupil. The most earnest of us forget between times, and then valuable suggestions slip away. That is not right. If the little pupil unconsciously throws up a signal, we must see it and read it. And if we cannot read it at sight, we must put it down in the book, think it over and learn to read it.

So you see, I grade pupils rather than anything else, yet I must say that I find the graded music catalogs of the principal publishers of great benefit. If a boy is weak in scale practice, or if he is clumsy in putting down two or three keys simultaneously (short chords), I grade him low on this as a weak item, and begin to build him up.

Every pupil I have brings a note book to my lesson, and in it they write under my direction every thing I require of them for the next lesson. The first time one fails to bring his book I refuse to give him his lesson, and you may depend, it does not happen twice. We go through the lesson material just as it is in his book. This gives him faith in the system. Of course, he does not know that I write it all down and much else with it in my own record book.

Slowly I have built up a teaching repertoire *not* by *grader* but by *needs*. I have always made it a custom to record every new teaching piece for its valuable practice elements. Thus, here is one for left-hand scale work; another for right hand accompaniment; another with long skips in the left hand, and so on. Of course, one soon begins to memorize all these things, but I still continue to put them down for the reason I know I do not remember them all. That is the reason I have this card index.

No need that can come up in any phase of early piano teaching is such as I have not met with, made record of, and can adjust through the material which I have at hand.



Musical Recollections of Four Score Years

Prepared Especially for THE ETUDE from the Writings of

CAMILLE SAINT-SAËNS

M. Saint-Saëns is now in America as the Representative of the French Government at the San Francisco Exposition

The Old Conservatory

How could I permit the old Conservatory of the rue de la Harpe go without a word of adieu—the Conservatory which I loved so much, and which contains in it so much of my early youth. I loved its oldness, its total absence of modernism, its air of other times; I loved its staid courtyard where the despairing cries of the sopranos and tenors, the rumbling of pianos, the crash of trumpets and trombones, the arpeggi of clarinets, united to form that ultra-polymphony which the newest arrivals among the composers strive so hard to attain without ever succeeding. And I love above all the memories of my musical education, which was completed in that ridiculous but venerable place that had been for many years too small for the students from all parts of the world who crowded into it.

I was fourteen years old when my piano teacher, Stamaty, presented me to Benoit, the organ professor, an excellent and charming man who was familiarly called "Father Benoit." I was placed in front of a piano, but as I was very nervous, the sounds I produced were so extraordinary that the other students joined together in an immense shout of laughter. I was received into the class, however, as an "auditor." This entitled me solely to the honor of listening to the other students. I was very astounded, not missing a note of the music or a word from the teacher. At home I worked and thought much, digging into the *Art of Fugue* of Sebastian Bach. The pupils were not so numerous as I and one day when not many were present Benoit, not having much to put me at the organ. This time nobody laughed. I was immediately admitted as a pupil, and at the end of the year I carried off the second prize. The first prize might have been given me but for my system. I was so sure that it would have been undesirable for me to leave a class in which a prolonged sojourn was necessary for me. While a mediocre organist, Benoit was an excellent teacher, and a veritable Pegasus was passed upon his class. He spoke little, but as he had fine taste and sure judgment, none of his words lacked force or weight."

When fifteen, I entered the class of Halévy. I had studied Harmony, Counterpoint and Fugue under the direction of Professor Maledon after a method which he had acquired from a certain Gottfried Weber and afterwards perfected, but which unfortunately was not been published. This method has since been embodied in that of Niedermeyer, and helped to instruct Messrs. Fauré, Messager, Perleux and Gigout, each of whom studied it in turn. My work in the class consisted of producing exercises in music, vocal and instrumental, and the first steps in orchestration. Here appeared for the first time *Réverie*, the *Étude*, the *Andante*, and many other works justly entombed in eternal oblivion. My productions at that time were very unequal. Halévy at the end of his career continually wrote opera and which disappeared never to return after a respectable number of performances. Always at the end of his career he neglected his class, only attending to it when he could find the time. His pupils attended in the same way, but were in their normal study much less indulgent than their master, whose worst fault was an exaggeration of kindness."

The Cited Pauline Viardot

I never had the pleasure of hearing Malibran, but to record, every new teaching piece for its valuable practice elements. Thus, here is one for left-hand scale work; another for right hand accompaniment; another with long skips in the left hand, and so on. Of course, one soon begins to memorize all these things, but I still continue to put them down for the reason I know I do not remember them all. That is the reason I have this card index.

No need that can come up in any phase of early piano teaching is such as I have not met with, made record of, and can adjust through the material which I have at hand.

portrait which Ary Scheffer painted is the only one that reproduces her appearance without merely, giving at the same time an idea of her strange and potent character. What rendered her especially attractive, more so perhaps than her voice, was her personality, which was certainly one of the most astonishing I have ever met. Speaking and writing Spanish, French, Italian, English and German fluently, she was acquainted with the literature of all countries, and was in correspondence with all Europe.

She never remembered having studied music. In the Garcia family music was the air one breathed. Also she protested against the legend which represented her father, the elder Manuel Garcia, as a tyrant, cruelly ill-treating his daughters to make them sing. I do not know how she learned the secrets of the art of composition, but short of orchestration she knew nothing, and many were the songs she wrote to texts in German, French and Spanish, with impeccable craftsmanship.

The Thursday soirées given by the Viardots were great feasts of art, but few survive who attended them. They were given under the Empire, at their hotel in the rue de Douai, which was marvellously appropriate for the aesthetic purpose. From the salon, devoted to the study of music, vocal and instrumental, led by the famous portrait by Ary Scheffer, one descended by a few stairs to a gallery of precious pictures bordering upon an exquisite pipe-organ, a masterpiece by Cavallotti. This time was the temple of sacred music, and resounded to airs from the oratorios of Haendel and Mendelssohn which the great singer had interpreted in London during the season and were not heard by Paris audiences, which rebelled against these huge productions. I was at the piano, I ordinarily had the honor to be her accompanist."

Revising the Old French School of Opera

In one of those brilliant articles which he scatters with such prodigality on all sides, M. Felix Duquesnel recently of the *Revue*, has written a charming study between him and Mme. Carvalho on the matter of lessons which she had received from him. The name of Delarte ought not to be forgotten. Delarte, a singer without voice, an indifferent musician, of doubtful scholarship, guided by an intuition that had in it a touch of genius, played, despite his numerous faults, an important role in the evolution of French music of the nineteenth century. He was not an ordinary man; and among those who knew him he has left the impression of having been a man of vision, an apostle."

The public at that time was divided into two camps; that of Melody, comprising the Opera Comique, the Italian, and (but without effort) modern grand opera; and that of *Grande Musique*, Beethoven, Mozart, Haydn, Sebastian Bach, who at that time was known but little and Handel, who was known even less. Nobody thought of the old French School, which from the time of Lully to that of Gluck produced such remarkable and admirable works. Reber had shown the way to Delarte, and he in turn, a natural antiquarian, threw himself with astonishing ardor into this unexplored mine of treasure. Of Lully, one knew but the name. Campra, Mondoville and others were completely unknown; and of Gluck himself, how much was remembered? He was entirely forgotten. The orchestral parts of the first edition—untraceable to-day—were for the most part five lines in the open market. Of Rameau nobody ever spoke."

Delarte, distinguished, eloquent, charming, fascinating, ruled within his little artist-circle of fashionable people, a veritable emperor; and it was, thanks to him, that the torch of our French School was discreetly kindled in the day when inherent justice demanded that it should be permitted to burn brightly without the vulgar peculiar to itself, no voice was complete without Delarte. He would arrive, pleading a horrible sore

throat to justify the chronic extinction of his voice; and without voice, by a sort of magic he would set to shudder at the accents of Orpheus or Iphigenie. I often accompanied him at the opera, and he always demanded that I should play pianissimo. "But," I would say to him, "the composer has indicated forte." "That is true," he would answer, "but in those days the clavier had very little sonority." It would have been easy for me to reply that the accompaniment had not been written for the clavier, but for the orchestral

Orchestral Music in Paris in the Fifties

While Delarte was preparing for the renaissance of old French opera, especially the works of Gluck, another forerunner of musical evolution was laboring to develop the taste of the Parisian public. This was Seghers, a young man, a great role, the memory of which should be glorified. As his name indicates, Seghers was of Belgian birth, and was originally a violinist, a pupil of Baillot. With a mastery technique, an excellent tone, and musical intelligence of the highest order, he deserved to rank among the great masters; but this man of Herculean appearance, of tenuous purpose, lost all power when confronting the public."

Seghers was a member of the *Société des Concerts* of the Conservatory, which, in 1850, set on foot a series of subscriptions, addressed a very small audience; and at that time there were in Paris no other symphony concerts worthy of the name. If the audience was restricted, the repertoire was not less so; the symphonies of Haydn, Mozart and Beethoven were drawn upon exclusively. Large compositions, such as oratorios, were performed only in fragments. Living composers were regarded as intruders. The principal artists, however, had the right to introduce in the concert a solo of their own choice. It was the rule only that permitted my friend, Auguste Tolbecque, who though an octogenarian, was still a brilliant performer on his instrument, to obtain a hearing for my first concerto for violin and orchestra. It was the rule, Deldeve, who conducted this celebrated orchestra, did not fail to inform me that if my concerto figured on the program it was solely out of consideration for M. Tolbecque. Otherwise, added he, Messrs. So and So's works would unquestionably have been preferred. The poor gentlemen are quite forgotten by to-day, let us not enquire their names."

Thus, not only did the public of the Conservatory hear few symphonies, but the general public heard none at all; the symphonies of the three great masters were unknown to the greater number of artists, except through the arrangements for four hands of Czerny. Of works which had not been arranged for the piano they knew nothing. It was then that Seghers, loving the music of the *Société des Concerts*, founded the *Société Saint-Cécile*, where he undertook the duties of concert-master."

The modern French School, which had found the pearls closed on the rue Bergère, was welcomed with wide-open arms at the Champs d'Antin, under the auspices of Reber, Gounod, Gounod and some beginners such as Bizet and myself. It was here that I won my first victory, with the Symphony in E flat which I wrote in my seventeenth year. In order to have it accepted by the public, Seghers presented it as a symphony by an unknown composer who had sent it from Germany. The committee swallowed the pill. The symphony, which under my own name would never have been accorded a hearing, went through under dear old Seghers."

I can still picture myself at a rehearsal of it, listening to a conversation between Berlioz and Gounod. Both taking an interest in me, they chatted freely before me, and discussed the qualities and defects of the anonymous symphony. They took the work extremely seriously, and one can imagine whether or

LEROY B. CAMPBELL

may be started in any city where the workers get together and seek a worthy cause.

The Present Day Pianist's Goal

By Aubertine Woodward Moore

I do not need to speak here of the other manifold uses of the forte pedal, as, for instance, for tone binding and as an aesthetic ornament. The combination of forte and soft pedal will also be a great help in the production of a tone of ideal beauty and sweetness.

Now, more than ever, it will be necessary for the pianist to become a tone-poet as opposed to the old-fashioned virtuoso. More than ever he must strive to impress the hearer with the enormous difference between a mechanical contrivance and a living being who feels and expresses joy and sorrow ineffable love and fervid passions, revealing profundities of soul which are and will be inaccessible to an automaton. For this purpose he must have at his finger tips a rich variety of shadings, of colors, an unlimited power of sonority, he must strive to *spiritualize* tone and free it from the matter, so that his very soul may speak unhampered to the hearer.

Aim Above the Mark!

By E. M. Trevenan Dawson

"Aim high!" is an exhortation with which we are all of us familiar, having heard and read it times without number; but "Aim above the mark!" is not quite the same thing, and will bear a little explaining.

Take, for instance, an illustration from the fascinating study of shorthand. It has long been recognized and acted upon, that the best way to attain any given rate of speed in shorthand writing, is to aim at a still higher rate. Thus, the student who wishes to write at 100 words a minute, is set to take down matter at 100, 80 words a minute, is urged to practice at 130 or even 150 words the minute. In this way, it is found that, while failing to take a complete note at the higher rate of speed, the student quickly acquires the lower rate, which can ultimately be taken down easily and without effort.

This aiming above the mark applies, however, to other things besides shorthand. Did not good old George Herbert write (I quote from memory):

"Who aims the sky
Shoots higher far than he who means a tree?"

Is it not the common experience of the average mortal that one is more likely to fall short of one's ideal—whatever it may be—than to overpass it? Do not most music teachers find, for example, that a pupil who aims at practicing two hours a day, is more likely to achieve 1 1/2 than 2 1/2? Therefore, better results will certainly be attained by aiming at a longer practice-time than is actually necessary.

Again, in singing, most teachers will agree that the best way to improve any given note, in any register, is for the student carefully to cultivate the one immediately above it, not the one below. The reason for this is perfectly simple. The vibrations of the vocal cords have naturally a tendency to slacken, not to hasten, and as, the higher the pitch, the higher the number of vibrations necessary, it stands to reason that in aiming sedulously at a higher ratio than is actually required, the one lower will be achieved unconsciously. Once more, is there a difficult bravura passage to be played *Allegro* on piano or violin? Then the performer who can master it at *Presto* speed will be less likely to fail at the critical moment, than he who has only aimed at acquiring exactly the prescribed velocity. And, in addition, the former will experience a comfortable feeling of security and confidence, wanting to the latter.

There are many other cases which will readily occur to the experienced teacher, where aiming above the mark may with advantage be indicated. Indeed, it may safely be assumed that to feel one's powers taxed to the utmost, is at all times more risky than to know that one has not reached their limits, but is capable of "putting on pressure" if necessary.

Without pursuing this theme further, may we not, in conclusion, admit that (to adopt George Herbert's metaphor) he who aims at the sky may at least hit the top of the church steeple, whereas he who shoots at a tree, is very liable only to hit the earth at its roots?

"You will have to play a long time yet before you realize that you cannot play at all!" said Beethoven to a young man who once played before him, seeking his opinion. An image of the young man quickly rises before the mental vision and we feel content that his playing was of the kind that led the master to declare: "The high development of the mechanical in pianoforte playing will end in banishing all genuineness of emotion from music."

Beethoven's own playing has been described as being like himself, a phenomenon of characteristic and lofty independence. He aimed at the harmonious coalescence of conception and technique, we are told, and first of all developed technical resources by larger forms, fuller in harmony and broader in treatment. His free improvisations, above all, were teeming with indescribable charm. Quite at variance with the superficial dexterity of many of his contemporaries who shed about them showers of splendor and renown by deft concatenations of swift passages and melodious commonplace, he conjured up images full of bold, original fancy, inexhaustible in wealth of imagination, and of such a money and unity of conception as well that in this province he proved himself no less eminent an artist than in those works which were evolved by deliberate reflection. These revelations of his titanic soul, who aroused in all hearers the highest degree of suspense and gratification by the magic of eminent spirituality are, all accessible now only through a description such as that given and through tradition. His own words, however, give us a pretty clear conception of his ideas of piano playing, and we are sure it was true he did not play with tones only, he rather depicted, declaimed with them.

Beethoven on Piano Playing

It is recorded that he said, in conversation with a friend, "The greatest pianoforte players, as is well known, were also the greatest composers; and how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch*. What does that mean? Nothing. When the true pianoforte virtuoso played it was always something homogeneous, an entity; it could be transcribed, and then it appeared as a well-thought-out work. That is pianoforte playing. The other is mere trifling." Again of those players of whom he disapproved, he said: "They have their coteries whom they often join; they are praised continually—and there is an end of art."

The piano Beethoven knew was very different from that of our day, and yet his great works for the instrument compel you to believe that he composed for "the sonorous pianoforte of the future," our modern piano, plainly conceived in his prophetic soul. Did he also foresee the gigantic advance to be made in pianoforte technique—far, far beyond the attainments of the young man he criticized, and by players who would

have to play a long time before they realized they could not play at all?

For actually the marvelous tone-coloring which is inherent in it, requires more than empty mechanism; it requires a living, well-poised technique, a technique that is an exquisitely constructed vessel, in which to convey a thought and sentiment. During many years this was overlooked by a vast number of pianists who seemed to forget that their art demanded something besides mechanical displays. How often startling performance have been heard of what Beethoven called "Allerg di bravura," while the same player failed to satisfy in some simple melody or bit of delicate texture or shading. Such cases in vocal music led that ran old eighteenth century prima donna, Madame Mara—who conquered the prejudices of Frederick the Great against German songstresses—to ask when she heard some diva praised for rapid vocalization: "Can she sing six plain notes?"

We are in the midst of a great change in these matters. One of the factors that has aided in bringing it about is the modern automatic piano player. Fingers must be deft, indeed, to compete with this in swiftness and dexterity. Writing of the superiority of these mechanical players in agility and rapidity, Eugenio de Pirani, a veteran piano pedagogue, says: "There is one thing which remains the unrestrained domain of the pianist, and that is beauty of tone, the singing touch. In this realm he is still undisputed sovereign. To reach perfection in this specialty must become his supreme aim. Now, more than ever, it will be necessary for the pianist to strive to emulate the singer and the violinist in the sustaining and modulating of the tone, if he will not see his existence imperilled."

This beautiful singing quality of tone, a tone replete with genuine musical meaning, should unquestionably be the goal of our present day piano students, whether they are preparing to take the public captive or merely to afford home and social enjoyment for themselves, their families and friends. It can only be sought to early. While still grappling with the rudiments the child should be taught, and luckily now often is taught, to conquer so completely each grade of his work as he proceeds that he may play it artistically before he is allowed to attack the next grade.

When haste is thus made slowly the results are far more satisfactory than where students are pressed forward to greater and ever greater difficulties without proper preparation. It is well to bear in mind the old saying: "Better do small things well than great things badly." A companion preparation for the noble accomplishment of great achievements lies in doing well the tasks that fall to our lot from day to day, starting with the smallest and increasing so gradually we readily conquer the greatest difficulties. Thus we may reach the present day pianist's goal.

The Danger of "Short Cuts" in Music

By B. H. Wilke

Taz temptation to "cut across" if often strong enough to entice the most ambitious music student and he will be achieved unconsciously. Once more, is there a difficult bravura passage to be played *Allegro* on piano or violin? Then the performer who can master it at *Presto* speed will be less likely to fail at the critical moment, than he who has only aimed at acquiring exactly the prescribed velocity. And, in addition, the former will experience a comfortable feeling of security and confidence, wanting to the latter.

There is no substitute for practice and real hard work. You can't depend solely upon mental action. One can't play without having done a certain amount of keyboard work; although you will, now and then, hear of somebody who thinks he knows how to get around the work that musical study calls for. Such prospects usually turn out to be impostors, and earnest workers will pass them by considerably. It is impossible to name a master who ever once thought of there being a way of getting out of the drudgery of hard work.

There is very little doubt that those who are constantly looking for easy methods are either very lazy or else insincere; they are not willing to pay the price.

Not to have suffered is not to appreciate. There is not the least bit of probability that anybody can suddenly find himself stopped to consider the route that leads to virtuosity, and which the most gifted even have traveled. It is well to be retrospective, no matter how rapid advancement may be. Constant reviews of the things passed over will smooth down the past difficulties that have not been mastered as well as desired. This is very important. It may take a little more time, but it proves to be well spent, and saves a great deal of worry about the so-called "short method!" Such technical work as that in forms of five-finger exercises, scales in thirds, octaves, tenths and sixths will always be necessary with the very best of us, not to mention polishing in repertoire. No, if you really mean to get the very most and best out of music, it is well to remember the elevator rule and method is not to be used. If there is any semblance of a "short method" in music it lies in the use which has, after careful consideration and seasoning, been found best adapted for your particular advancement under a teacher who KNOWS.

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. HOBBSON
ELDRIDGE R. JOHNSON
DAVID STARR JORDAN
JOHN LUTHER LONG

Mr. Bok's Contribution Appeared in April, Mr. Carnegie's Contribution in May, and Dr. Hall's in June.

time with O'Caro-
which in fact it
rhythm, but in no

er
exhaustive search,
a better claim
the Stafford Smith,
Gloucester, Eng-
dr. William Boyce
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uated at the time
his great triumphs
ingly guilty of an
phonies, odes, etc.
n, an efficient tenor
r and an accom-
Grove placed him
nglish composers
of the famous tune
the Star Spangled
rare collection of
2d and the 15th

a member of the
This picturesque
convivial bard of
he club met at a
on, known as the
There the choice
ish literary centre
it. Among them
evitable Boswell,
nous men of the
was given the credit
of The Anacreontic Song,
has a convivial drinking
erse ran

al Verses
he said in full glow.
petition,
on would be
the joyful old Grecian:
he wrote.

If you are a good American, no matter whether you were born in Manchester, Hamburg, Bordeaux, Palermo, Dublin, Stockholm, Kitchineff, Vera Cruz or Keokuk, why not celebrate the anniversary of the Star Spangled Banner by learning it word for word, so that you will never forget your own national anthem.

O say can you see by the dawn's early light
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight
O'er the ramparts we watch'd, were so gallantly streaming?

And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there,
O say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

O thus be it ever when freemen shall stand
Between their lov'd home and the war's desolation!
Blest with vict'ry and peace may the heav'n rescued land
Praise the power that hath made and preserved us a nation!

Then conquer we must, when our cause it is just,
And this be our motto—"In God is our Trust."
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

put out because the tune is of British origin. The tune of America is used in both England and Germany as a national hymn, and our own thoroughly American Columbia, the Gem of the Ocean, set to English words, has been inspiring the hearts of thousands of Tommy Atkins setting off for the great war on the continent.

In 1795 a "Columbian Anacreontic Society" was formed in New York, and it is reasonable to assume that the "Anacreontic Song" was sung at its meetings. It is known that it was sung in Savannah, Georgia, as early as 1796. It is also reported that this was

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a prisoner on the
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British flagship. I
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mitted to go unde
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officers. From th
they could see the
of Fort Henry.
Tuesday morning a
Night came on and
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rockets' red glare"
air." Worn out wi
monading Key still
came "the flag was

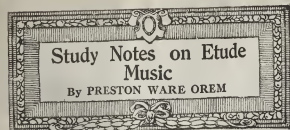
Key is said to h
cant lines of the
letter while pacing
tional stress. Up
finished the poem,
had copies struck
of the streets of Balt

Ten Hints for

Getru

1. Start promptly at the beginning.
2. Seat students with a symmetrical program.
3. Insist upon memory as possible.
4. If a student uses it ready for his turn.
5. Provide each pupil will not be any delay before.
6. Have the





THEME WITH VARIATIONS IN C-J. HAYDN.
Almost since the beginning of instrumental music, variations have been a favorite form with composers. The earliest variations were of a very simple character, consisting of a repetition many times over of some simple theme with the endeavor to slightly disguise it or render it more elaborate with each repetition.

The more modern variations include many ingenious harmonic and rhythmic transformations, there being practically no limit to the devices which may be employed. In the classic variation form, as used by Haydn and Mozart, the melodic element largely predominates. This is the case in the very pretty set of Variations in C by Haydn.

These variations deserve to be better known and to be more extensively played. Possibly they have been overshadowed by the more elaborate and larger set of variations in F minor. These latter appear on many recital programs, but they are rather difficult to play well. The Variations in C are much less difficult, but, nevertheless, they require the nearest possible style of execution and an expressive manner of playing. It will be noted that all the variations follow the original theme rather closely, but each one is more ornate than the preceding and contrast is attained by changing the key of the middle variations to C minor. Grade 4.

IMPROMPTU—C. MOTER.

Mr. Carl Moter's inspirations follow the classic models very largely. We regard his Impromptus as one of his best compositions. This work tends slightly in certain passages, towards the models of both Schubert and Schumann, although it is a wholly and decidedly original. It will afford excellent practice in chord playing, and it should be played throughout in a vigorous and buoyant manner. It should hardly be necessary to call attention to the pernicious habit that some players have of failing to bring down the notes exactly together when playing a series of chord passages. Such a style of playing would result in spoiling entirely the effect of a composition of this nature. Grade 5.

FAIREST OF SEASONS—H. WEYTS.

Mr. Henry Weyts is a well-known Belgian composer who has been very successfully represented in our music pages in the past. *Fairest of Seasons* is just recently composed. This is a graceful waltz written in the French style. The third theme of this piece assigned to the left hand, is most attractive. The lower middle register of the piano seems particularly adapted for giving out effectively, broad and song-like melodies. This waltz, of course, is not intended for dancing, and it should be played with considerable fluctuation in tempo. Grade 4.

WALSE TROUBADOUR—W. ROFFE.

Walse Troubadour is of different type from the preceding. This is from the pen of a native American composer, an interesting sketch of whose life will be found in another column. While this waltz is not intended for dancing, the rhythm is so direct that it might almost be used for that purpose. As a drawing-room piece it will be found very attractive. Contrary to the waltz mentioned above, this number must be played in strict time and taken at a rather rapid pace. Grade 4.

AMONG THE COSSACKS.

This is a characteristic teaching or recital piece, lively and vigorous. To attain the best effect, the accents should be somewhat heavier than usual and slightly exaggerated. Grade 3½.

ARAB DANCE—M. BILBO.

Arab Dance is another characteristic piece, decidedly oriental in its coloring. The left hand accompaniment in this number should be played with almost automatic regularity, suggesting the monotonous drumming of the oriental percussion instruments. Grade 3½.

COLONIAL DANCE—C. M. TAIT.

A cheerful and dainty composition in the style of an old-fashioned gavotte. After much playing of modern

music with its shifting tonalities and elaborate harmonies, an occasional return to the purely diatonic style of writing is really refreshing. Grade 3.

THE VILLAGE FAIR—ALBERT FRANZ.

A picturesque number in the modern *intermezzo* style. The three themes in this number are all very pretty; they should be well contrasted. A bright and crisp style of performance is demanded throughout. Grade 3½.

AMERICAN SCHOOL MARCH—H. ENGELMANN.

This number is useful for a variety of purposes as it is in the style of a *parade march* which will be found effective for indoor marching purposes, calisthenics, drills, etc. As a teaching piece it will furnish good practice in chord playing. Grade 3.

IN THE FAR EAST—C. W. KERN.

A lively characteristic number which will serve as a study in style and also to familiarize one with the minor key. This is an excellent easy teaching or recital piece. Grade 2½.

MARCH OF THE FLOWERS—F. FLAXINGTON HARKER.

It is always a pleasure to find composers of high attainment and experience who are able and willing to write certainly in the easier grades. Mr. Harker has recently completed a set of interesting teaching pieces, from which the *March of the Flowers* is taken. This piece has real musical value. Grade 2.

THE FOUR-HAND NUMBERS.

Mr. Carl Koelling's *Commencement March* is a very useful number, appropriately named. In addition to the present well-balanced four-hand arrangement, it may also be had as a solo and as an eight-hand piece. It is so written that all the arrangements might be played together on a number of pianos.

Mr. H. Wildermere's *Rustic Merry-making* is a rollicking number which will be much enjoyed by duet players. It is easy to play but brilliant in effect.

ROMANCE IN A (VIOLIN AND PIANO)—R. L. BECKER.

Mr. Lieurance's melodious *Romance* will prove especially useful as a study in "double stops." This is a department of violin playing which should be cultivated assiduously.

MARCHE PONTIFICALE (PIPE ORGAN)—R. L. BECKER.

A very dignified organ number which may be used as a festival postlude or for the opening or closing of a recital program. This is a fine piece for displaying the capacity of the organ.

THE VOCAL NUMBERS.

Mr. Ward Stephens' *My Shadow* is one of the best encore songs in our knowledge. Mr. Stephens is a talented American composer, who knows the voice and knows it well.

Mr. Wakefield-Smith's *Fickle Little Butterfly* is a very pretty characteristic song with an attractive text. Mr. E. S. Phelps' *Butterfly and the Rose* is another characteristic song but quite different from the preceding. This would make an excellent teaching song.

On Teaching the Fingering of Scales to Beginners

By Susan M. Steele

No doubt the most satisfactory method of teaching the fingering of scales is to note the position of the fourth finger in each scale, as pointed out in *Mastering The Scales and Arpeggios*, and in teaching the clever pupil, or indeed the average pupil over ten years of age no other help is needed.

It is otherwise with the little ones, and occasionally with an older child often musically gifted but whose fingering of scales seems to present a special difficulty. For these a general rule embracing a group of scales is found easier of application not requiring, as in the case of correctly locating the fourth finger a fresh mental adjustment for many of the scales.

The scales of C, G, D, A, E and the left hand of F come under one general rule: The thumb plays after 3rd finger, then after 4th and so on alternately, and in playing in the contrary direction the 3rd and 4th fingers pass over the thumb alternately. Let these be learned as one group.

Well Known Composers of To-day



MR. ROLFE was born in Rumford, Maine, December 18th, 1881, and was educated in the public schools of Rumford. His first lessons in music were taken on the parlor organ from a local teacher who taught music as a side issue to several other occupations. At the age of eighteen he went to Portland, Me., where he studied piano and harmony one winter with Hermann Kotschewmar. He returned to Rumford in the spring, and this was practically all the instruction he got until about three years ago, except for correspondence courses in theory and composition. While he continuously wrote small compositions of a very light order, he devoted the greater part of his time to the care of the only music store in the town. As time went on, he wrote a large number of small things including two light operas, one of which was successfully produced in various New England centres. "As ideas continued to come thick and fast, I began to lose interest in my store business and the burning desire to know more about the technical part of composition, to get out where I could hear good music took possession of me and when I commenced to realize more in a financial way from my compositions than I did from my music business I decided to dispose of it, and devote my time to further study."

"I accordingly sold out my business about three years ago and went to New York City, where until the first of this year I studied composition very seriously with Mr. Hans Van Den Burg and Mr. A. W. Lilienthal as well as attending all the concerts of the New York Symphony, New York Philharmonic, Boston Symphony, a large number of the Metropolitan productions as well as all the principal recitals by the most noted vocal and instrumental stars."

"I think you can realize something of how this opened my eyes when I tell you that I lived on a farm eight miles from any town until I was eleven years of age, never saw even so much as a railroad train but once or twice during that time, never owned or had the use of a piano until I was seventeen years of age. I never heard a pianist who was capable of playing even Beethoven's *Sonata Pathetic* until I was eighteen, never heard a grand opera until I was twenty-four, and this by a cheap road company, never heard a symphony played by a full symphony orchestra until I was 31."

Although suffering from ill-health, Mr. Rolfe has continued to write much music, and feels that the results of his New York study have worked a great change, giving him a deeper understanding of his art. His first success was a little waltz entitled *Kiss of Spring*. He has written orchestral and band numbers, piano suites, solos, sacred and secular songs, duets and anthems.

THE AMERICAN SCHOOL MARCH

INTRO.

Tempo di Marcia M. M. ♩ = 116

MARCH

H. ENGELMANN

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THE ETUDE

FAIREST OF SEASONS

Allegretto M.M. ♩ = 72

WALTZ

HENRY WEYTS

TRIO
Tempo rubato
1st mf 2d pp

THE ETUDE

MARCH OF THE FLOWERS

F. FLAXINGTON HARKER

Lively M.M. ♩ = 126

Fine
ff
D.C.

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M. GREENWALD

British Copyright Secured

THE ETUDE

RUSTIC MERRYMAKING

CAPRICE
Secondo

HENRY WILDERMERE

Allegro M.M. $\text{♩} = 108$

THE ETUDE

RUSTIC MERRYMAKING

CAPRICE
Primo

HENRY WILDERMERE

Allegro M.M. $\text{♩} = 108$

THE ETUDE

Secondo

COMMENCEMENT MARCH

Tempo di Marcia M.M. = 108

CARL KOELLING, Op. 401

THE ETUDE

Primo

COMMENCEMENT MARCH

Tempo di Marcia M.M. = 108

CARL KOELLING, Op. 401

THE ETUDE IMPROMPTU

CARL MOTER

Presto M. M. ♩ = 108

f with marked emphasis

poco pesante

sf *stacc.*

cresc.

f

a poco cresc.

ff con fuoco

*D.C.**

THE ETUDE

Finale

p scherzo

mf

legato

f

legato

legato

ff pesante

lar - ga - men - te

p a tempo

cresc. e stringendo

ff

VALSE TROUBADOUR

WALTER ROLFE

Andante

mp *l.h.* *mf* *rall.* *p* *f* *mf*

Waltz M.M. $\text{♩} = 64$ *p* *legato* *mf*

p *simile* *f* *mp*

f *mf* *fine*

Animato *f*

a tempo *rall.* *f*

p *D.S.*

Animato *mf* *mf*

TRIO

*From here go back to ♩ and play to Fine; then play Trio.
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mf *ff* *mf* *mf D.S.*

COLONIAL DANCE

Allegretto M.M. $\text{♩} = 128$

CHAS. M. TAIT

p *acc.* *fine* *f animato*

rit. *a* *p tempo*

acc. *f pomposo* *mp delicato*

acc. *rit.* *f* *mp delicato*

f *mp* *D.S.*

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THEME WITH VARIATIONS
IN C

JOSEPH HAYDN

Andante M.M. ♩ = 84

Theme: *p dolce* *mf* *mp* *cresc.* *a tempo* *rit. e dim.* *p* *mf* *mp*

Var. I: *cresc.* *p* *mf* *mp*

Var. II: *cresc.* *f* *mp* *mf* *rit. e dim.*

Var. III: *a tempo* *p* *mf* *mp* *cresc.*

Var. IV: *p* *mp* *cresc.*

Var. V: *f* *mp* *mf* *rit. e dim.*

a) *dr.* *f* *mp* *mf* *rit. e dim.*

b) *dr.* *f* *mp* *mf* *rit. e dim.*

c) *dr.* *f* *mp* *mf* *rit. e dim.*

Theme: *p atempo* *mp* *cresc.*

Var. III: *ff* *mf* *f*

Var. IV: *f* *ff*

Var. V: *mf* *dim.* *f*

Var. VI: *p* *mf* *cresc.*

Var. VII: *mp* *mp* *rit. e dim.*

Var. VIII: *a tempo* *mp* *dim.*

Var. V
Minore

Var. VI
Maggiore

d)

THE VILLAGE FAIR INTERMEZZO

ALBERT FRANZ

Allegretto M M $\text{♩} = 108$

MARCHE PONTIFICALE

Registration

Great: Full, except 16'
 Swell: Full, except 16'
 Couple Sw. to Gt.
 Ped. Full, Couple Gt. to Ped.

Tempo di Marcia M.M. $\text{♩} = 108$

RENE L. BECKER

Allegro

Great

Great

rall.

Swell both hands

senza ped.

Great

Fine

Meno mosso

sempre legato

Great to Ped. off.

senza ped.

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a tempo

rall.

p

Great

rit.

f

D.S.

f Great to Ped. on.

Fingered by GALE BROWN

ROMANCE IN A

THURLOW LIEURANCE

Andante con moto M.M. $\text{♩} = 84$

Violin

mf con amore

Piano

mf dolce.

dolce.

rit.

a tempo

Fine

TRIO VI

f con calore

rit.

a tempo

1st Pos.

Fine of Trio.

mf

rit.

(D.S.)

f

ppp

D.C. Trio

* From here go back to Trio and play to Fine of Trio; then go back to 8 and play to Fine.
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FROM THE FAR EAST

CHARACTERISTIC DANCE

CARL WILHELM KERN, Op. 310, No. 4

Allegretto M.M. $\text{♩} = 138$

p *non legato*

last time to Coda

Meno mosso

rit. molto

la melodia ben marcata

CODA

Tempo I.

rit. molto

dim.

pp

cres. cen - do ed accel.

p *cres.*

leggiere

a tempo

rit.

mf

dim.

then Coda

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FICKLE LITTLE BUTTERFLY

Words and Music by
H. WAKEFIELD SMITH

Allegro moderato

mf

Once a lit-tle But-ter-fly, rov-ing 'neath the sum-mer sky, found him
To the ro-ses soon he flew, fresh and bright with morn-ing dew, But they

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self, a-mong the dai-sies and the clo-ver, Full of ar-rant pride was he, for in col-ors rich you see, Na-ture's
seem'd to be a-ware of his in-ten-tion, For he sough't the gar-den wall, quit with-in the gaze of all, Flirt-ing

art-ist had a-dorn'd his coat all o-ver; To the dai-sies, thus, he said, and the clo-vers, white and red, "You must
"Oh sweet Rose" to one, he cried, "won't you be my blush-ing bride?" No in-

know that you are fur be-neath my sta-tion, So ex-cuse me if I go, where the scent-ed ro-ses blow, For you
deed, for I love some-one else," said she. Spread your wings and fly a-way, call a-gain some oth-er day, For I'm

know I'm ve-ry fond of ad-mi-ra-tion, Ah! Fickle lit-tle But-ter-fly, Sport-ing 'neath the sum-mer sky,
soon to mar-ry Mis-ter Bumble Bee, Sir,

rit. *a tempo*

ld-ly flit-ting ev-er, Con-stant, you are nev-er, You'll be sor-ry by and by, When your beau-ty fades a-way,

rit. *a tempo*

Lone-ly you will be that day, No sweet flow'r to love you, Lead-en skies a-bove you, Fickle lit-tle But-ter-fly,

rit.

THE ETUDE

MY SHADOW

ROBERT LOUIS STEVENSON

WARD STEPHENS

p
I have a lit - tle sha - dow that goes in and out with me, And
what can be the use of him is more than I can see. He is ve - ry, ve - ry like me from the
heels up to the head, And I see him jump be - fore me when I jump in - to my bed. The
funniest thing a - bout him is the way he likes to grow, Not at all like pro - per chil - dren which is
rit.
al - ways ve - ry slow, For he some - times shoots up tal - ler like an In - dia rub - ber ball, And he

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THE ETUDE

p
some - times gets so lit - tle that there's none of him at all. He has - n't got a no - tion of how
chil - dren ought to play, And can on - ly make a fool of me in ev - 'ry sort of way. He
stays so close be - side me, he's a cow - ard you can see; I'd think shame to stick to nur - sie as that
sha - dow sticks to me. One morn - ing bright and ear - ly, be - fore the sun was up, I
rose and found the shin - ing dew on ev - 'ry but - ter - cup. But my la - zy lit - tle sha - dow like an
p
ar - rant sleep - y head, Had stayed at home be - hind me and was fast a - sleep in bed!
rit. e dim. pp

THE BUTTERFLY AND ROSE

SONG

Words and Music by E. S. PHELPS

Andante con moto

Andante con moto

mf con anima *dim. e rit.* *p espressivo*

mf con anima *un poco accel.* *p tempo* *risoluto*

mf con anima *un poco accel.* *p tempo* *mf*

p tempo *mf con anima* *p tempo*

p tempo *mf con anima* *un poco accel.* *p tempo*

vaguely *con anima* *One day, 'neath the summer sky* *atempo* *mf* *dim. e rit.* *p espressivo*

mf con anima *un poco accel.* *p tempo* *mf agitato*

Came a dain-ty but-ter-fly. It, this rose just chanc'd to spy. As it droop'd a-bout to die. It then whis-pered, "Have good cheer"

mf *appass.* *dim. e rit.* *atempo*

You may bloom an-oth-er year. The rose just brush'd a side a tear As joy took the place of fear. *mf* *appass.* *dim. e rit.*

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The Care of a Piano

By Peter F. Biehl

It is surprising to what extent piano owners neglect their pianos. Like the teeth, the average person neglects to see a dentist until a tooth aches. Just so with the piano, they fail to call a piano tuner until a string breaks or a key sticks. Letting a piano go untuned and hearing it continually in that state, it is not surprising that the same instrument, after being tuned, would seem strange to its owners.

As an illustration: a woman who owned a piano that was very much out of tune, thinking that her instrument might need some attention, called a tuner and put the gentleman to work on same and on completion of job he asked her how she liked the piano, since it was tuned. Whereupon she remarked, "Well—it may be all right, but I think you took all the fine quivers out of it." Being so accustomed to hearing her piano out of tune, the waves (or "quivers") evidently appealed to her.

It may be surprising but there are some people who really think that a piano does not need to be tuned. The writer

met a gentleman, who stated to him that he was of the opinion that his instrument could go on forever without the attention of a tuner.

So often people act as though they were doing a charitable act in giving a tuner a job, whereas it actually is of more benefit to the owners to have their piano put in proper condition, at least once every year or year and a half, as a piano will stay in tune better when looked after regularly at these intervals.

See that your piano does not set next to an outside wall during the winter months, and avoid extreme hot or cold temperature in room where it stands. Do not let sun shine on it directly as it is apt to crack the varnish. Do not use top of piano to store goods on. The effect is simpler and more dignified without bric-a-brac on the lid, and besides it is apt to interfere with the tone of the piano. Keep a cloth of soft texture handy for dusting purposes. By giving your piano more earnest thought and attention it will be a better servant to you.

Emotional Aids to Technique

In the Report of the Piano Conference published among the papers and proceedings of the Music Teachers' National Association for 1914, Mr. Hans Schneider offers an interesting suggestion: "In serious music the emotional side can never be entirely separated from the musical or technical side. In playing a Chopin Nocturne a pupil of musical feeling will always be in a certain mood, the intensity of which will depend upon his other enhanced or retarded state of feeling. This mood becomes a feeling which is registered and conserved. Furthermore, it is reflected in the physical expression through his muscular sense, his touch, and, if it is possible to recall the mood, it must be possible to recall the muscular experience, either jointly or each separately. Why not make use of these factors in the development of touch? Musical touch in general is the result of auditory anticipation; it is a reflection of auditory status, plus auditory anticipation, upon the motor centers."

"Through connecting certain emotional states with certain compositions touch may be corrected, where all other technical remedies fail. If a pupil lacks will-power and energy in touch, the playing of Chopin's *Military Polonaise*, suitably introduced on its martial or heroic side, will lead to towards improving his touch in that direction. By giving a pupil the chord Prelude by Chopin in C minor and at the same time showing him a drawing of the collection of Preludes by Soper, I have greatly softened a hard touch. Whenever the hard touch appeared again, all I had to do was to call the pupil's attention to the solemn, dark picture to bring back the more pliable touch. Here, through the unconscious physical memory, the muscular condition, which was the direct reflection of the emotional state induced by the picture, was revived as a part of the total former experience, to be now made use of for a new purpose and composition."

How Berlioz Studied Instrumentation

The fact that Berlioz was one of the greatest—perhaps the greatest—of innovators in the matter of orchestration is well known. How did Berlioz come to have the requisite knowledge? He studied under two masters at the Conservatoire of whom he himself says, "Lesueur had only very limited ideas about the art. Reicha knew the particular resources of most of the wind instruments; but I think that he had not very advanced ideas on the subject of grouping them." Elsewhere he explains that he taught himself by reading the score of an opera while it was being performed.

"It was thus," he says, "that I began to become familiar with the use of the orchestra and to know its expression and timbre, as well as the range and mechanism of most of the instruments. By carefully comparing the effect produced with the means used to produce it, I learned the hidden bond which unites musical expression to the special art of instrumentation; but no one put me in the way of this. The study of the methods of the

three modern masters, Beethoven, Weber, and Spontini, the impartial examination of the traditions of instrumentation and of little used forms and combinations, conversations with virtuosi, and the effects I made them try on their different instruments, together with a little instinct, did the rest for me."

How difficult Berlioz found this method in the beginning is suggested by the fact that he wrote the overtures of *Les Franc-Juges* and *Waverley* without really knowing if it were possible to play them. "I was so ignorant," he says, "of the mechanism of certain instruments, that after having written the solo in D flat for the trombone in the introduction of *Les Franc-Juges* I feared it would be terribly difficult to play. So I went, very anxious, to one of the trombonists of the opera orchestra. He looked at the passage and reassured me. 'The key of D flat,' he said, 'is one of the pleasantest for that instrument; and you can count on a splendid effect for that passage.'"

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The Organ Seat

"The seat should be of a convenient height, so that the player will not have to stretch the feet down too far to reach the pedals, or rest them in an uncomfortably flat position on the long keys. This is extremely tiring to the player, and organs are sometimes met with, where, owing to the manuals and pedals being brought too close together, there is no alternative but such discomfort. It is a hindrance to the free movement of the ankle joint, and that of raising the seat so that the hands are too high over the manuals. The Royal College of Organists advises 32 inches as the distance from the upper surface of the Great Organ natural key immediately over the centre of the pedal board, to the upper surface of the centre natural key of the pedal board. The distance of the organ stool from front to back must be regulated with regard to the convenient playing of the short keys. No exact rule can well be given as bodily proportions vary.

"In the first attempt at using the extreme ends of the pedal board—especially when the left foot has to follow the right nearly to the top, or the right foot has to descend to the lower notes—the student will feel as though he were falling forward, or slipping off his seat. Though at first it may appear necessary to rest one hand on the seat or console, practice gradually enables the player to render with apparent ease rapid pedal passages from one end of the pedals to the other, with the arms folded, and without shifting up and down on the seat. A good player will be noted for the ease and smoothness of his pedalling, and the grotesque contortions and wrigglings of the body sometimes witnessed are quite superfluous."

"The points generally used to indicate the pedalling are as follows: V, the toe, U, the heel. When these signs occur over the pedal staff they apply to the right foot; when below it, to the left."

Points Especially to be Observed

"1. Do not shift from the centre of the seat in order to reach the notes at the extreme ends of the pedal board, or the mental impression of the relative distances or position of the notes becomes confused, which is fatal to the attainment of certainty in pedalling.

"2. Being once correctly seated, on no

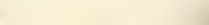
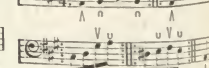
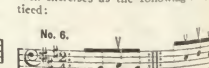
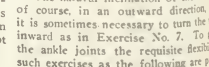
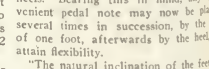
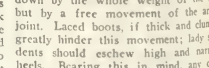
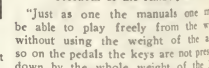
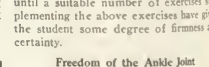
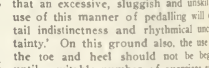
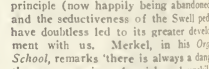
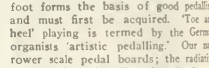
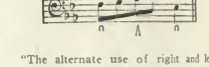
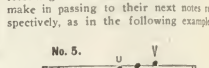
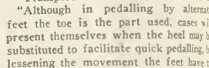
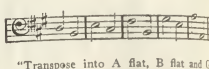
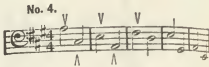
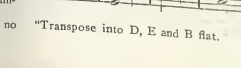
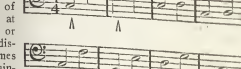
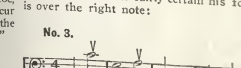
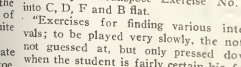
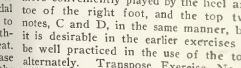
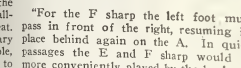
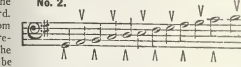
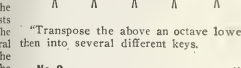
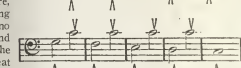
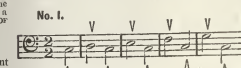
account look at the pedal board while playing.

"3. The pedals must be pressed down firmly, not struck; on releasing each note, do so gently without an abrupt jerk. If the first part of this direction is not followed to the large pipes will often speak imperfectly.

"4. The left foot passes behind the right on the long keys.

First Pedal Exercise

"Drawing the Bourdon with a soft pedal stop of 8 foot pitch, and with either of the manuals coupled to the pedals, so that the student may see the notes played upon the keyboard in his first attempts on the pedals. Our first exercise will be:



"Transpose into A flat, B flat and G.

"Although in pedalling by alternate feet the toe is the part used, it can still present themselves when the heel may be substituted to facilitate quick pedalling by lessening the movement the heel has to make in passing to their next notes respectively, as in the following example:

"The alternate use of right and left foot forms the basis of good pedalling and must first be acquired. To aid heel playing is termed by the German organists 'artistic pedalling'. On our lower scale pedal boards; the rotating principle (now happily being abandoned), and the seductiveness of the swell pedal have doubtless led to its greater development with us, Merkel, in his *Organ School*, remarks 'there is always a danger that an excessive, sluggish and unskillful use of this manner of pedalling will entail indistinctness and rhythmical uncertainty.' On this ground alone, the use of the toe and heel should not be begun until a suitable number of exercises supplementing the above exercises have given the student some degree of firmness and certainty.

Freedom of the Ankle Joint

"Just as one the manuals one must be able to play freely from the wrist without using the weight of the arm, so on the pedals the keys are not pressed down by the whole weight of the foot, but by a free movement of the side joint. Laced boots, if thick and clumsy, greatly hinder this movement; lady students should eschew high and narrow heels. Bearing this in mind, any several times in succession, by the use of one foot, afterwards by the heel, to attain flexibility.

"The natural inclination of the feet is of course, in an outward direction, but it is sometimes necessary to turn the feet inward as in Exercise No. 7. To give the ankle joints the requisite flexibility, such exercises as the following are prescribed:

"No. 3.

"No. 4.

"No. 5.

"No. 6.

"No. 7.

"No. 8.

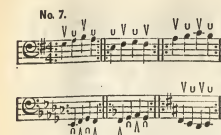
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"No. 12.

"No. 13.



"It should here be observed that Exercise No. 7 is intended solely for the attainment of flexibility of the ankle joints. In playing difficult arrangements such exceptional pedalling is often required if the swell pedal or composition pedals are to be used with proper effect.

Passing One Foot Behind the Other

"In the following exercises the right foot is placed a little nearer the short keys than the left, which must pass behind it except in measures 3 and 6 of Exercise 8 (b), where the left foot reaches the short key F sharp by passing in front of the right.

"No. 8.

"No. 9.

"No. 10.

"No. 11.

"No. 12.

"No. 13.

"No. 14.

"No. 15.

"No. 16.

"No. 17.

"No. 18.

"No. 19.

"No. 20.

"No. 21.

"When the time is not too quick, such passages as the foregoing are frequently played by changing the feet. Such exercises, if in substitution of finger, must be effected quickly, the left passing behind the right; the toe of the right foot being more pointed to make way for the left. Changing on short keys is somewhat difficult, and on some inconvenient pedal boards not very practicable. It is sometimes unavoidable, if a good legato is to be maintained, as in the following examples. It also becomes necessary when it is desired to relieve the foot which can most conveniently reach a composition pedal (the use of which may be required, as at the end of the movement), the pedal note being a short key, the toe to be replaced must be brought nearer the knee panel to allow space for the other to be placed behind it.

"Exercise No. 8 (a and b) may be used for practicing changes on the long keys, the change being effected on the third and fourth quarter notes of each measure. For changing on short keys, practice the scale of F sharp major, one octave, changing on each note except the key notes at the bottom and top.

Skipping Intervals with the Same Foot

"It is convenient at times to skip a minor or even a major third, as at the beginning of Exercise No. 9, with the same foot. Like toe and heel playing generally, this is more convenient at the upper and lower ends of the pedal board, for the right and left foot respectively, than in the middle.

Playing Two Adjacent Short Keys with the Same Foot

"This is done by passing the toe, or rather the broader part of the foot, from one side to the other on the two keys:

"No. 22.

"No. 23.

"No. 24.

"No. 25.

"No. 26.

"No. 27.

"No. 28.

"No. 29.

"No. 30.

"No. 31.

"No. 32.

The short examples which follow embody the various points just enumerated, also two different systems of marking the pedalling, with an alternative method for the last two measures (compare with measures 3 and 4). The first system shows the use of toe and heel more minutely, but the second is simpler, and is recommended for adoption by those who understand the general rules which govern pedalling. As the heel is never used on the short keys, the intention, even in such troublesome passages as this, is quickly comprehended, and the marks catch the eye at once. The separate signs will, of course, be needed when it is desired to indicate pedalling by alternate toes as in the earlier exercises."

No. 9.

No. 10.

No. 11.

No. 12.

No. 13.

No. 14.

No. 15.

No. 16.

No. 17.

No. 18.

No. 19.

No. 20.

No. 21.

No. 22.

No. 23.

No. 24.

Cesar Franck in the Organ Loft

"This almost mystical influence which César Franck exerted over all who were intimate with him is revealed in the following passage from Vincent d'Indy's biography of the great Belgian composer. Some of the happiest and most inspired moments of this master's life were undoubtedly those he spent in the organ loft of Sainte-Clotilde, where he revelled in the magnificent instrument which, as he himself expressed it, "is so supple because my fingers and so obedient to all my thoughts."

"Here, in the dusk of this organ-loft," writes d'Indy, "of which I never can think without emotion, he spent the best part of his life. He came every Sunday and feast-day—and towards the end of his life every Friday morning too—fanning the fire of his genius by pouring out his wonderful improvisations which were often more lofty in thought than many skillfully elaborated compositions; and here, too, he assuredly foresaw and conceived the sublime melodies which afterwards formed the groundwork of *The Beatitudes*.

"Ah! we know it well, who we were his pupils, the way up to that thrice-blessed organ-loft—a way as steep and difficult as that which the Gospel tilled the dark spiral staircase, lit by an occasional loophole, we came suddenly face to face with a kind of antediluvian monster, a complicated bony structure, breathing heavily and irregularly, which on closer examination proved to be the vital portion of the organ, worked by a vigorous pair of bellows. Next we had to descend a few narrow steps in pitch-darkness, a fatal road to high hats, and the cause of many a slip to the unwary initiated. Opening the narrow iron door, we found ourselves suspended, as it were, midway between the pavement and the vaulted roof of the church, and the next moment all was forgotten in the contemplation of that rapt profile, and the intellectual brow, from which seemed to flow without any effort a stream of inspired melody and subtle, exquisite harmonies, which lingered a moment among the pillars of the nave before they ascended and died away in the vaulted heights of the rafters.

"For César Franck had, or rather was, the genius of improvisation, and no other modern organist, not excepting the most renowned executants, would bear the most distant comparison with him in this respect. When, on very rare occasions, one of us was called upon to take the master's place, it was with a kind of superstitious terror that we ventured to let our profane fingers caress this supernatural thing, which was accompanied by a vibrato, to sing, and to lament at the will of the superior genius of whom it had become almost an integral part.

"Sometimes the master would invite other people, friends, amateurs, or foreign musicians, to visit him in the organ-loft. This it happened that on April 3, 1866, Franz Liszt, who had been his close listener, left the church of Sainte-Clotilde lost in amazement, and evoking the name of J. S. Bach in an inevitable comparison.

"But whether he played for some chosen guest, for his pupils, or for the devout worshippers during service, Franck's improvisations were equally thoughtful and careful, for he did not play in order to be heard, but to do his best for God and his conscience sake. And his best was a sane, noble, and sublime. To describe these improvisations, the true value of which we only realized when there was no chance of hearing them again, would be an impossible task.

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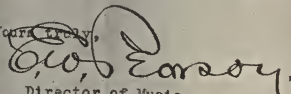
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