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James Francis Cooke

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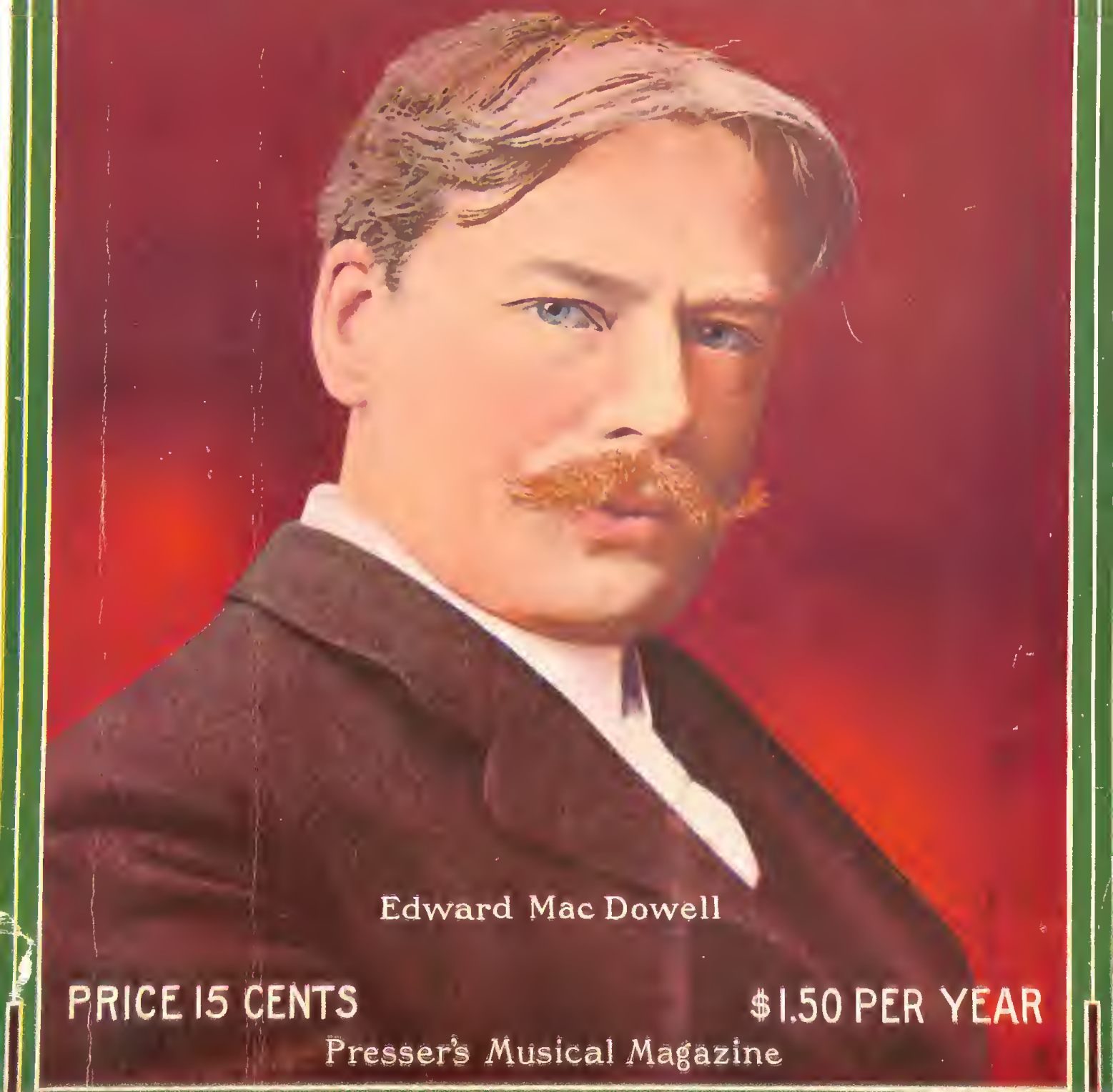

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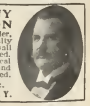

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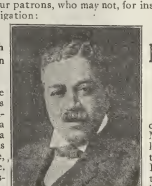
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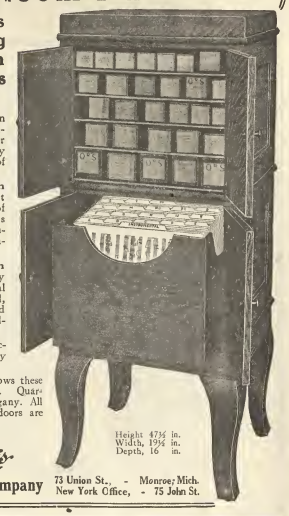

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THE ETUDE

NOVEMBER, 1915 VOL. XXXIII No. 11

Music All the Way

It is very gratifying to note the number of men who are making an avocation of music. By starting to learn the art in their youth and giving just a little time to it every day or so they contrive to have music all the way through their lives. The late Charles Heber Clark (Max Adeler), whose beautiful soul illuminated all who came near him, once told us that one of the great joys of his long life was that he had had music all the way. Just think what that means,—"music all the way." Think what it means to be without it. At best, it must be music made in one's own brain—music that is expressed through the body, in the throat, with the fingers, or with the bow-arm of the violin. It is lovely to hear music but far lovelier still is the joy of making music. Mr. Clark had been an organist in his youth and he kept up his interest in the art through his busy life which brought happiness and consolation to so many others. If you would "keep sweet," Mr. Business Man, right in the midst of life's bitterness learn a little music and give yourself a half hour nightly at the keyboard. The parent who denies music to the boy is handicaping him in his life work. Start him young and let him have "Music all the Way."

Welcome

Twenty years ago Americans were praying that America might become the music centre of the world. Two years ago we were protesting that it already was that, but to-day we are overwhelmed with riches. The war has exiled most of the great keyboard artists of Europe, many of the foremost singers and some of the noted composers. For years a certain class of Americans paid annual visits to the European shrines of these men. Now let us be sensible. America is glad to be able to give haven to these teachers. Let us welcome them warmly and make them want to feel as did Joseffy, Emil Liebling, Thomas, Seidl, Campanari, Schumann-Heink and others who put their names and hopes under the stars and stripes. This is surely the land of boundless opportunity and we can avail ourselves of these men of genius in the great artistic expansion of our country. In the meantime we are brought to realize that our own native-born teachers and artists deserve equal rank, equal patronage, equal support with the best that Europe can send us. As the American Dollar has become the standard of the financial world let us have American integrity, thoroughness, industry and efficiency become the standards of the artistic world.

Organization Among Teachers

Beginning December 28th and continuing for three days the Music Teachers' National Association will hold its thirty-seventh annual convention in Buffalo, New York. This Association, started by the founder of The Etude with the aid of a group of zealous pioneers way back when Ulysses S. Grant was President of the United States, has passed through many vicissitudes and changing phases of activity. At first it was very directly concerned with the more practical problems of teaching. Then the festival idea took hold and many of the meetings were accompanied by huge concerts. Vast numbers attended the conventions and the Association was voted a most prosperous one.

Our country is large. The convention might be held in Pittsburgh and the members in Los Angeles might be very anxious to attend. But between them would stand over one hundred dollars in railroad fares, a week's travel and the additional expenses. Consequently the need for local or State associations rose. These were to be the larger numerically as a matter of course. Thus the Philadelphia Music Teachers' Association is much larger numerically than the National Association. There are now probably a score or more of strong state or local associations with a membership of upwards of five thousand teachers.

The National Association has in recent years become more directly representative of men engaged in institutional work,—colleges, seminaries, etc. It is the ambition of these men to make the National Association a kind of assembly or congress which shall be expressive of the American voice in musical education and in its way bring together the opinion of the music workers who may belong to the local associations. Accordingly at the coming Convention which will be presided over by J. Lawrence Erb, of the University of Illinois, there will be Round Tables upon Community Music, Standardization, Public School Music and other topics in addition to those frequently discussed at previous meetings.

This Association should not be permitted to become merely a little group of academics. It fills much the same purpose as the National Education Association does in relation to the public schools. That association has thousands of teachers from all parts of the country attending the conventions and there is no concert or festival put out as a bait. The meetings are animated, broad in their scope, and popular with the members. Why would it not be possible for teachers in all parts of the country to belong to the National Association even though they could attend only one convention in four—say the convention held nearest their homes? Those who desire to join the Association may obtain information through the secretary, Mr. Charles N. Boyd, 4259 Fifth Ave., Pittsburgh, Pa. Any person actively interested in music may become an annual member upon payment of $3.00 yearly.

MacDowell

Ten years have passed since the cloud which tragically obscured America's foremost composer began its gradual descent. To-day we find the fame of Edward MacDowell greater than ever. THE ETUDE has for some time planned the publication of a MacDowell issue. Much of the present number was ready last Spring but we have reserved it for this month at the beginning of the Club and Recital season. All who honor the name of MacDowell will find much valuable material in this issue.

The Boy Who Would Not Practice

By Ruth Alden

A LECTURER once said that when he found his audience disregarding his efforts, and actually talking to one another for their diversion, he knew that he was utterly failing to hold their interest. But he said: "I am not content merely to know this fact. I have experimented time and again to find how to shape and direct my own efforts so as to rise to a point of entertainment that is beyond an audience's ability to entertain one another."

Is not this exactly the case of the earnest teacher and the child who will not practice? And doesn't the teacher find himself in a position just like that of the lecturer? Now let us study relative methods. The lecturer does not get mad with the men and women of his audience and dismiss them. He goes deeper into himself and strives more to make himself win their attention. We must not condemn the pupil and dismiss him as hopeless. A sane view of the case shows that he is looking for entertainment and for interesting experiences and that we are not delivering them to him. So like the lecturer, we must go deeper into our resources and discover yet further means for making the child who will not practice our enthusiastic team worker.

Can it be done?

Tom Sawyer once succeeded in transforming the rather distasteful duty of whitewashing a fence on a Saturday morning into a highly developed community activity by convincing his companions that few boys were ever entrusted with such an unusual responsibility. If I remember correctly, he sold the privilege of doing the work to the unfortunate ones who had no fence. I have introduced this incident to show that anything can be done, the moment the person who sees values takes the matter in hand.

The Privilege of Studying

A very sane and interesting teacher once said: "I have often wondered what would happen if I should regard my lesson giving as a privilege; if, for example, I should tolerate no pupil who did not appreciate the opportunity I give him in permitting him to study with me. I know," she continued, "how that sounds to the teacher who is anxious and hungry to get more pupils in order to eke out expenses. It sounds just like race suicide.

"But I wasn't afraid to try it with a few of mine," she went on, "and I had none too many pupils at the time. I have always felt a worthy dignity in my little knowledge, because I am sincerely trying to increase it. And I do not propose to see it sold or bought unappreciatively. And then again I have the social instinct. I like to be among people, and when I had only three pupils I used to have gatherings, which we called club meetings. In this way we got to know one another. We played and talked about music and made our friendship more intimate.

"One of that small number was a boy named Paul. I did not quite get hold of him for some time. He held me cheaply, not with any bad intent, but innocently because his exuberant spirit needed more to occupy it and direct it than piano playing.

"So I made up my mind to take the piano away from him. It was easy to arrange that with his mother. Paul used to run to the piano five minutes now and five minutes then, strumming and picking out tunes, for he was distinctly musical. After that he would practice a little if he felt like it.

"Paul liked to come to our little class meetings. He, too, had the social instinct. One day after a particularly bad lesson hour I said to him, 'Paul, either you do not like to practice or you think what we are doing together is of very little importance, so I am going to ask you not to come to me any more. We shall miss you at the class meetings, particularly next Saturday, when we are going into town to attend a concert and then to do a little shopping.

"While I was saying this I was gently leading Paul toward the door, which I closed on him, not rudely but unmistakably in farewell.

"I don't know now, and I never asked, what he said to his mother about it. But when he next went for his five-minute dash at the piano it was locked (Paul's mother played the game with me as squarely as could be).

"In a few days Paul began to introduce the piano into his casual conversation, and in less than a week he begged for the privilege of playing a little while. I think his mother devised a plan permitting him to use the piano to play what he liked on agreement that he would do an equal amount of practice. Further, she afterwards told me, that when his practice amounted to three hours she agreed with him that he might call on me, it being understood that I would then hear what he had accomplished.

"It happened (by agreement) that I was too busy to see him the first time he called, but subsequently he played for me and played very well, better in fact than if he had gone on in the old helter-skelter way of former days.

"By adopting the attitude that a good opportunity must not be held in disregard, we again proved Tom Sawyer's principle:

"It is not every boy who is privileged either to whitewash a fence on a Saturday morning or to take piano lessons with a teacher who has a pride in being helpful."

A Beethoven Piano in America

By James Frederick Rogers

THOUGH most of the instruments of the large Steinert collection, now to be seen in the Memorial Hall of Yale University, are older and quainter, without and within, the lover of music lingers longest over the piano which is said to have belonged to and was doubtless used by Beethoven.

Except for its lightness, this grand piano looks not unlike our modern instruments, and indeed, save for volume of tone, it is not so very far removed from the pianos of our own time. It has a keyboard of six and a half octaves with three strings for each note, except in the lowest octave where there are two. There is no sign of a music rack, but there is a goodly supply of pedals, for there are five—three "soft" pedals, one of which shifts the keyboard so that the hammers strike two strings, another that shifts the keyboard until one string alone was struck, and one that drew a piece of felt between the hammers and the wires. There is the usual damper-lifting loud pedal, and a pedal which draws a folded piece of paper down upon the strings of the lower octaves of the instrument. This "bassoon" pedal produced an effect similar to the mandolin pedal of our modern instruments and doubtless was little used by the great composer.

The instrument bears on its front the name "Streicher" and on the sounding board the name of "Nanette Streicher nee Stein, Wien, 1816." The instrument is a connecting link between that remarkable woman and the composer. It is a memento of their friendship, and a most suggestive indicator of the possible efficiency of a woman along many lines of work, for Madame Streicher was a successful piano maker, a brilliant musician, "a person of great general cultivation, a model wife and mother," and, most remarkable of all, a friend capable of straightening out and of keeping in order the domestic affairs of Ludwig von Beethoven.

A FAMOUS BEETHOVEN PIANO NOW AT YALE.

Andreas Stein, Nanette's father, was the founder of a large branch of German piano making. He invented the shift of the keyboard still used in the soft pedals of our grand pianos, and made other important improvements of the action. Nanette was born a year before Beethoven. She played before Mozart at eight years of age. Her father instructed her at an early age in the details of piano making, and on his death in 1792 she "carried on his business, in conjunction with her brother, with a decision and energy almost masculine." In 1793 she married Johann Andreas Streicher, a friend and schoolmate of Schiller, and moved the piano factory to Vienna.

Beethoven had used the Stein piano in Bonn, and doubtless the Streicher became his favorite, for it had more than the friendship of Nanette to recommend it. We do not know when this friendship began, but it was in 1813 that Frau Streicher seems to have taken an active interest in his domestic affairs. She followed him to Baden, whence he had gone for his health in 1813, and took charge of his lodgings, managed his servants and kept his clothes in order. She also was his source of sympathy and advice over his tangled household affairs after his return to Vienna, and added greatly to the comfort of the composer for a number of years.

This piano of the Yale museum is said to have been used by Beethoven at Baden, though certainly not on his first visit there. It is likely that Madame Streicher kept it at his disposal wherever and whenever he felt like using it, and it is probable that many of his later compositions were played upon it for the first time. We know that Beethoven used other pianos, for in December 1817, Mr. Broadwood presented him with one, and Graf, of Vienna, also made for him in his last years, one having four strings to the note, in the hope that his damaged organs of hearing might be able to appreciate the larger volume of tone thus produced.

The Four Essentials of Daily Practice

By Guy Maier

THE musician who is deficient in one or more branches on the practical side of his art, is to be found everywhere. We meet on all sides teachers and concert-givers who possess a startling technic, but who leave their hearers unmoved. Others find it easy to transmit their emotions to the audience, but fail because of an insecure memory; still another class interpret their pieces well, learn them easily, but the ragged edges of an insufficient technic work their downfall; others (and their name is legion) can readily fling off scales and arpeggios, can memorize and interpret satisfactorily, but have had no training in the all-important branch of playing at sight. It is partly true that in becoming a public performer it is unessential to be able to read well at sight, but for the ordinary purposes of a teacher, especially of advanced pupils, where constant illustration is a necessity, sight playing is indispensable. To teach without personal examples on the instrument to show the pupil "how it should sound" is a doubtful method; for music is an aural art and if the student has no conception of how a phrase sounds when played well, he cannot formulate an intelligible idea of it from the mere directions of the teacher concerning the dynamic gradations and æsthetic principles involved. To hear the passage played authoritatively carries a conviction with it that can be produced in no other way.

So it is evident that if the student desires to mature properly in the practical side of his art, he must devote himself daily to each of the four branches—the memorative, the interpretative, the technical and the sight-playing. A single week-day passed without some conscientious endeavor put forth in all of these divisions is lost indeed.

LET us never despise the wandering minstrel! He is an unconscious witness for God's harmony—a preacher of the world-music—the power of sweet sounds, which is a link between every age and race—the language which all can understand, though few can speak. And who knows what tender thoughts his own sweet music stirs within him, though he eat in pot-houses, and sleep in barns? Ay, thoughts too deep for words are in those simple notes—why should we not feel them?—CHARLES KINGSLEY.

The Power of Suggestion in Music

AN ESSAY

By EDWARD MacDOWELL

IN speaking of the power of suggestion in music I wish at the outset to make certain reservations. In the first place I speak for myself, and what I have to present is merely an expression of my personal opinion; if in any way these should incite to further investigation or discussion, my object will in part have been attained.

In the second place, in speaking of this art, one is seriously hampered by a certain difficulty in making oneself understood. To hear and to enjoy music seems sufficient to many persons, and an investigation as to the causes of this enjoyment seems to them superfluous. And yet, unless the public comes into closer touch with the tone poet than that objective state which accepts with the ears what is intended for the spirit, which hears the sounds and is deaf to their import, unless the public can separate the physical pleasure of music from its ideal significance, our art, in my opinion, cannot stand on a sound basis.

The first step toward an appreciation of music should be taken in our preparatory schools. Were young people taught to distinguish between tones as between colors, to recognize rhythmic values, and were they taught so to use their voices as to temper the nasal tones of speech, in after life they would be better able to appreciate and cherish an art of which mere pleasure-giving sounds are but a very small part.

Much of the lack of independence of opinion about music arises from want of familiarity with its material. Thus, after dinner, our forefathers were accustomed to sing catches which were entirely destitute of anything approaching music.

Music contains certain elements which affect the nerves of the mind and body, and thus possesses the power of direct appeal to the public—a power to a great extent denied to the other arts. This sensuous influence over the hearer is often mistaken for the aim and end of all music. With this in mind, one may forgive the rather puzzling remarks so often met with; for instance, those of a certain English bishop that "Music did not affect him either intellectually or emotionally, only pleasurably," adding, "Every art should keep within its own realm; and that of music was concerned with pleasing combinations of sound." In declaring that the sensation of hearing music was pleasant to him, and that to produce that sensation was the entire mission of music, the Bishop placed our art on a level with good things to eat and drink. Many colleges and universities of this land consider music as a kind of *boutonnière*.

This estimate of music is, I believe, unfortunately a very general one, and yet, low as it is, there is a possibility of building on such a foundation. Could such persons be made to recognize the existence of decidedly unpleasant music, it would be the first step toward a proper appreciation of the art and its various phases.

Mere beauty of sound is, in itself, purely sensuous. It is the Chinese conception of music that the texture of a sound is to be valued; the long, trembling tone-tint of a bronze gong, or the high, thin streams of sound from the pipes are enjoyed for their ear-filling qualities. In the *Analects* of Confucius and the writings of Mencius there is much mention of music, and "harmony of sound that shall fill the ears" is insisted upon. The Master said, "When the music maker Che first entered on his office, the finish with the Kwan Ts'eu was magnificent. How it filled the ears!" Père Amiot says, "Music must fill the ears to penetrate the soul." Referring to the playing of some pieces by Couperin on a spinet, he says that Chinese hearers thought these pieces barbarous; the movement was too rapid, and did not allow sufficient time for them to enjoy each tone by itself. Now this is color without form, or sound without music. For it to become music, it must possess some quality which will remove it from the purely sensuous. To my mind, it is in the power of suggestion that the vital spark of music lies.

(*Modeled from Life by Helen F. Mears. See page 787*)

RELIEF PORTRAIT OF MACDOWELL.

Before speaking of this, however, I wish to touch upon two things: first, on what is called the science of music; and secondly, on one of the sensuous elements of music which enters into and encroaches upon all suggestion.

If one were called upon to define what is called the intellectual side of music, he would probably speak of "form," contrapuntal design, and the like. Let us take up the matter of form. If by the word "form" our theorists meant the most poignant expression of poetic thought in music, if they meant by this word the art of arranging musical sounds into the most telling presentation of a musical idea, I should have nothing to say: for if this were admitted instead of the recognized forms of modern theorists for the proper utterance, we should possess a study of the power of musical sounds which might truly justify the title of musical intellectuality. As it is, the word "form" stands for what have been called "stoutly built periods," "subsidiary themes," and the like, a happy combination of which in certain prescribed keys was supposed to constitute good form. Such a device, originally based upon the necessities and fashions of the dance, and changing from time to time, is surely not worthy of the strange worship it has received. A form of so doubtful an identity that the first movement of a certain Beethoven sonata can be dubbed by one authority "sonata-form," and by another "free fantasia," certainly cannot lay claim to serious intellectual value.

Form should be a synonym for *coherence*. No idea, whether great or small, can find utterance without form, but that form will be inherent to the idea, and there will be as many forms as there are adequately expressed ideas. In the musical idea, *per se* analysis will reveal form.

The term "contrapuntal development" is to most tone poets of the present day a synonym for the device of giving expression to a musically poetic idea. *Per se*, counterpoint is a puerile juggling with themes, which may be likened to high-school mathematics. Certainly the entire web and woof of this "science," as it is called, never sprang from the necessities of poetic musical utterance. The entire pre-Palestrina literature of music is a conclusive testimony as to the non-poetic and even uneuphonious character of the inventions.

In my opinion, Johann Sebastian Bach, one of the world's mightiest tone poets, accomplished his mission, not by means of the contrapuntal fashion of his age, but in spite of it. The laws of canon and fugue are based upon as prosaic a foundation as those of the rondo and sonata form; I find it impossible to imagine their ever having been a spur on an incentive to poetic musical speech. Neither pure tonal beauty, so-called "form," nor what is termed the intellectual side of music (the art of counterpoint, canon and fugue), constitutes a really vital factor in music. This narrows our analysis down to two things, namely, the physical effect of musical sound and suggestion.

The simplest manifestations of the purely sensuous effect of sound are to be found in the savage's delight in noise. In the more civilized state, this becomes the sensation of mere pleasure in hearing pleasing sounds. It enters into folk song in the form of the "Scotch snap," which is first cousin to the Swiss *jodel*, and is undoubtedly the origin of the skips of the augmented and (to a lesser degree) diminished intervals to be found in the music of many nations. It consists of the trick of alternating chest tones with falsetto. It is a kind of quirk in the voice which pleases children and primitive folk alike, a simple thing which has puzzled folklorists the world over.

The other sensuous influence of sound is one of the most powerful elements of music, and all musical utterance is involved with and inseparable from it. It consists of repetition, recurrence, periodicity.

Now this repetition may be one of rhythm, tone tint, texture, or color, a repetition of figure or of pitch. We know that savages, in their incantation ceremonies keep up a continuous drum beating or chant which, gradually increasing in violence, drives the hearers into such a state of frenzy that physical pain seems no longer to exist for them.

The value of the recurring rhythms and phrases of the march is well recognized in the army. A body of men will instinctively move in cadence with such music. The ever recurring lilt of a waltz rhythm will set the feet moving unconsciously, and as the energy of the repetition increases and decreases, so will the involuntary accompanying physical sympathy increase or decrease.

Berlioz jokingly tells a story of a ballet dancer who objected to the high pitch in which the orchestra played, and insisted that the music be transposed to a lower key. Cradle songs are fashioned on the same principle.

[EDITOR'S NOTE.—*The excellent essay upon this page is from the volume known as "Critical and Historical Essays," published by Arthur P. Schmidt. These discussions of various phases of musical education, history, science and æsthetics are twenty-one in number and embrace the more important lectures delivered by Mr. MacDowell when he was professor at Columbia University. After his death his literary work in this connection was collected and edited by Mr. W. J. Baltzell. Those who desire to become familiar with Mr. MacDowell's intellectual breadth and comprehensive scholarship will find these essays very enlightening indeed. "Suggestion in Music" is reproduced here through the courtesy of the publisher.*]

This sensuous sympathy with recurring sounds, rhythm, and pitch has something in common with hypnotism, and leads up to what I have called suggestion in music.

This same element in a modified form is made use of in poetry, for instance, in Poe's "Raven,"

Quoth the raven, nevermore,

and the repetition of color in the same author's "Scarlet Death." It is the mainspring (I will not call it the vital spark) of many so-called popular songs, the recipe for which is exceedingly simple. A strongly marked rhythmic figure is selected, and incessantly repeated until the hearer's body beats time to it. The well-known tunes "There'll Be a Hot Time," etc., and "Ta-ra-ra, Boom-de-ay" are good examples of this kind of music.

There are two kinds of suggestion in music: one has been called tone-painting, the other almost evades analysis.

The term tone-painting is somewhat unsatisfactory, and reminds one of the French critic who spoke of a poem as "beautiful painted music." I believe that music can suggest forcibly certain things and ideas as well as vague emotions encased in the so-called "form" and "science" of music.

Imitation of Nature

If we wish to begin with the most primitive form of suggestion in music, we shall find it in the direct imitation of sounds in nature. We remember that Helmholtz, Hanslick, and their followers denied to music the power to suggest things in nature; but it was somewhat grudgingly admitted that music might express the emotions caused by them. In the face of this, to quote a well-known instance, we have the "Pastoral" symphony of Beethoven, with the thrush, cuckoo, and thunderstorm. The birds and the storm are very plainly indicated; but it is not possible for the music to be an expression of the emotions caused by them, for the very simple reason that no emotions are caused by the cuckoo and thrush, and those caused by thunderstorms range all the way from depression and fear to exhilaration, according to the personality of individuals.

That music may imitate any rhythmic sounds or melodic figure occurring in nature, hardly needs affirmation. Such devices may be accepted almost as quotations, and not be further considered here. The songs of birds, the sound made by galloping horses' feet, the moaning of the wind, etc., are all things which are part and parcel of the musical vocabulary, intelligible alike to people of every nationality. I need hardly say that increasing intensity of sound will suggest vehemence, approach, and its visual synonym, growth, as well as that decreasing intensity will suggest withdrawal, dwindling, and placidity.

The suggestion brought about by pattern is very familiar. It was one of the first signs of the breaking away from the conventional trammels of the contrapuntal style of the sixteenth and seventeenth centuries. The first madrigal of Thomas Weelkes (1590) begins with the words, "Sit down," and the musical pattern falls a fifth. The suggestion was crude, but it was caused by the same impulse as that which supplied the material for Wagner's "Waldweben," Mendelssohn's "Lovely Melusina," and a host of other works.

The fact that the pattern of a musical phrase can suggest kinds of motion may seem strange; but could we, for example, imagine a spinning song with broken arpeggios? Should we see a spear thrown or an arrow shot on the stage and hear the orchestra playing a phrase of an undulating pattern, we should at once realize the contradiction. Mendelssohn, Schumann, Wagner, Liszt, and practically everyone who has written a spinning song, has used the same pattern to suggest the turning of a wheel. That such widely different men as Wagner and Mendelssohn should both have adopted the same pattern to suggest undulating waves is not a mere chance, but clearly shows the potency of the suggestion.

The suggestion conveyed by means of pitch is one of the strongest in music. Vibrations increasing beyond two hundred and fifty trillions a second become luminous. It is a curious coincidence that our highest vibrating musical sounds bring with them a well-defined suggestion of light, and that as the pitch is lowered we get the impression of ever increasing obscurity. To illustrate this, I have but to refer you to the Prelude to "Lohengrin." Had we no inkling as to its meaning, we should still receive the suggestion of glittering shapes in the blue ether.

Let us take the opening of the "Im Walde" symphony by Raff as an example; deep shadow is unmistakably suggested. Herbert Spencer's theory of the influence of emotion on pitch is well known and needs no confirmation. This properly comes under the subject of musical speech, a matter not to be considered here. Suffice it to say that the upward tendency of a musical phrase can suggest exaltation, and that a downward trend may suggest depression, the intensity of which will depend upon the intervals used. As an instance we may quote the "Faust" overture of Wagner, in which the pitch is used emotionally as well as descriptively. If the meaning I have found in this phrase seems to you far-fetched, we have but to give a higher pitch to the motive to render the idea absolutely impossible.

The suggestion offered by movement is very obvious, for music admittedly may be stately, deliberate, hasty, or furious, it may march or dance, it may be grave or flippant.

Last of all I wish to speak of the suggestion conveyed by means of tone-tint, the blending of timbre and pitch. It is essentially a modern element in music, and in our delight in this marvellous and potent aid to expression we have carried it to a point of development at which it threatens to dethrone what has hitherto been our musical speech, melody, in favor of what corresponds to the shadow languages of speech, namely, gesture and facial expression. Just as these shadow languages of speech may distort or even absolutely reverse the meaning of the spoken word, so can tone color and harmony change the meaning of a musical phrase. This is at once the glory and the danger of our modern music. Overwhelmed by the new-found powers of suggestion in tonal tint and the riot of hitherto undreamed of orchestral combinations, we are forgetting that permanence in music depends upon melodic speech.

In my opinion, it is the line, not the color, that will last. That harmony is a potent factor in suggestion may be seen from the fact that Cornelius was able to write an entire song pitched upon one tone, the accompaniment being so varied in its harmonies that the listener is deceived into attributing to that one tone many shades of emotion.

In all modern music this element is one of the most important. If we refer again to the "Faust" overture of Wagner, we will perceive that although the melodic trend and the pitch of the phrase carry their suggestion, the roll of the drum which accompanies it throws a sinister veil over the phrase, making it impressive in the extreme.

The Seed of Modern Harmony

The seed from which our modern wealth of harmony and tone color sprang was the perfect major triad. The *ratio d'ire* and development of this combination of tones belong to the history of music. Suffice it to say, that for some psychological reason this chord (with also its minor form) has still the same significance that it had for the monks of the Middle Ages. It is perfect. Every complete phrase must end with it. The attempts made to emancipate music from the tyranny of this combination of sounds have been in vain, showing that the suggestion of finality and repose contained in it is irrefutable.

Now if we depart from this chord a sensation of unrest is occasioned which can only subside by a progression to another triad or a return to the first. With the development of our modern system of tonality we have come to think tonally; and a chord lying outside of the key in which a musical thought is conceived will carry with it a sense of confusion or mystery that our modern art of harmony and tone color has made its own. Thus, while any simple low chords accompanying the first notes of Raff's "Im Walde" symphony, given by the horns and violins, would suggest gloom pierced by the gleams of light, the remoteness of the chords to the tonality of C major gives a suggestion of mystery; but as the harmony approaches the triad the mystery dissolves, letting in the gleam of sunlight suggested by the horn.

Goldmark's overture to "Sakuntala" owes its subtle suggestion to much the same cause. Weber made use of it in his "Freischütz," Wagner in his "Tarnhelm" motive, Mendelssohn in his "Midsummer Night's Dream," Tchaïkovsky in the opening of one of his symphonies.

Modern Exaggeration

In becoming common property, so to speak, this important element of musical utterance has been dragged through the mud; and modern composers, in their efforts to raise it above the commonplace, have gone to the very edge of what is physically bearable in the use of tone color and combination. While this is but natural, owing to the appropriation of some of the most poetic and suggestive tone colors for ignoble dance tunes and doggerel, it is to my mind a pity, for it is elevating what should be a means of adding power and intensity to musical speech to the importance of musical speech itself. Possibly Strauss's "Thus Spake Zarathustra" may be considered the apotheosis of this power of suggestion in tonal color, and in it I believe we can see the tendency I allude to. This work stuns by its glorious magnificence of tonal texture; the suggestion, in the opening measures, of the rising sun is a mighty example of the overwhelming power of tone color. The upward sweep of the music to the highest regions of light has much of splendor about it; and yet I remember once hearing in London, sung in the street at night, a song that seemed to me to contain a truer germ of music.

For want of a better word I will call it ideal suggestion. It has to do with actual musical speech, and is difficult to define. The possession of it makes a man a poet. If we look for analogy, I may quote from Browning and Shakespeare.

> Dearest, three months ago
> When the mesmerizer, Snow,
> With his hand's first sweep
> Put the earth to sleep.
> —BROWNING, *A Lovers' Quarrel.*

> Daffodils,
> That come before the swallow dares, and takes
> The winds of March with beauty: Violets dim,
> But sweeter than the lids of Juno's eyes.
> —SHAKESPEARE, *Winter's Tale.*

For me this defies analysis, and so it is with some things in music, the charm of which cannot be ascribed to physical or mental suggestion, and certainly not to any device of counterpoint or form, in the musical acceptance of the word.—(*Copyright 1912, by Arthur P. Schmidt.*)

The First Performance of Handel's "Messiah"

HANDEL'S *Messiah* was composed in less than a month. It was, in fact, begun on August 22, 1741, and completed September 14. It was not performed, however, until the spring of the following year, when Handel went to Ireland. The first performance was for charitable purposes, and was given in Dublin, April 13, 1742. A contemporary newspaper report is here presented—from *Faulkner's Journal*—of that most interesting occasion:

"On Tuesday last, Mr. Handel's Sacred Grand Oratorio *The Messiah*, was performed in the New Musick Hall in Fishamble Street; the best Judges allow it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand and the Tender, adapted to the most elevated, majestick and moving words, conspired to transport and charm the ravished Heart and Ear. It is but Justice to Mr. Handel that the World should know he generously gave the Money arising from this Grand Performance, to be equally shared by the Society for relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, for which they will ever gratefully remember his Name; and that the Gentlemen of the two Choirs, Mr. Dubourg, Mrs. Avolio and Mrs. Cribber, who all performed their Parts to Admiration, acted also on the same disinterested Principle, satisfied with the deserved Applause of the Publick, and the conscious Pleasure of promoting such useful and extensive Charity. There were above 700 People in the Room, and the Sum collected for the Noble and Pious Charity amounted to about £400, out of which £127 goes to each of the three great and pious Charities."

Franz Liszt—The Last Word in Piano Playing

Some Unpublished Aphorisms

By the Well Known Liszt Pupil

Carl V. Lachmund

THE last word in piano playing was—and still *is*—Liszt.

Although the standard in this art has grown and is continually growing better, the highest excellence of several decades ago has not been maintained, nor is it equalled by any of the present day piano virtuosos. Leaving Liszt, the marvelous sorcerer of the keyboard, entirely out of consideration, who now living could replace or approach either of that master's disciples—the Titan Rubinstein, the elegant wizard Tausig, or the profound Von Bülow, in their respective spheres? Or that other contemporary, but unfortunately retiring and reticent Henselt, whose magnificence Clara Schumann found discouraging, and whose touch Liszt once said was "inimitable"?

To reach the *ne plus ultra* in piano playing three great H's—Head, Heart and Hand—are absolute requisites. This tri-unity was well represented in Von Bülow, the intellectual (head); Tausig, the marvel technician (hand); and Rubinstein, the emotional Titan (heart). And, mind you, it was Von Bülow—the intellectual—who said that the three taken together would not make a Liszt—and what a touching glimpse of Rubinstein's modesty is gleaned from his words: "There is only one pianist—Liszt."

The one who might have approached Liszt was Tausig. With a technic marvelously smooth and perfect, his nature was broadening emotionally, and his superb transcriptions gave greater hopes for his creative genius, when, at the youthful age of thirty-one, his career came to an end—a calamity to art.

And "who is there now?" we ask. Godowsky, Hofmann, both astonishingly elegant. There is Rosenthal, who, musically speaking, rides an Arabian stallion with stunning audacity; or Paderewski, who seems more dependent on hard practice than do the others, and whose latter day evolution, emulative of Rubinstein, may hardly be regarded as a step onward from the impression he had made as a distinctively poetic interpreter.

D'Albert, by far the greatest piano genius, is the only one who could—had he willed—have stepped into the shoes of Rubinstein. Vividly I recall the ruddy-cheeked lad of eighteen years, as he appeared at the lessons in Weimar. Liszt, notwithstanding his small stature, delighted to address him as "*D'Albertus Magnus*" (the great). More than once after the lad had played, the master exclaimed enthusiastically: "*Kleiner Loewe—ganz wie Tausig!*" (Little lion—quite like Tausig!)

Of all his pupils Tausig was dearest to the master's heart; had he not raised the boy, aside from his artistic development, having stood for all his expenses as for an own child?

Young D'Albert certainly did astonish us at several times with impromptu feats that could not have been prepared, and that caused amazement among us fellow-students, among whom were Rosenthal, Reisenauer, Sauer, Siloti—all his senior by several years—while the dear, grizzled master chuckled in glee and burst into his favorite "*Pch!*" an exclamation which, to those initiated in his vocabulary, meant more than words could convey. And let it be added that neither Rosenthal, Godowsky, Hofmann, Paderewski, Busoni, nor any other of the present day virtuosos even now at their mature age could repeat what the audacious D'Albert did then and there at the age of nineteen.

"*Zu ochsen*" (conservatory slang for digging in, or hard horse practice) was not in his impulsive nature, and so he leaned more and more to composition. The following incident will explain why he did not fulfill the promise of his youth. One morning I was practicing repeatedly with the right hand alone a difficult passage from the Rubinstein G major concerto, when, following a knock at the door, D'Albert entered. Hardly waiting for a "Good morning," he burst out in his squawky falsetto-like voice:

"I cannot practice that way!"

"How do you practice?" I challenged.

"I do not practice at all—I just play—*I just play,*" was the ready response. To which I could only say:

"Well, that may do for you, but not for ordinary mortals."

D'Albert's Ease

Aside from young D'Albert's ease and readiness in the most stunning technical difficulties, his playing bristled with fire, energy, spirit, self-conviction and, above all, *courage*—qualifications that brought back to Liszt his own youth, and were after his own heart. No wonder he exclaimed:

"*Kleiner Loewe—ganz wie Tausig!*"

The following recollections are taken at random from notes carefully made at each lesson during three years' study with Liszt at Weimar.

First among the *Meister's* axioms was: "Courage—above all, courage." Indeed, how can one imagine an Hungarian rhapsody, one of the great etudes, or his E flat concerto played well without this word as a foregone conviction?

Another characteristic maxim, and one which he often urged: "Do not conceive expression narrowly within one measure, but covering phrases of two or more measures, and it will be on broader lines"—an admonition which no doubt had much to do in making D'Albert the greatest Beethoven interpreter now living.

What charmed, if not astounded, me most of all in Liszt's playing was his lucid phrasing; he seemed to present to you emotional content as if on a server, entirely oblivious as to the technical means. Nothing could eradicate from my memory the inimitable manner in which he did this one afternoon at our own home, when he played Chopin's arpeggio etude in A flat, and the harp-like etude in E flat. What a revelation in phrasing it was! The like of which I have never again heard from any pianist.

FRANZ LISZT WITH MR. AND MRS. LACHMUND.

When a student rushed from one section to another without the desired break (sometimes called *Kunstpause*), the Master remarked: "No, do not rush headlong here; hesitate a bit, as if to glance back over the road you have come, and to determine in which direction you will go." Having elbowed the pupil from the chair, the Master played the piece—and lo, what a new forcefulness there was in its meaning!

When the player hesitated at some difficult group, he cried: "That is too much like a visitor stopping to look at the house-number before entering."

To a young lady whose left hand seemed much at odds with her right, he patiently said: "You seem to be a Christian pianist—you do not let your left hand know what the right doeth."

He abhorred the amateur arpeggio-preludes sometimes affected by shallow but over-confident players. Such efforts were quickly cut short by a sarcastic remark about "piano tuner's preludes."

Ever devout when it came to a Beethoven sonata, his anger was quickly aroused when anyone disregarded the simple signs of expression. At a repetition of such an offense the book was peremptorily closed, while the Master, with eyebrows contracted in anger, shouted: "To observe the dead letter is the least one can do in playing Beethoven."

Liszt's Heroic Nature

There was much of the heroic in Liszt's nature. In fact, in almost every one of his compositions you find a climactic outburst at which one might exclaim: "See, the conquering hero comes!" Once, when a young man was interpreting a typical melody of this sort in a rather maidenish manner, the Master cried: "Why, that is one of those melodies, each—note—of—which should be fairly *rammed* into the ears of the listener." And with this he illustrated the idea with his extended thumb against the young man's ear. Turning to us, he added, *sotto voce*: "And really one ought to give the listener a kick with each note to make sure he will feel its significance;" then, with a shrug, and as if parenthetically to himself, "but one cannot do that."

As to a person's position at the piano, he was always particular. "Sit upright. Look up and away from the ivory, and you will play with greater inspiration."

"Sit as if you were to be shaved—with the head well up," he admonished a young man.

To a young lady: "A pianist should sit like a well-bred society dame, with a quiet air of superiority—then she can phrase better."

To a young lady who persistently eyed the keys he said: "Sit as if you were having your photograph taken," and when this went unheeded he gave her several gentle but determined raps on the forehead, adding with feigned severity: "This is no or-tho-pe-dic institute!"

Finally, she held her head back and, having gained his point, he muttered a satisfied "So!" and resumed his promenade about the room.

"Preserve rhythmic clearness," was another of his precepts.

To a young lady who blurred the rhythm in his *Gnomenreigen* he said: "There! You are mixing salad again." To another, who had played similar passages devoid of rhythm or phrasing: "That is too much as if you were beating an omelet."

An exhibition of sentimentality invariably invoked his sarcasm. A young Swiss lady, who had been very successful with Chopin's *Spinato-Polonaise* at a former lesson, came to grief with Beethoven's *Theme and Variations in C minor*. She started the sturdy theme in a sentimental manner, and as she proceeded this

grew from bad to worse. I expected an outburst of anger, but the Master was in a philosophical mood, and took it merely as a joke. Audibly he soliloquized: "Aha! A sentimental lover's proposal." Then a moment later: "Now we have a funeral." At the next exhibition of dolefulness: "Here we see the hearse." Finally, in distress he left the piano, exclaiming: "Gracious! Now the sexton himself is being buried."

After some moments of silence, during which he had been gazing out of the open window with a far-off look over the ducal park, he turned to a small group, of which I happened to be one, and with more earnestness added:

"Girls do not play seriously until they have had seven love affairs—but *unhappy* ones," he amended, arching his shaggy eyebrows.

Fingering the Minor Scales

By Wilbur Follett Unger

It sometimes happens that for the want of being shown how, a pupil will struggle along aimlessly and almost hopelessly discouraged in the attempt to master some key-board difficulty.

I have found by teaching pupils to follow a certain system in the mastering of these difficulties, that the pupils with a little practice are enabled to cause their troubles to disappear as if by enchantment. Such a system applied to the fingering of the minor scales may help many struggling pupils.

This system is to classify the scales according to their various natural fingerings, and applies to the "Harmonic" minor (in which the 3d and 6th tones of the major scale are flatted both ascending and descending), and it is, of course, taken for granted that the pupil is perfectly familiar with all the major scales.

The three classes are:

(1) Fingered same as C-major scale; (2) Same as the major way; and (3) specially fingered.

Following are the groupings for the right hand:

Like C:	Like Majors:	Specially Fingered:
C, D, E, G, A, B. (All the white keys except "F.")	Eb, Ab, Bb, F.	Db and Gb. (Begin with third finger.)

Following are for the left hand:

Like C:	Like Majors:	Special:
C, D, E, F, G, A, B. (All white keys.)	Db and Ab.	Gb (fourth). Eb (second). Bb (second).

It will be found on trying them that E flat and B flat (minor) for the left hand are the most awkward of all the scales to play, on account of the position of the black keys.

I have seen pupils who took all of ten minutes to play through all of the minor scales with one hand (two octaves ascending and descending) improve so much in two weeks' practice by this method that they could play them all in one minute or less!

At What Age Should the Pupil Start

By Bessie M. Walker

He cannot start too soon. As soon as he can repeat his alphabet he should begin. I know some parents have conceived the idea that children should be able to reach an octave before they begin. However, this is a wrong idea. Beethoven began to study the piano under his father, at the age of four years, by whom he was often thrashed when his lessons were not perfect. Under more loving care, Mozart, also at the age of three years showed signs of a remarkable talent for music and at four years could play all sorts of little pieces on the piano. Do you think they could reach an octave at such a tender age? If so, their hands must have been out of all proportion to their children's of their age. No, good parents, you are mistaken in your theory. But you do not hesitate to let them go to your piano and amuse themselves by making hideous noises and training their fingers into all sorts of bad habits. Yet you think their fingers are too weak to learn to play. This you allow them to do by the hour. But the mischief is done, and when you do think of letting them have lessons it is going to take many months of patient work on the part of the teacher and very hard work on the part of the little pupil to undo. You will make no mistake to begin your boys and girls early, as there is much to be learned and accomplished before beginning octave work, though the octave work has its place in music. Let some good teacher have the pleasure of training the little fingers.

Beginnings of Modern Instrumentation

By Arthur Bird

It takes much time to discover the waters of the musical seas, but still more to learn to sail on them.—Berlioz.

The dream of almost every student of music is, or must certainly should be, not only to be able to read and understand any orchestral score, but likewise to orchestrate, if not his own, other peoples' ideas. Having successfully overcome all the obstacles necessary to accomplish this, the road thereto may be paved with good intentions, but it is certainly rough and steep; he is not only become a musician worthy of the name, but his mastery of the intricate machinery of an orchestral score permits him to enjoy an orchestra a thousand times more than he who would if he could but can't. Hector Berlioz, the father of modern instrumentation, on being asked if he considered it an absolute necessity for a student to study it, is said to have declared that an M. D. (Dr. Mus.), or even a less titled one; in fact, anyone who considers himself a cultivated musician, to whom instrumentation is a world unknown, is as consummate a quack as an M. D. (Dr. Med.), to whom anatomy is a riddle. If this is perhaps a trifle exaggerated, it came nevertheless from a man, himself a genuine musician, modern symphonist, a master of musical effects, and from one who knew perfectly well out of what stuff and how musicians should be made.

Berlioz and modern instrumentation are inseparables; for Berlioz as a composer is scarcely conceivable without modern instrumentation, and the same can be said of modern instrumentation without Berlioz.

It is necessary right here, so far as time and space permit, to describe his kind and art. His principal works are: *Requiem, Romeo et Juliette, Symphonie Fantastique, Damnation de Faust, Carnival Romain.*

Berlioz was a most brilliant writer, not a composer by the grace of God, and that he was a daring and fearless one nobody can deny; also that his orchestra overthrew all tradition and firmly established a new school is equally undeniable; but that he was a great creative musical genius few maintain to-day. Had he been able to clothe his highly poetical ideas in corresponding and equally spiritual notes, he would have been *the* genius of our late century. Positive it is that through his bold and characteristic treatment of the orchestra, he is one of the most brilliant, remarkable, original and epoch-making musicians of all times. These scores of his are priceless gems of reference for both ripe musicians and students of music, showing them the richness, and likewise the emptiness, of modern orchestral coloring. His treatise on orchestration is a standard work, and even to-day one of the very best. He was an inventor of orchestral combinations, not of musical ideas; hence, figuratively speaking, he often clothed a lean, dirty beggar in silks and satins.

Berlioz's Huge Requiem

Take away the cunning, sometimes spontaneous, sometimes tentative orchestral coloring from the majority of his compositions and the ground idea dwindles to a haggard spectre, even to triviality itself. This is especially true of his pet score—*Requiem*—which is likewise the best specimen of Berlioz's art, with its immense chorus and five orchestras. Berlioz says while composing it he was so deeply interested, so enthusiastic, that his ideas came faster than he could possibly write them down; so that he often surprised himself writing in one movement with his thoughts in the next. This perhaps accounts for the many superficial themes which were enthusiastically, but alas, too hurriedly written down.

After having heard numberless private rehearsals and public performances of this work, I am prepared to say that with all its originality, its pomposity of effects, its bombastical orchestration, its immense climaxes, how many a theme stripped of its cloak is wretchedly naked; how theatrically the whole structure steams forth odors of paint, powder and gaudy stage dresses, instead of incense and solemn reflection. The Tuba mirum is the most original movement; in fact, one of the most interesting and remarkable in the whole musical literature. When the four side orchestras take up their themes and blow to the four winds, it is truly as if the day of judgment had dawned. The effect is fearful, appalling, and never fails to nearly annihilate the patient audience, which, after recovering sufficiently, fervently praises God that it was only a false alarm, a public rehearsal, as it were, of Gabriel's last blast. Berlioz's name will ever live among the most extraordinary lights of the nineteenth century, and will be handed down to posterity as one who conscientiously believed in his own ways and means; as one who, notwithstanding the most unscrupulous opposition and vilest intrigues, trod his chosen path with unshaken conviction. Hans Sachs would have said of him:

Des Ritters Lied und Weise,
Sie fand ich neu, doch nicht verwirrt;
Verliess er uns're Gleise,
Schritt er doch fest und unbeirrt.

To the general concert-goer Berlioz, taken as a whole, is and probably ever will be, more or less a musical bore; as but few amateurs have the interest, patience, or what is far more necessary, the musical intelligence to grasp his kind and method of expression, his ideal intention, to understand his complicated scores. Thus teachers put Berlioz into the hands of pupils with mixed feelings—on the one side, his treatise on instrumentation, which is highly instructive to all and harmless to the most sensitive; on the other, his scores which, if imitated, misunderstood, or still worse, if deficiently digested, are rank poison and beget riotous orgies. Berlioz compositions, taken as a whole, are like a hollow mountain covered with a thin crust, from which, if you can climb to the top without a mishap, you may have a good view, but probably not. Instrumentation is one of the arts which is strictly individual or better, personal; for nobody ever did or can master it by hearsay or by reading. Thus, to understand and apply the theoretical part successfully, it is indispensable to hear a full orchestra as much and as often as possible; the better the orchestra, the more the benefit.

The appropriate and characteristic use of the flighty flute, the nasal hautboy, the soothing clarinet, or the playfully suggestive bassoon, to say nothing of the brass, demands not only mature judgment, but refined taste, and he who has of this last the most is the born orchestral writer.

Berlioz and Beethoven

He who has talent for inventing new, quaint, striking, non-previous combinations can revel in good things and find opportunities innumerable to make use of them as soon as the theoretical and technical part is mastered. This can only be acquired by making a special study of every instrument, which does not necessarily mean to learn to play each one, but it most certainly demands a positive knowledge of each one's special nature, compass, tone, effects of low middle, high positions, natural and unnatural possibilities, and few but certain impossibilities. A certain class of ultra modern composers misuse instrumentation to cover their musical nakedness, and if they are but passing curiosities, their scores are most dangerous for those who have not acquired a well-founded opinion of their own; for those to whom musical genius and musical fireworks are synonymous.

Every one of Beethoven's symphonies has ever been and ever will be a priceless jewel; a standard model for those studying instrumentation, and should be a constant companion in the shape of a pocket edition.

It is highly improbable that a Beethoven, whose unrivaled scores have gloriously withstood all the brutal attacks of the so-called moderners, would have the patience to hear ten measures of their expectorations; for Beethoven was not only a master of instrumentation, but a genius of invention, and he composed because he possessed priceless musical ideas, which he clothed in raiment equally costly. Whereas most of the modern men, whether Germans, French or others, with the snobbish pretensions of an inflated peacock, strut about the "sphere of the blessed" in gaudy garments of silk and ermine to hide their musical impotence. The clever tailor can cover many a bodily defect, erase all crooked lines, but stripped of his artifices, the corpus delicti turns out to be a shaky scaffold of bones with scarcely a grain of marrow. Tschaikowsky once said to me: "It is a great mistake to believe celebrated orchestral composers ought to be splendid teachers. They are usually miscrable ones; for they have no patience to teach the theoretical part, and the practical part is their own secret and cannot be taught." Berlioz says in the preface of his instrumentation: "This book has been written for the sole purpose of explaining the nature, etc., of all the instruments in a modern orchestra. The further use of them and their combinations would lead me much too far and into unknown lands, the discovery of which must be left to the creative genius alone."

MacDowell's Distinguished Career

A Collection of Interesting Personal Recollections and Comments Throwing New Light Upon Phases of the Activity of MacDowell as a Composer, a Pianist and as a Teacher

Several of the following excerpts appeared in past issues of The Etude. *When coming from outside sources full credit has been given. They are assembled here for the convenience of many* Etude *readers desiring a fuller knowledge of MacDowell's accomplishments.*

Some Intimate Scenes in the Life of Edward MacDowell

In *The Outlook* for December 22, 1906, Henry T. Finck, writing on "Edward MacDowell, Musician and Composer," also had something to say on Edward MacDowell the man. At all events, he recounts some sayings and incidents which are treasure-trove to those who love the most noted American composer. "To his friends," writes Mr. Finck, "his droll and truly American gift of humor has always seemed one of his most charming traits. In a letter to me he once referred to his student days at the Paris Conservatoire. Life in Paris seemed to him 'a huge but rather ghastly joke.' His fellow-students 'never seemed to miss the absence of the word "home" in their language. Most of them looked as if they had been up ever since they were born. They seemed to live on cigarettes, odd carafons of wine, and an occasional shave.'

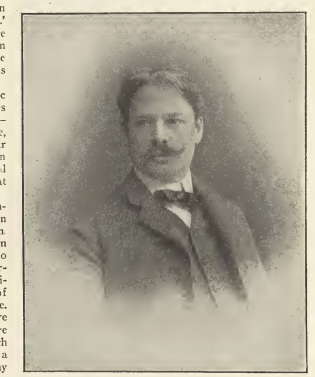
"The 'occasional shave' is delightfully characteristic of MacDowell's wit. In his conversation he always kept the listener amused with such unexpected turns—as he does in his music. Scherzo is Italian for joke, and it is in his scherzo movements that we often hear him at his best. His famous teacher, the Venezuelan pianist, Teresa Carreño, hardly ever plays his second pianoforte concerto without being compelled to repeat the *presto giocoso.*

Another of his traits was revealed during his Conservatoire days. Though but fifteen years old, he soon discovered that it was not the right place for him. There was too much striving for effect for its own sake, and not sufficient reverence for the masters, to suit this American lad. Famous professors like Marmontel, Mathias and Ambroise Thomas did not hesitate to mutilate a composition or to insert measures of their own to make it what they deemed more effective. He packed his trunk and went to Stuttgart. Here there was no lack of reverence for genius, but there was what throughout his life he hated quite as much—pedantry; so, after six weeks, he moved on again, a real American, in quest of the best wherever it may be found, and bound to find it.

"He found it at last in Frankfort, where there was a pianist, Carl Heymann, who 'dared play the classics as if they had actually been written by men with blood in their veins.' Under his fingers 'a sonata was a poem.' The eminent composer, Raff, was director of the Frankfort conservatory. By him MacDowell was confirmed in his tendency toward writing music with a pictorial or poetic background. The death of Raff revealed the emotional nature of the American youth. His first pupil, Miss Marian Nevins, who became his wife two years later, says regarding this tragic event:

"'He came to me at the hour for my lesson, looking so white and ill that I was frightened. His voice broke as he said only the words, 'Raff is dead.' There was a sweet hero-worship of a shy boy for an almost equally shy man, and for months after Raff's death he was in a morbid condition. He gave me eighteen marks—all he had at the time—and said, 'as I knew more about flowers than he did, would I get him some roses to send?' So I bought a mass of roses and, what was unusual in Germany, had them sent not even bound together, and these were put about Raff, nearer than the grand, beautiful floral things sent by the dozen.'

"Like all students of the pianoforte, MacDowell always adored the personality and the works of Liszt, to whom his first concerto is dedicated. Following the advice of Raff, he had visited Weimar, where he was greatly encouraged by the cordial praise Liszt bestowed both on his playing and his compositions, and by the invitation to play his first piano suite at the next convention of the Allgemeine Musik-Verein, over which Liszt presided. There was, to be sure, more honor than profit in this. A man cannot live on compliments and applause, and MacDowell, like most other musicians, found it extremely hard to make a living in Germany unless he used up all his vitality in teaching, leaving none for creative work. Luckily, his wife had a little money, so they took the daring risk of dropping



MACDOWELL WHEN PROFESSOR AT COLUMBIA UNIVERSITY

everything but composition and settling down to a quiet life in and near Wiesbaden. It was here that MacDowell wrote the compositions from opus 23 to opus 35.

"Those were idyllic days. 'The one dark spot,' Mrs. MacDowell writes, 'was a long and severe illness of mine brought on by over-anxiety and trying to do work which I was not well used to; but in spite of it all, we were very happy. The six *Idylls*, op. 28, of which I am very fond, I associate with our little flat in the Jahnstrasse. I had been ill a long time, and felt Edward was neglecting his work in his care of me. So I made him promise he would write a daily sketch for a week and these six were the result of this promise. I in bed and he writing music in the next room! Of course, he changed and "fixed" them later on, but the actual music was written in those six days.'

"After nearly four years of Wiesbaden it became imperative to replenish the exchequer, and an attempt was made to secure a position as local examiner for the London Royal Academy of Music. MacDowell had been specially recommended for this position, and the matter finally rested in the hands of Lady Macfarren. She was a nice old lady, and things seemed certain until she suddenly said: 'I hope you have no leaning toward the school of that wild man, Liszt.' The American had to confess sorrowfully that he had, and when he got home he found a note saying that the place was not suited for him! It was not the first time, and far from the last, that devotion to an ideal cost him a worldly advantage."

MacDowell During His Last Illness

Mary Mears in "The Craftsman," July 1909.

It was on a beautiful morning in May, 1906, that I first saw MacDowell. I had accompanied my sister, who was making a bas-relief portrait of him at the time, to his home. The room which we entered was flooded with sunlight. The tops of some trees in a nearby street, all covered with tender green leaves, could be seen through the windows. They danced constantly, seeming to tell of a happiness without end. And their message had entered that room! Never have I seen an apartment so essentially radiant! The musician sat there in his invalid chair, in his clothes of soft white flannel, childlike, wondering, very beautiful, with the naïve simplicity which had ever characterized him; while coming and going in and out of the apartment as her duties summoned her, was the musician's devoted and heroic wife. She approached, and he turned toward her with a movement of which it is a profanation to speak, save that which is most beautiful is most ever open. He lifted to her eyes in which there was a steadfast, luminous trust such as I have never seen in any other human countenance.

Mrs. MacDowell directed our attention to a sketch of Liszt, which was hanging on the wall, and MacDowell seemed to recall making the drawing. He began to speak, a little hesitatingly, but not in the least incoherently. He told of the finding of water with a willow wand on his farm in Peterboro, New Hampshire—a favorite story; he told of a rattlesnake, which, when a burglar entered the house of its sleeping master, rattled for the police. A humorous gleam deepened the boyish blue of his eyes. But once in a while he looked in a puzzled way at the artist.

That the sitting might not fatigue him, a game of dominoes was begun, and the infinite sensitiveness with which he lifted and laid down the bits of ivory revealed the musician. One seeing him for the first time and unaware of his history, could not have doubted what he was.

As he sat there I fell to studying him. Surely long years of musical creativeness had added something to the modeling of the face, so that now, when the poor mind was bewildered and deranged, the suggestion of creative distinction did not vanish. It was the fact of the rare beauty and meaning of the face remaining intact, while into the eyes flashed at moments a fleeting perception that something had befallen him which he could not understand, it was this union of the outward form which retained its dignity, with the confusion of the inward forces, that made MacDowell, at this time, a most tragically symbolic figure. The whole problem of the soul and its struggle for attainment was there."

MacDowell as a Listener

T. P. Currier in "The Musical Quarterly."

The wear and tear of MacDowell's high-strung organization was constantly going on. He could not hear music of any kind without listening with extreme intensity. One evening I inveigled him into going with me to a social gathering given in their rooms by a club of artists. Some one among others played a violin

solo—not very well at that. A lady remarked to me afterwards, "Did you see MacDowell? The poor fellow couldn't keep his head still during all that dreadful playing!"

It was largely due to this pull upon his nerves that he kept away from concerts as much as possible. At the Symphony concerts his had become a familiar figure in the second balcony of the old Music Hall. Curious people soon began to notice that frequently during the performances of "classics" he would disappear, to return when some modern number was to be played.

"What is the matter with MacDowell?" they said, "he can't seem to stand a Beethoven symphony." And, "Why doesn't MacDowell go to concerts like the other fellows (referring to his brother composers)? The truth was that MacDowell knew the classics from A to Z and did not care to waste his strength on them. New and other modern works were more interesting and their scoring more important to him. To take in more than one such work of large dimensions was all he could possibly do without exhaustion. Therefore, he was actually compelled to save himself whenever possible.

MacDowell and the Classics

[EDITOR'S NOTE.—The following is an extract from an article appearing in the London *Music Student* from the pen of MacDowell's friend, Templeton Strong, an American composer of European renown.]

"Of the classics MacDowell seldom spoke and, while imbued with all due respect and admiration for them, I imagine he felt their possible restrictive influences upon his modes of expression. He had a sincere admiration for Liszt's compositions, especially the E flat piano concerto and three or four of his symphonic poems. Great, too, was his admiration for Chopin, although I do not think that the psychology of Chopin appealed to him as much as did that of Grieg. The 'open-airness' of Grieg's work appealed to him very particularly, perhaps more than that of any other living composer, yet I believe he felt Grieg's limitations. He was also partial to some of Tchaikovsky's work, appreciating his melodic beauty and tenderness of expression. Of course, his admiration for his master, Joachim Raff, was very great, however he regretted the excessive output of (in a great measure) very mediocre piano music. Of Richard Wagner he knew very little (critics of MacDowell's compositions of that period notwithstanding) and he often said that he was reserving the study of Wagner for a later day.

"Edward was at that time in the midst of the 'Sturm und Drang' period of his existence and it seems to me of interest to make known so far as I may the conditions of his musical mentality in this largely formative period, as having a certain bearing upon his ulterior development, for it was at this time I believe that the seed of his future work was being sown.

"All music that was sincere (preferably based upon a picturesque and poetic concept) and that sounded well at once aroused his interest. On the other hand, the purely academic work, as a dust order of composition did not appeal to him at all—he failing to see its *raison d'être*, howsoever scientific it might be. A simple beautifully harmonized melody appealed to him infinitely more than a 'passably sounding' and very erudite quadruple canon. Of the latter he would often have echoed the saying of Dr. Johnson (I think it was), who upon being told that the composition just performed by a young lady was extremely difficult, replied, 'Madam, I would that it were impossible.'"

Mrs. Edward MacDowell on Edward MacDowell's Teaching Methods

"Though I did no teaching myself until within the last eight years, I was in close touch with Mr. MacDowell's own work. I saw many of his theories come into existence, some of them to last, others to be discarded; and, perhaps, my most vivid impression of the result of his experience with hundreds of students was his firm belief that no cut-and-dried method could be adopted in teaching the piano. That certain general rules and laws always remain more or less the same, but the fact that every individual possessed a hand curiously different from the rest of the world, seemed to demand a different so-called method for each person.

"However, almost as a contradiction to what I have said, Mr. MacDowell maintained that the stiff technical training he had had, first under Carreño, who was a fine teacher, though a young girl when she taught him; then the cruelly hard discipline at the Paris Conservatory, followed by two years' work with Carl Heymann, whose short career was one of dazzling virtuosity, had been of inestimable value; but one must not forget that this was the training of a virtuoso, where practically unlimited time was given for the acquirement of pianistic technique. But different conditions confront the ordinary man or woman who has, perhaps, but two years in which to be helped in every direction musically, after perhaps years of plodding through endless studies.

"But, after all, the things that made Edward MacDowell a great teacher was not methods or teachers. It was the infinite patience, the undivided interest and the untiring enthusiasm that he brought to each student. The one of, comparatively speaking, small talent was for the time being just as important as the most brilliant. This sometimes did harm—a student, not realizing that he was so exception to the general rule in this infinite care, assumed he must be of unusual talent, which led to disappointment. More often, however, there was a keen appreciation of the great opportunity presented.

"One may sum up this estimate of Edward MacDowell as a teacher: He was free from pedantic rules, yet thoroughly practical in working out individuality with him who did not feel that music was only a part of what had been learned in their lessons with Edward MacDowell."—*From an article by Mrs. MacDowell in* THE ETUDE, *November, 1904.*

MacDowell's Harmonic Methods

Lawrence Gilman in his biography "Edward MacDowell."

"His method of harmonic manipulation is ingenious and pliable. An over-insistence upon certain formulas —eloquent and vital in themselves—has been charged against it, and the accusation is not entirely without foundation. MacDowell is exceedingly fond of the seventh and ninth chords, and of suspensions of the chord of the diminished seventh. There is scarcely a page throughout his latter work in which one does not encounter these effects in but slightly varied form. There is no doubt, however, that it is in his adroit and copious use of such combinations that one must ascribe the continual richness of his harmonic texture. I can think of no other composer save Wagner whose chord progressions are so opulently colored. His tonal web is always densely woven. He avoids thinness as he avoids the banal phrase and futile decoration. In addition to the pageantry of his chord combinations as such, his evident polyphonic tendency is responsible for much of the solidity of his tonal fabric. His pages, particularly in the more recent works, are studied with examples of felicitous and dextrous counterpoint—poetically significant and of the most elastic and untrammeled contrivance.

"Always he is the essential poet, the clairvoyant impressionist, sealing with life in its large and profound as well as its intimate aspects, limning tenderly, yet with a controlling and serene philosophy, such phases of the visible and human worlds as touch and quicken his imagination. His chief claim to perpetuity is, I think it will be found, that he has awakened in music that sense of the invisible, the hidden wonder and enchantment behind the manifest presence of the world, which it is the signal privilege of the Celtic imagination to discover and enforce. He has evoked the incalculable spell, has opened a door into a new and shining world. That, I believe, is what is essential and individual in his art—the disclosure of an immemorial magic in familiar things."

Unspoken Words

"Unspoken words at parting,
Find their voice in song.
Ah! Sing them soft and tenderly,
The song will ne'er last long.

"And hand grasps hand at parting,
Heart finds heart in song.
Unspoken love sing tenderly,
'T will last as life is long."

—From the copyrighted verses of Edward MacDowell.

MacDowell on Language and Music

From an interview secured by William Armstrong for THE ETUDE *(July, 1902).*

"Language and music have nothing in common. In one way that which is melodious in music becomes doggerel in verse, and meter is hardly of value. Sonnets in music become abominable. I have made many experiments for finding the affinity of language and music. The two things are diametrically opposed, unless music is free to distort syllables. A poem may be only four words and yet those words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value of the poem is that of its suggestion in the field of instrumental music where a single line may be elaborated upon. The value of poetry is what it makes you think. A short poem would take a lifetime to express; to do it in as many measures is impossible. The words clash with the music, they fail to carry the full suggestion of the poem. If the music stuck to the meter of the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. The main point is to hold closely to the ideal of the song—to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. In the choice of words for song settings Heine proves the most singable."

MacDowell's Varied Compositions

Following is a list of MacDowell's compositions, including those published under the *nom de plume*, Edgar Thorn. The dates in parenthesis are the years in which the pieces were issued:

WORKS WITH OPUS NUMBERS.

Op. 9—Two old songs. (1894.)
Op. 10—First modern suite for pianoforte. (1883.)
Op. 11 and 12—Album of five songs. (1883.)
Op. 13—Prelude and fugue for pianoforte. (1883.)
Op. 14—Second modern suite for pianoforte. (1883.)
Op. 15—First concerto, in A minor, for pianoforte and orchestra. (1885.)
Op. 16—Serenata for pianoforte. (1883.)
Op. 17—Two fantastic pieces for concert use, for pianoforte. (1884.)
Op. 18—Barcarolle in F and humoreske in A, for pianoforte. (1884.)
Op. 19—Wald-Idyllen, for pianoforte. (1884.)
Op. 20—Three suites for pianoforte, four hands. (1885.)
Op. 21—Moon pictures, after H. C. Anderson, for pianoforte, four hands. (1885.)
Op. 22—*Hamlet and Ophelia*, two poems for orchestra. (1885.)
Op. 23—Second concerto in D minor, for pianoforte and orchestra. (1890.)
Op. 24—Four compositions for pianoforte. (1887.)
Op. 25—*Lancelot and Elaine*, symphonic poem for orchestra. (1888.)
Op. 29—*From an Old Garden*, six songs. (1887.)
Op. 27—Three songs for male chorus. (1890.)
Op. 28—Six idyls, after Goethe, for pianoforte.
Op. 28—*Lamia*, third symphonic poem for orchestra. (1908.)
Op. 30—*The Saracens* and *Lovely Alda*, two fragments from the *Song of Roland*, for orchestra. (1890.)
Op. 31—Six poems, after Heine, for the pianoforte. (1887.)
Op. 32—Four little poems, for pianoforte. (1888.)
Op. 33—Three songs. (1894.)
Op. 34—Two songs. (1889.)
Op. 35—Romance, for violoncello, with orchestral accompaniment. (1888.)
Op. 36—Etude de concert, for pianoforte. (1880.)
Op. 37—*Les Orientales*, three pieces, for pianoforte. (1880.)
Op. 38—*Marionettes*, six little pieces, for the pianoforte. (1888.)
Op. 39—Twelve studies for the pianoforte. (1889.)
Op. 40—Six love songs. (1889.)
Op. 41—Two songs for male chorus. (1890.)
Op. 42—Suite No. 1, for orchestra. (1891.)
Op. 43—Two Northern songs, for mixed chorus. (1891.)
Op. 44—Barcarolle, song, for mixed chorus. (1892.)
Op. 45—*Sonata tragica* (November 1), for pianoforte. (1893.)
Op. 46—Twelve virtuoso studies, for the pianoforte. (1894.)
Op. 47—Eight songs. (1893.)
Op. 48—Second *Indian* suite, for orchestra. (1897.)
Op. 49—Air and Rigaudon. (1894.)
Op. 50—Second sonata, *Eroica*, for pianoforte. (1895.)
Op. 51—*Woodland Sketches*, for pianoforte. (1896.)
Op. 52—Three choruses, for male voices. (1897.)
Op. 53—Two choruses, for male voices. (1898.)
Op. 54—Two choruses, for male voices. (1898.)
Op. 55—*Sea Pieces*, for pianoforte. (1898.)
Op. 56—Four songs. (1898.)
Op. 57—Third sonata, *Norse*, for pianoforte. (1900.)
Op. 58—Three songs. (1899.)
Op. 59—Fourth sonata, *Keltic*, for pianoforte. (1901.)
Op. 60—Three songs. (1902.)
Op. 61—*Hyperion Tales*, for pianoforte. (1902.)
Op. 62—*New England Idyls*, for pianoforte. (1902.)

WORKS WITHOUT OPUS NUMBERS.

Two songs from the *Thirteenth Century*, for male chorus. (1897.)
Six little pieces, after sketches by J. S. Bach, for pianoforte.
Technical exercises for the pianoforte (two books).
Columbia College songs.
Many transcriptions of old Claveein music.
The following sets of pieces of MacDowell were published under the assumed name of Edgar Thorn:
In Olden Rhythm (two pieces).
Forgotten Fairy Tales (four pieces).
Six Fancies (six pieces).
Amourette.

Edvard Grieg and His Own Compositions

PROBABLY every composer at times feels dissatisfaction at his own works. Only he knows the goal for which he strove. Only he can tell how far short of that goal his written works are. Something of this is reflected in the following pathetic little passage which Grieg wrote the year he died: "What I have accomplished in large and small works signifies for me personally a continual development, and yet, unfortunately, I am conscious that I have never reached what I have striven for. So to-day I cannot name a single work as truly a first composition. What remains to me is to contemplate the wandering through art and life as the prelude to that true first-work, of which, on earth, I am only able to dream."

The Artistic Musical Temperament

And What a Few Kings Did in the Tonal Art

By Louis C. Elson

ETUDE Readers will find the noted Boston critic in his happiest mood in this very readable and instructive article

SOME years ago I read a book on *The Ethics of Music*, in which it was stated that as music was the most inspiring and ennobling of all the arts it was self-evident that musicians were better and nobler than the average of mankind. I had a little doubt about this conclusion, and that doubt grew larger when I found, in the study of musical history, flaws more or less great in the characters of nearly all the great tonal masters. Only Bach and Palestrina went safely through the fiery ordeal of microscopic examination.

It is a pity, therefore, that these two could not be added to the list of musical saints. St. Johann Sebastian and St. Giovanni Pierluigi wou'd be more advanced musicians than St. Carlo Barromeo and St. Philip Neri, who are about the only professional ones in the calendar, if we except the rather vague St. Cecilia, who apparently played on a very diminutive organ, if we may trust the paintings of her.

In entering upon an examination of the attributes and tendencies of the artistic temperament I can begin with prehistoric man. Ages and æons ago there were two dissimilar races upon the earth; one race was short, with a very low and slanting forehead, wide saucer eyes, very long arms, and was covered with hair like a dog or a monkey. The other race was tall, well-formed, had a finely formed head and *had artistic instincts*. The members of this race drew skillful pictures on shoulder blades of reindeer and on other pieces of bone, and on the walls of caves (especially in Spain and France) and also left a primitive flute or two, with finger and blow-holes drilled into the bone. It is a pity that we cannot clearly trace this race. It perished altogether in some mysterious cataclysm, and as that race possessed a larger brain than even the modern musician, or any other human being of the present does, it is a personal loss to us all. We descended (or rather ascended) from the less gifted race described above.

But when in the course of history we come to the second uprising of the artistic temperament we are not altogether satisfied with the exhibit. The songs of the Greeks usually were a military intoxicant, exciting to war and bloodshed. In Rome we find a gentleman, with a strongly artistic temperament, named Nero. He did not "fiddle while Rome was burning," as the proverb says, for the effective reason that the fiddle was not then in existence, but he sang a properly savage song, *The Destruction of Troy*, which answered the purpose quite as well.

Nero's Fat Fee

When Nero began a song it was hard to stop him. Some of his songs lasted five or six hours, and if an auditor yawned his mouth was generally closed forever—by one of Nero's soldiers. Yet Nero received the highest salary known in vocal history. His senators knew of no better way of bribing him than by hiring him to sing at their houses, and one of these once paid Nero $37,500 for a single appearance at such a soiree musicale.

Ptolemy Auletes, of Egypt, was very fond of the flute ("Auletes" may be translated "flute-lover"); whether the behavior of his daughter, Cleopatra, was an inheritance of the artistic instinct I cannot say.

In the Middle Ages the artistic temperament broke out violently with the Troubadours, Trouveres and Minnesingers. A few of these again prove that this temperament does not always lead to good balance and proper conduct. The first composer, in our modern sense of the word, may be considered Adam de la Hale, a trouvère. His chief work, *Robin et Marion*, was the earliest comic opera. But he also wrote another work called *Le Jeu d'Adam*, in which he held his wife up to ridicule. The conceit which led modern composers to throw bouquets at themselves (and missiles at their enemies) in laudatory musical autobiographics, as Wagner in *Die Meistersinger* and Richard Strauss in *Feuersnot*, *Heldenleben* and *Sinfonia Domestica*, had its beginning in *Le Jeu d'Adam* in the thirteenth century, but at least the later composers did not abuse or satirize their conjugal partners in their works.

The Troubadour's Conceit

But the troubadours were never lacking in self-conceit, which is certainly an ingredient in many an artistic temperament. Many a troubadour song begins by vaunting what its composer can do, how many languages he speaks, what skill he has in the tournament or in hunting, how well he can ride, or swim, or even carve at table. Many a monarch or prince was in the troubadour ranks, from Richard I of England down to Alfonso of Spain.

Henry VIII of England had the artistic temperament. Possibly he sought refuge from his domestic troubles in the art of music. He sang, played on the lute, and even composed pretty well—for a king. His daughters, Mary and Elizabeth, both were musical.

Since I am speaking of royal temperaments it is but fair to dwell upon Frederick the Great, who pursued flute-playing under the most adverse circumstances. His father, Frederick I of Prussia, was a martinet of the worst character. He was a collector in a most peculiar branch; he collected tall grenadiers. He once paid a very large sum to an Irishman seven feet tall to enter his regiment. But such an expensive collection was too valuable to be exposed to the perils of war, and, although he drilled them almost to death, he would not allow these costly giants to be shot at.

This royal lunatic conceived the idea that if a man was musical he could not be a good soldier. Therefore, when he heard that the young Frederick was secretly studying the flute, he threatened that if he ever caught him at it he would break the flute over his head and would hang his flute teacher. This nearly came to pass one time when the prince heard his father's footstep on the stairs leading to the chamber in the palace in which he was taking a lesson surreptitiously.

Poor Quantz, the teacher, thought his career was ended then and there, but desperation, like necessity, is the mother of invention, and he caught up the flutes and the music, and climbed up the chimney just in time to save himself. The king, finding Frederick alone and reading a book, went away grumbling.

Quantz lived to write many flute compositions for Frederick, when the latter became King of Prussia, and Frederick took his flutes, music and tutor on many a campaign, where after or before a battle he would soothe himself by playing the instrument. That the crazy old king would have carried out his threat may not be doubted, for once, when Frederick ran away from his unbearable home, he had him tried as a deserter from his regiment and sentenced to be shot, and only the pressure brought to bear by the English Ambassador saved the life of the crown prince.

Some flute compositions and an entire opera—*Il Re Pastore*—written by Frederick himself, and numerous flute compositions written by Quantz for his royal master and pupil, attest the artistic temperament in this case and show that it may be wedded to military genius.

A Royal Artistic Nature

The artistic nature may be found, however, in many different characters. Still pursuing the royal line, we find Charles II. of England musical up to a certain point. He sang with a good, round bass voice, an authority of his time assures us, and took interest in music of the light French type. But I hesitate about citing this monarch as really an artistic temperament, since he allowed some of his court musicians to starve, and he could never understand the merit of the noble contrapuntal music of Old England. Once his Secretary of State, not knowing these limitations of the king, gave him a banquet at which he had a band of musicians play some of the best works of the Elizabethan and Jacobean music. The king bore it in silence for a time, but finally broke out with: "Stop! Stop! Play something with a tune to it!" And when the secretary (Williamson) urged that the selections were considered the very best in the native repertoire, the royal critic answered simply but emphatically: "Have I not ears?" It is fortunate that this monarch with his melodic cravings was not obliged to listen to an ultra-modern, twentieth century concert, for they had no Schoenbergs or Stravinskys in those days.

But it often happened thus when a monarch of musical tendencies came in contact with a composer who was too deep for him. The Emperor of Austria, Franz Josef, after hearing *Die Entführung aus dem Serail* said to Mozart: "Too many notes!" and Mozart ventured to answer, "Just enough for the subject, your Majesty."

But the real tyrant in this domain was the great Napoleon. He met, however, with more resistance from his musicians than from his allied enemies, and found it more difficult to carry off the victory. Once he became so disgusted with the violins of the Opera House that he asked Mehul if they could not be dispensed with, if he could not write him an opera entirely without violins. Mehul undertook the strange task and composed *Uthal*, in which the violas are constantly pushed to the highest positions, taking the place of the higher strings. The success of this experiment may be judged by the remark of Gretry, who attended the first performance. After the first act had ended he exclaimed: "I would give a hundred francs for one violin tone."

Cherubini the Unruly

Napoleon was not more successful in ruling, or trying to rule, Cherubini, for that severe classicist left Paris and France altogether, rather than be ruled by the conqueror who ruled everybody else, even brother monarchs, from which we may deduce that obstinacy is an ingredient of the really artistic temperament.

Yet I must not give the impression that bad qualities are prominent in such a temperament. Even where such are present the ideals are high. Beethoven's inspirations were of the highest. Often, as in the sonatas Op. 7 and Op. 27, No. 2, or in the seventh and eighth symphonies, he was inspired by a refined affection for some worthy woman. Judged in a matter-of-fact way,

it seems almost comical, this falling in love and out again in constant succession. Eleonora von Breuning, the Countess Erdödy, Bettina Brentano, Giuletta Guiciardi, Amalia Seebold, etc., make a list that reads almost like Leporello's *Catalogue Aria* in *Don Giovannia*, but in Beethoven's case there was always a lofty and pure ideal; it may have been imaginative, yet the imagination crystallized into great music.

Nor were these the only inspirations of Beethoven. A love of liberty, a belief in the universal brotherhood of mankind, led to such music as the *Egmont Overture* and the ninth symphony. Yet one may class Beethoven as a most illiberal liberal, a very tyrannical lover of freedom, and these seeming contradictions and paradoxes are to be found in many an artistic temperament. If his affections were unstable, to him they seemed real; if he was a tyrant to his relatives and friends, he none the less longed for universal freedom. It is a pity, however, that his biographers do not try to give a juster balance in the writings about such a composer. Beethoven's sister-in-law, whom he so charmingly nicknamed "Queen of the Night" was not worse than many a Viennese dame of her station and epoch. The nephew, who is written up (or rather down) in a manner that wins him the personal hatred of every reader, had very much to bear from the loving, hectoring, generous, nagging old uncle. That same nephew, who certainly was a scapegrace in his youth, grew up quite respectable, leaving a good record both in the army and in commerce, after he had sown his wild oats.

Wagner the Great, Wagner the Little

Probably the most striking instance of the opposite and contradictory qualities which sometimes go to make up an artistic temperament may be found in the case of Wagner. The instance is as strange a blend as Dr. Jekyll and Mr. Hyde, and I am always disposed to define this composer as Wagner the great and Wagner the little. In one sense Wagner was the purest minded, the highest idealed composer in history. On the other hand he was little more than a criminal. It is not necessary for me to thresh out again in these columns the long array of vices. There was an egotism beyond all compare. There was absolute dishonesty in the treatment of creditors. The sacrifices of Minna Planer, his first wife, during the days of poverty, cannot be exaggerated; she did the washing, the household drudgery; she took in a lodger during the dark days in Paris, to make both ends meet; she blacked the boots of husband and lodger; she had given up a career of her own to be the slave of this genius; she was deserted and set aside when prosperity came.

Von Bülow and Wesendonck both helped Wagner with might and main, with service and with money; he alienated the affection of the wives of both.

One could go on much further with the catalogue of crimes, but it is pleasanter to dwell on the bright side of the picture. After Wagner had written *Rienzi* he had only to go on in the same vein to achieve a comfortable position in art. He loved comfort; he was an actual sybarite; but he saw higher ideals and his artistic conscience would not allow him to betray them. Finally he began work upon a music-drama that was to occupy four nights in the performance. There was no chance of any manager ever staging such a work. Yet he went on with it for nearly a quarter of a century in obedience to the artistic *"Must,"* which is felt only by the greatest and often by the martyrs in art.

"If I live to complete it," he wrote about the Trilogy, "I shall have lived gloriously; and if I die before it is finished I shall die for something beautiful."

The Paradoxical Doctor

Here is the art-hero. But what about the man? In Bernard Shaw's *The Doctor's Dilemma* there is a character typical of the artistic temperament, and I have often thought that Wagner gave the incentive to the artist there portrayed, who cheats everybody, betrays every woman's trust, and is idolized by them just the same. It presents most strongly the puzzle of the "artistic nature." Disagreeing, therefore, totally with the statement quoted in the opening sentence of this essay one can put in its stead this statement: The artistic temperament is much more emotional than the average, and this is sometimes a danger; the moral character may *sometimes* become weaker than the average. Even then we may apply the words which were written of Robert Burns, "The light that led astray was light from Heaven!"

The Beautiful Folk Music of Norway

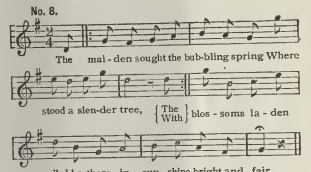
By Gerhard Schjelderup

This article is a continuation of an excellent discussion of this subject from the most eminent of Scandinavian critics which began in the Scandinavian ETUDE *of October (1915).*

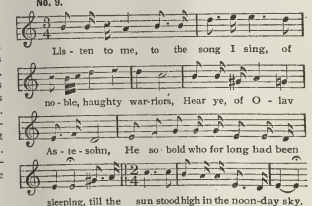
The Songs of Norway

In Norway we meet with the same conditions as in Sweden, except that here the foreign influences were still less in evidence. During the four-hundred-years' union with Denmark Norwegian activity in foreign political happenings ceased almost completely. The people lived a lonely dream-life especially favorable for the development of folk-art. Intercourse with neighboring countries was always fairly brisk, and general European culture also made itself felt in roundabout ways. Yet the isolation was sufficient to give the populace full opportunity for the development of an individualized art.

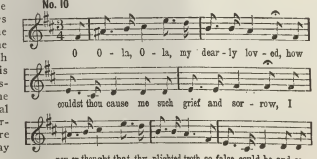
In Norway the northern folk-song produced its richest blossoms. The oldest period was a replica of that of the other northern countries. It shows a series of haughty *Stalvard* songs, so simple, noble but monotonous airs. The poetic content greatly exceeds the musical in value, as witness the beautiful *Dream Song*, with its mighty vision of Hell, reminding us of Dante's *Divina Comoedia*. The melody is rhythmically peculiar, first in 3/4, then in 2/4 time:

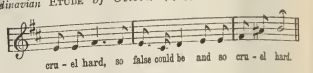


The national character of the folk-song grew apace and expanded into a period of great wealth. It is difficult to make a selection among these beautiful and characteristic songs. In Norway also the minor mode predominates and the most profound and individualistic examples are of a melancholy character—for instance, the celebrated *O Ola, Ola, My Own:*

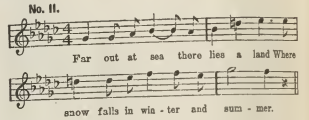


Likewise the splendid *Greenland:*



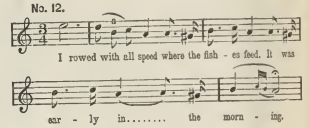


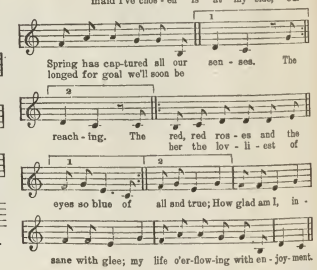
and a wealth of wonderful songs, rising to the loftiest heights of expression. In the north countries it sometimes happens that even the minor mode expresses an audacious carelessness, as for instance in many Swedish dance-songs, or in the admired Norwegian *Fisher Song:*



which, it is true, further on modulates into C major, but closes in A minor.

I would like, in addition, to cite one of the songs in a major key, *The Return Home:*





These examples suffice to show that in Norway a brisk, sunny enjoyment of life is also apparent in the folk-song. In fact, there is hardly a passion of the human soul which does not find voice in the folk-songs of Norway. Longing, grief, despair, exultation, profound melancholy, defiance, everywhere find expression, while in contrast we have a sunny happiness springtime joy, lively humor, an overflowing appreciation of life and the solid rationality of an unspoiled race, affirming life's exuberance despite Nature's antagonism and a pressing burden of care. The Norwegian folk-songs are the apogee of a pure, unique culture which without too strong influences of alien character or of the shallow social and political life of later times, came to its full development under the most favorable conditions.

Methods and Methodism in Music

Grave Dangers in Making Proprietory Musical Systems Compulsory

By EDWARD BAXTER PERRY

[If the musical people of America had the clarity of vision possessed by Mr. Edward Baxter Perry, the following article would not be necessary. Although blind, Mr. Perry has seen many things which those of us blessed with sight often ignore. During several decades of concertizing Mr. Perry has given some three thousand recitals. Visiting every State repeatedly, he has made himself thoroughly familiar with all musical conditions. The average man looks upon a journey of a few hundred miles with apprehension, but here is a man whose artistic tours have taken him over a hundred thousand miles and he is sightless. Surely the judgment of such a man of accomplishment is worthy of attention.

Mr. Perry, although he has never professed to be a teacher, has come in contact with teachers all his life, from Liszt, Clara Schumann and Kullak to unknown instructors in rural communities. He knows what noxious swindles have often come from iron-clad proprietory methods. He has watched promotors of special methods circle their schemes with contracts forcing the teacher to use one method and one only. He has seen others employ every political device to make certain methods obligatory through State or association legislation. He has seen publishers endeavor to foist their wares upon the music teachers by tricks that would make a slum politician hold his nose. If there was one supremely good method the highly organized Teuton nations would long ago have seen the desirability of adopting that one method and discarding all others. Austria would have a *Koeniglicke und Kaiserliche Officielles Lescheticky Methode* or a *Staatliche Liszt Methode* or a *Sauer Methode* or a *Breuni Methode.* Anyone who taught anything else would have to pay a stipend of many marks or kroners. But the German nations with their high academic efficiency know that to make proprietory systems obligatory would be to play the funeral march of the art of music. In German cities where local conditions tended to become arbitrary, as indeed they were in Leipsic during the days of Moscheles and in Stuttgart during the days of Lebert and Stark, artistic progress was always threatened and impeded. In the three institutions began to retrograde until a new impetus was given by a more eclectic administration.

Therefore THE ETUDE stands unequivocally against all attempts to intimidate the teachers by employing State or organization legislation making the use of any proprietory method compulsory. Think how monstrous would be conditions compelling an individual to engage none but a physician who was a homeopath or an allopath or a naturopath or a mental healer or worse yet, a doctor of proprietory remedies or patent medicines.—THE EDITOR OF THE ETUDE.]

In these days nearly every home, however modest, contains a piano and one or more piano students. The pupils themselves may or may not be interested and ambitious, but the fond mothers are in all cases anxious for their children's progress and are searching eagerly for the teachers who can produce the best results in the shortest time and for the least money.

It is only natural that music teachers, realizing this demand and feeling the pressing need of an income, are in so many cases substituting business policy for conscience and are urging their special claims to confidence and patronage, on the ground that they have a peculiar and vastly superior method of teaching and playing the piano, not possessed by their competitors and certain to produce better players in less time than any other.

The monumental ignorance and infantile credulity of the American public in the past have made us the victims of many impostures, so that the temptation to teachers to attempt something of the sort is well-nigh irresistible. Many there be who yield to it and verily they are not without their reward in hard cash.

For example, I have a friend in a leading western city, a modest, intelligent, well-equipped musician, who some years ago was struggling for existence, doing good work with a very small class and always on the verge of starvation. Next door to him was a charlatan who advertised in large letters: "Singing Taught on the Breath." This is not a joke but a fact. His studio was crowded and his automobile of the latest model.

Finally in desperation my friend looked in his Greek dictionary for two words meaning respectively sensible and eclectic, combined them into a term never heard on sea or land and advertised that as his method. His class began to grow at once and is increasing steadily, although he continues to teach legitimately, exactly as he did from the first.

The more incomprehensible and unpronounceable the name attached to any method, the more it impresses the general public. One is reminded of the good old darky woman, who when asked what passage in her dear and well-worn Bible she liked best, replied: "I can't jess say, sah, but I certainly does get a power of comfort out of that blessed word Mesopotamia."

Let me say an earnest sincere word of warning to all ambitious music students and to all solicitous parents. Beware of all "methods" and especially of all rabid methodism among teachers. They are always misleading and pernicious. Such teachers are either humbugs or deluded, half-posted, one-sided fanatics.

There absolutely is no such thing as a one and only method of teaching either voice or piano, any more than there is one universal, infallible "cure-all" patent medicine, though many are advertised. This simple fact seems too obvious to need stating, yet it is ignored on all sides. I speak from fifty years of experience as student, teacher and concert pianist.

There are certain general fundamental principles which every good musician knows and uses. The rest depends on the intelligence and discrimination of the teacher in applying these principles to individual needs and on the faithfulness and adaptability of the pupil in assimilating and utilizing them.

Masters Without Methods

There is no special method of cooking or of teaching mathematics. Why should there be in music? Liszt had no "method," yet it will be conceded that he played fairly well. I have never heard his equal before or since.

Theodore Kullak had no method, though he was the leading teacher of his generation. I was with him for three years in Berlin and once asked him, as I wished to answer intelligently the many questions addressed to me. He replied indignantly, "Tell the fools we are not studying a *method*, we are studying the *pianoforte.*"

Madame Schumann had no method. I was with her a year, and though she was technically grounded by her father, Professor Wieck, she was most eclectic in her teaching.

Leschetizky has no method, though what is called such has been the fad in America for many years. I have read a letter from him emphatically stating this and expressing the wish that the dear public would finally come to believe him, as he was tired of reiterating the fact. He is simply one of the great artist-teachers of the world. Incidentally I will say that no two of his supposed representatives teach alike. Each of them has some special phase of technical training which was needed in his or her stage of development and advertises that as the "Leschetizky" method.

Since the deplorable death of MacDowell we have heard a great deal about the "MacDowell method." Now I have heard MacDowell give an entire concert program, mostly of his own compositions, and there was no evidence of any special method about his playing, other than is used by concert pianists on both sides of the water. Moreover, I happen to know three of MacDowell's very enthusiastic pupils. One is a stiff, conservative, rather uninteresting, although accurate, player and a very good teacher. The second is a free, emotional player, giving the impression of an amateur of unusual musical talent and taste, rather than a professional of any particular school. The third is a woman younger than either of the other two, who plays like a man of considerable concert experience. No one who heard the three play in succession would ever imagine them pupils of the same teacher or examples of the same method.

After all, the use of the word method in connection with music is an absurdity. Every composition differs from every other, requires different tone coloring and shading. To attempt to apply the same touch or method or position and use of the hands at all times would be as ridiculous as to attempt to paint all pictures with the same color.

Imagine advertising to Teach Painting on the Blue or How to Write Poetry on the Verb. Fancy anyone being impressed and deluded by such impostures. Yet the music their name is legion. Music is not a bit of jugglery to be performed only when one knows the special tricks. It is not a mystery to be solved by means of secret formulæ, of which a few hold the monopoly. It is simply an art like any other, existing for the purpose of expressing human thought, fancy or emotion, by means of its own peculiar medium, which is tone. Its manifold variations, shadings and combinations are as numerous as the colors on the painter's palette. Successful use comes only by slow development, through long patient years of study, and training of brain and heart, as well as of voice or hand. There are no short cuts, no patent methods.

The vital practical question underlying this whole subject for parents and music students is, of course, How can I be sure of securing the right and proper teacher? To this question there can be but one answer. Look at the results accomplished by any given teacher and be guided by them. It is results that count.

Parents who are not themselves musicians are usually the most anxious that their children should become so, should enjoy the advantages which they themselves have missed all their lives. Unfortunately they are the most incompetent of all persons to judge of the relative merits of teachers, since they have no experience or professional knowledge of their own. To these I say, choose the teacher who has turned out a large percentage of good singers or players and you can hardly go wrong.

An Unfair Judgment

It is often unfair to judge of the value of a musician as instructor by his own performances, particularly if such teacher is busy and well-established. No pianist, for instance, could possibly teach six or seven hours a day six days in the week and practice sufficiently so that his own playing would do him justice. The result with pupils is a much fairer test.

Of course, there are music students so wholly devoid of capacity that the combined efforts of a dozen good teachers never could make of them even passable performers. But, on the other hand, no good teacher could have a considerable class for a number of years without producing some acknowledged fine musicians.

Never mind how much some special method may be advertised and advocated, or what wonderful digital

performances may be done on the table or on any mechanical appliances, feats which perhaps Paderewski himself could not copy. If a musician has taught even a moderately large class for half a dozen years in any town or city and has produced no fine players or singers, generally recognized as such, that is not the teacher you want.

The object of training the voice is to learn to sing and the object of studying the piano is to play the piano.

Right Musical Vision

By Grace Busenbark

Some of my pupils, who, "having eyes, yet saw not," consequently had difficulty in reading music.

One used to look at a chord four or five times before she got it correctly and had to stop to pick out each individual note of an arpeggio or simple phrase. This made her playing sound timid and hesitating and impaired her sense of rhythm.

Another, less cautious, would play the notes hastily, recklessly (and generally wrongly), *jabbing* at them again and again until her ear told her they were right, without looking to see or being able to see when she looked.

These types of two extremes of poor reading were repeated with variations among the class. Although opposite in effect, both kinds of faults were caused by the same condition: the inability of the reader to "get" what she looked at. The trouble was not with defective eye-*sight*, but with defective eye-*thought*; in other words, the mental powers controlling the vision were, in both cases, being *only partly used*.

I had faith in all my pupils, however, and so set about arousing their *latent faculties* by means of the following method—sugar-coated as a game.

At the class-meeting half the pupils were given music and half were given pencil and paper. Each of the latter then chose a partner from among those with the music. The game was for those with the pencils to point quickly to any note or chord on the page, at which their partners must give one glance, then look away and tell the notes from memory. The child who pointed kept count of the number of times his partner got correct notes in one glance. At the end of five minutes the pupil with the longest list received a credit-mark. Then each exchanged occupations with his partner—the readers taking a turn at pointing and *vice versa*. The music was purposely unfamiliar to all and the "pointers" instructed to skip over the page at wide intervals, never allowing a second glance at the same note.

The Scatter-brained Child

There were different stages of progress—from a single note to an entire measure or phrase.

At first some of the children were literally so "scatter-brained" that they could not even get *one* note at a single glance. When this became possible, through a little practice, the next step was *two* notes, either in thirds, octaves or a sequence. Then came *three* notes either in a chord or separately. Then *four* notes in the same way. Finally came the "stunt" of treble and bass combined, taking all tones to be played *on one beat* in both clefs. Of course this stage was not reached in one or two meetings.

Some of the children were so interested in the new game that they played it at home between class meetings, it being understood that in this way they could add to their list of credit-marks which received recognition at the end of each month.

The improvement in reading, concentration, and accuracy of playing was rapid and the power to "get" what they sought with minimum of time and effort was developed through a real *use* of it for the first time. In a few weeks they became so proficient that they could grasp an entire measure or phrase in a glance and write it from memory.

Thus was the difficulty conquered for a group of children, but some grown-ups might follow the plan to advantage. Collect your faculties. "If you have eyes and cannot see"—find out why. As the well-known advertisement says, "there's a reason." More music students might be excellent sight-readers if they had not stopped learning to read music just when they should have gone on.

THE ETUDE

The Physiology of the Piano Tone

By Hans Schneider

When we consider the popularity of the piano and the fact that it has been in use for several centuries, one would think that a great many vital improvements would have been made, and yet during all this time there has been but one great epoch-making change in the mechanical production of its tone, which was due to the change from tangent to hammer as string irritator or tone producer.

The piano is the lowest instrument in the scale of musical instruments, the most mechanical, the least "musical" from an artistic and emotional point, yet on account of the fullness of its tone, its large range of pitch, its ability to produce the whole score, melody and accompaniment, it is the most musical instrument, the most useful one to the musician as well as to the amateur for the expression of musical thoughts and for the gaining of musical knowledge and literature.

Professor Kullak is reported to have said that "there is nothing mysterious about piano playing." There is never anything mysterious about anything in which the last effect is due to a mechanical device. In such case there is only one law, that of cause and effect, and all other principles are subordinate to this great one.

The part of the piano which is responsible for the tone (the ultimate music) and which is moved and controlled through the keys is a mechanism. It is invisible, and thousands of piano players have sat in front of the wooden board and have played, yet have never seen the mechanism work, and so have teachers who have talked learnedly to pupils about tone production or about touch. The keys which transmit the player's energy to this mechanism are levers, which must be stirred up from their inherent inertia by an outside force.

What this force is, how it is applied is immaterial to the key, but with that proverbial "cussedness of inanimate things" it insists on being treated just so, in order to do its best.

One of the main principles in the understanding of the key action is, that the key must reach the bottom, the keybed, in order to make the hammer agitate the string, and that it will immediately return to its former position when it is relieved from the pressure on its upper level. Equally important for the teacher and student is the full understanding of the reciprocal action between key and hammer.

Of the piano action the hammer is the only part that comes in contact with the tone-producing matter, the string, and is directly responsible for it, and its action is regulated by a number of co-operatively working levers *while the human body never comes in contact with string or hammer.*

In all other instruments the human body comes directly in contact with the very parts of the instrument which produce the tone. In the string instruments the finger is always, so to speak, on the pulse of the string. In the wind instrument the breath is the very tone producer. Each of these is in closest rapport with our emotional life, constantly influenced by it and parallels these ever-changing feeling states with corresponding physical states, which must naturally express themselves immediately in the tone.

With the hammer is connected a damper, whose action is not productive, but inhibitive, for it prevents the string from vibrating longer than wanted. Key, hammer and damper are always active together, and the understanding of the relations of these actions is most interesting to teacher and pupil.

They are as follows:

1. When the key is at rest, the hammer is also resting against a felt-covered bar, near the front, about two inches distant from the string in the upright, or two inches below in the grand.

2. When the key is struck quickly and reaches the keybed the hammer has struck the string, rebounded and is now held stationary halfway between string and bar. The damper is removed about one-half of an inch from the string.

3. When the key rises again to the level the hammer moves back to the resting board and the damper is pressed forward against the string.

All these parts work forever in different directions, especially the hammer and damper, for when one moves towards the string the other moves away from it.

Each of the individual keys has its own hammer, and the motion of the piano hammer is like the motion of any other hammer.

The hammer is so located and constructed that in order to reach the string it must cover an intervening space "flying," and it is therefore subject to all the laws of flying bodies (ballistic energy), and on account of this flying motion the hammer must therefore receive at the very beginning the full force that is to regulate its speed and power.

But as the distance from the bottom of the key at rest to the greatest depth is but one-quarter of that which the hammer has to traverse, the hammer must move four times as fast as the key.

From the law that the faster a body travels the more power it has, we can deduct the principle that the "softness or loudness" of a piano tone depends entirely and exclusively upon the speed which the hammer develops and therefore also upon the speed with which the player attacks the key.

The speed of the hammer is therefore the only principle involved in the tone production of the modern piano, and no other force can enter into it. Attack, tone and hammer-speed can never be separated, one is bound up in the other, one the consequence of the other. The quicker (more sudden) the attack on the key, the faster the hammer, the louder the tone, and *vice versa*, the slower the attack, the slower the speed of the hammer, the softer the tone.

But the very quality of tone must also be imparted at the very moment when the finger comes in first contact with the key. It is therefore necessary that the player must be positive as to what kind of a tone he wants long before he actually produces it. If that was to do such magnificent pioneer work. The liberal attitude of the young conductor led him to introduce in America the works of many composers who found difficulty in getting a hearing in the hide-bound musical centres of Europe. Wagner not only owed a debt to Thomas for valuable propaganda. It is thus quite clear that a young man with musical institutions in the New York City of a half a century ago had advantages which were not to be scorned.

MacDowell's Ancestry and Youth

MacDowell's nearest ancestral connection to the old world was to Ireland. His grandfather, Alexander MacDowell, and his grandmother, Sarah Thompson, were both born in Ireland. The name MacDowell is clearly of Scotch origin and it is for this reason that he is given the credit of being of Scotch-American blood. His mother, Frances M. Knapp, was an American lady whose ancestors have been traced to England. MacDowell's grandfather came to America shortly after the beginning of the last century. The composer's father was a successful New York business man. The noted American musician was born at 200 Clinton Street, New York, December 18, 1861. His birthplace, long since, fell under the swarm of the alien and industrial advance which has swept over lower New York.

MacDowell's grandparents were Quakers, and when the composer's father, Alexander MacDowell, showed signs of a talent for drawing it was repressed as much as possible. It is not surprising then that Edward had the encouragement of his father in both drawing and music. The boy's first music teacher was Mr. Juan Buitrago, a South American pianist of ability and experience. The child was very versatile, and his music books were frequently decorated with clever sketches and youthful attempts at poetry. In later years his poems became so numerous and so melodious that a collection of his verses was published after MacDowell's death. So diversified were the boy's talents that his parents were at a loss to know which one to select for a life career. After Buitrago, his next teacher was Paul Desvernine and then no less than the incomparable Teresa Carreno, who, it will be remembered, had gone to New York from Venezuela when she was little more than a child.

So very marked was the talent of the boy that his parents were advised to supplement his work with a course of study in Europe. Accordingly he set out with his mother for Paris in the early part of 1876. He had little difficulty in passing

The Etude Master Study Page

1861.—The Real MacDowell—1908

"Music Is Impassioned Speech—the Highest Expression of What We Consider Godlike in Man."

MacDowell's Period

The careers of Louis Moreau Gottschalk and Dr. William Mason have been discussed previously in this series and in connection with them is given some insight to the musical conditions in America which surrounded those notable figures in our history. The attention of the reader was drawn to the fact that while Dr. Mason was very clearly representative of the Americanism of New England, Gottschalk, with his French mother and his English father, was brought up in the Latin atmosphere of New Orleans and was far more a Latin-American composer than an American.

With MacDowell we have a new and distinctively different type. Mason and Gottschalk were both born in the year 1829. MacDowell was born thirty years later, and those three intervening decades were of the greatest significance to the music of the new world. Much of this was due to the splendid initiative of Theodore Thomas as well as to the activity of Dr. Mason. When MacDowell was a boy in New York, Thomas was organizing his Symphony Orchestra that was to do such magnificent pioneer work. The liberal attitude of the young conductor led him to introduce in America the works of many composers who found difficulty in getting a hearing in the hide-bound musical centres of Europe. Wagner not only owed a debt to Thomas for valuable propaganda. It is thus quite clear that a young man with musical institutions in the New York City of a half a century ago had advantages which were not to be scorned.

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So very marked was the talent of the boy that his parents were advised to supplement his work with a course of study in Europe. Accordingly he set out with his mother for Paris in the early part of 1876. He had little difficulty in passing the examinations for admission to the Conservatory, where he became the piano pupil of Marmontel and the theory pupil of Savard. Among his companions in the conservatory was Claude Debussy. The two young composers maintained a mutual interest in each other's work in later years.

Once while surreptitiously sketching a portrait of one of his instructors he was "caught in the act." The teacher carried off the sketch to a famous teacher of art, who promptly begged the boy's mother to let him give the boy three years' instruction without cost. There is thus no uncertainty in the appraisal of the boy's artistic talent in that direction. However, MacDowell's mother decided to hold fast to the career of a musician for her son.

In 1878 MacDowell heard Anton Rubinstein's brother, Nicholas Rubinstein, play the Tchaikovski Concerto in B flat minor. He was amazed at the performance, and this led him to believe that in order to reach a similar standard he would be obliged to employ methods somewhat different from those in use at the Paris Conservatoire at that time. Consequently he decided to go to the Conservatory at Stuttgart, then at the height of its fame as a school for pianists.

It did not take long for MacDowell's acute powers of perception to point out to him that at Stuttgart there was not the atmosphere for which he was longing. The ultra-arbitrary methods at Stuttgart soon disgusted MacDowell and he sought another institution. This time it was Frankfort-am-Main, where Joachim Raff was at the head of the excellent conservatorium endowed by Dr. Hoch. During the intervening summer, however, MacDowell resided in Wiesbaden studying with Louis Ehlert, whose reputation as a writer and as a pedagog was deservedly great. Ehlert wanted MacDowell to study with Von Bulow, but the latter felt that his teaching days were over and wrote a note too courteous letter stating that "he could not waste any time on an American boy."

At the Frankfort Conservatory MacDowell became the pupil of Raff in composition and Carl Heymann in pianoforte playing. The latter teacher was one of the most aristocratic and artistic of the piano pedagogs of his time and yet he had sufficient disciplinary routine and to be mild with his pupils. MacDowell states in one place that while at Paris the methods of instruction were so exhaustive that they led him to transpose the preludes and fugues of Bach into other keys. At Frankfort, Heymann taught him more in one week than ever before. In Raff he also found an inspiring artistic friend as well as a teacher. Raff was no weakling in his pedagogical attitude, even though many of his compositions do descend to triteness as others ascend to mastery.

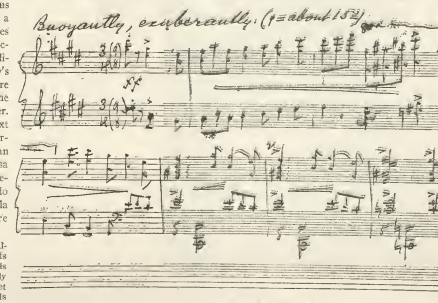
Heymann was so convinced of the greatness of MacDowell as a pedagog that when notable troubles arrested the German teacher that he would be obliged to leave the conservatory, he suggested MacDowell as his successor. There is something pathetic in the close friendship of Heymann for MacDowell at that period when we remember that our American master was doomed to spend his closing hours in similar intellectual darkness. Jealousies in the faculty, however, prevented MacDowell from receiving the post. He was little more than a youth and was looked on as alien. Quite naturally the important position was filled by a native German teacher.

MacDowell did commence to teach, however, and among his pupils was that remarkable woman, Miss Marian Nevins, who was later to become Mrs. Edward MacDowell. Through her efforts to preserve the spirit of her husband's work she has created at Peterboro, New Hampshire, a movement which has won national recognition.

MacDowell at Darmstadt

MacDowell was appointed head piano teacher at the Darmstadt Conservatory, where he taught mediocre pupils for forty hours a week. He also taught a little class of titled and stupid children in the Castle at Erbach-Fürstenau. Finding the life at Darmstadt tiresome, he resided at Frankfort and rode daily to the smaller city. These long rides on the trains enabled him to devote much time to composition, as well as to German, French and English literature.

In 1882 MacDowell visited Liszt and played his first piano concerto for the master. Eugen D'Albert was at the second piano. It was at Liszt's insistence that MacDowell's *Modern Suite* was given at the Allgemeiner Deutscher Musik-Verein Convention held at Zürich. MacDowell played his first piano suite with pronounced success. This was one of the greatest honors that could have been bestowed upon a young musician, and is characteristic of the artistic liberality with which Germany has welcomed and helped many American artists when they have been worthy of notice.



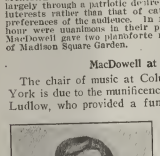
A MUSICAL AUTOGRAPH BY MACDOWELL.
(FROM "THE JOY OF AUTUMN," COPYRIGHT BY A. P. SCHMIDT.)

The following year Liszt again helped him by securing the publication of the first suite and the second suite with Breitkopf and Härtel in Leipsic. MacDowell tried to show his appreciation by dedicating his first pianoforte concerto to Liszt.

In 1884 MacDowell returned to America for a month, during which time he married Miss Nevins at Waterford, Conn. Again back in Europe, the young couple visited Lon-

don, Frankfort and Paris. He applied for the post of head pianoforte teacher at the Wiesbaden Conservatory but was fortunate in not receiving it—fortunate because he was compelled to turn his attention to composition, and thereby produced many interesting works. In 1887 we find the MacDowells in their own home on the outskirts of Wiesbaden, where the composer purchased a house with one-half acre of ground. There Macdowell found time to produce some of his lesser known works. The following year, however, he was persuaded to return to the United States, and he sold his cottage to throw himself into the music life of his native land. Settling in Boston, he found the music life much to his liking. Pupils excited by his European prestige literally flocked to him. His orchestral works were regularly performed by leading orchestras. As a soloist he appeared quite frequently in recitals and with the Kneisel Quartet.

In 1894 Macdowell played his second concerto with the New York Philharmonic Society under Anton Seidl. It was then that the New York public and the New York critics opened their eyes and ears to the loftiness of the genius of Edward MacDowell. America at last had a master whose works could be placed upon the programs of great symphony orchestras without any suggestion that they were put there largely through a pathetic desire to foster American musical interests rather than that of entering sincerely to the real preferences of the audience. In fact all of the critics of the hour were unanimous in their praises. Encouraged by this, MacDowell gave two pianoforte recitals in the Concert Hall of Madison Square Garden.



MAC DOWELL AT FOURTEEN, FROM A SKETCH MADE BY HIMSELF.

MacDowell at Columbia

The chair of music at Columbia University in New York is due to the munificence of Mrs. Elizabeth Mary Ludlow, who provided a fund of $150,000.00 for that purpose. In the fall of the same year MacDowell moved from Boston to New York to accept the position of Professor of Music at Columbia. Naturally he gave much thought to this move. His teaching in Boston had been highly successful, and it would have been impossible for him to have accepted more pupils. On the other hand, the post at Columbia provided regular employment and at the same time was possibly somewhat less precarious. His main difficulty lay in the work of establishing the new department, as he gave only about ten hours a week to actual class work.

With systematic sincerity he at first mapped out very clearly in his mind what the department was expected to accomplish and expressed it in the following tenets:

I. To teach music scientifically and technically with a view to training musicians who shall be competent to teach and compose.

II. To teach music historically and esthetically as an element of liberal culture.

MacDowell was an indefatigable worker, and with his natural conscientiousness the ever-increasing work at Columbia proved too great a strain. His published lectures indicate the great care with which all of his work at the University was done.

Many have advanced the idea that it might have been better if MacDowell had been able to devote all of this time to composition and pianoforte playing, for which he had especially prepared himself. While his piano playing suffered, it is nevertheless a fact that many of his best pieces in certain forms were done during the Columbia days. Among these are the famous *Norse Sonata* and the *Celtic Sonata*, as well as the *Sea Pictures*, which have all brought his genius such high praise.

MacDowell at Peterboro

In the same year that he took up the Columbia professorship MacDowell bought a farm property at Peterboro, New Hampshire. With fifty acres of delightful forest and fifteen acres of good farm land there was also a fine old house and some smaller buildings. There in a log cabin in the woods he wrote most of his later compositions. His time was spent between his country home and his winter residences in New York. During his last days he spent much of that sad, sad time at the Westminster Hotel on Irving Place, New York.

The great strain at Columbia forced him to resign in 1904. Instead of resting he continually undertook more and more work, including teaching, which he did largely as a means of maintenance rather than for the love of the work. In 1905 the signals of the tragic end were noticed. Well in body, his magnificent intellect commenced to decay until he became like a little child. He passed on, January 23, 1908, when just reaching those years which find most men in their prime and which might indeed have been his prime if he had taken time for sufficient rest.

As a motto for his last composition, *From a Log Cabin*, the composer had written:

"A house of dreams untold,
It looks out over the whispering tree-tops
And faces the setting sun."

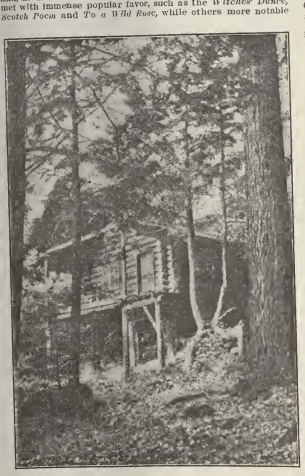
These significant lines are now traced on a bronze tablet on the crest of a hill not far from the little log cabin in which the composer wrote down so many of his splendid musical thoughts. What could be more characteristic of MacDowell's simplicity and his Americanism than the little log cabin in the New Hampshire hills and the unhewed rock that lays above his last resting place?

MacDowell as a Pianist

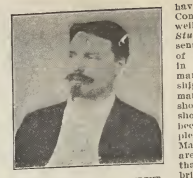
As we have already noted, it was MacDowell's original desire to become a pianist. Those who remember his playing well, among whom may be reckoned the present writer, felt that it was rare because of the performer's wide understanding of the musical dimensions of the masterpieces he attempted to portray and because of the man's unquestioned sincerity. While his technic was adequate in every way, he did not aspire to shine as a technicalist. His published exercises concern themselves rather with special forms demanding new hand positions than with the conventional scales, arpeggio and octave forms. MacDowell's playing was characterized by its extreme clearness and beautiful effects achieved by the employment of the pedal. In such a composition as his very powerful *March Wind* he produced intense stringendo results that were always very impressive. While he frequently played his own compositions in response to popular demand, he was even more conscientious in his interpretations of the masters of the past. Had he done more public piano playing instead of devoting so much time to composition and to teaching, there is no question that we would look back upon him as one of the foremost virtuosos of his century.

MacDowell's Compositions

There are sixty-two opus numbers represented in MacDowell's compositions and some half dozen without opus numbers. Several piano numbers are sets of several pieces. Seventeen numbers are vocal, but these include several collections of from three to six songs. Henry T. Finck goes so far as to rank MacDowell with the very greatest song writers, Schubert, Franz and Grieg. There is no doubt that MacDowell's inspiration carried him at times to very great heights in his vocal works, and it is difficult for Americans anxiously seeking to find merit in the works of a fellow-citizen to appraise these works severely. It is accordingly very convincing to find European critics among the most enthusiastic admirers of MacDowell as a song writer. *Thy Beaming Eyes* is doubtless one of the best songs yet produced in this country from the standpoint of its wide appeal and its simple and masterly treatment. There are, however, many other MacDowell works which critics seem inclined to appraise higher than such a song as *Thy Beaming Eyes*. Such songs as *In the Woods*, Op. 28, No. 1, or *The Robin Sings in the Apple Tree*, or *The Sea*, represent the master's strong inspiration and his highly cultivated taste in supplying appropriate musical background to the poet's thought. MacDowell in some instances wrote the verses for his own songs, and some of these are quite as delightful as the music. There are recorded over one hundred compositions for piano, and, as in the case of the songs, there are a few which have met with immense popular favor, such as the *Witches' Dance*, *Scotch Poem* and *To a Wild Rose*, while others more notable



THE HOUSE OF DREAMS UNTOLD. MACDOWELL'S LOG CABIN, WHERE HE DID MOST OF HIS COMPOSING



MAC DOWELL WHEN A STUDENT, FROM A PICTURE TAKEN BY TEMPLETON STRONG.

have been neglected. The Concertos and Sonatas, as well as the *Twelve Virtuoso Studies* (Opus 46), represent the more pretentious of MacDowell's works and in many ways his highest manifestation of musicianship, but at the same time many of his smaller pieces show inspiration which should not be discounted because of the lack of complexity in their expression. MacDowell's piano works are exceedingly grateful, in that their performance brings that response from the instrument which the player hears with delight. For that reason they have been widely played by pianists in this country and abroad. Mme. Carreño and Mme. Samaroff are especially famed for their interpretation of MacDowell.

The MacDowell compositions for chorus and orchestra are less widely known than those for voice and piano, but they are nevertheless exceedingly interesting. The *Indian Suite*, employing aboriginal American Indian themes, attracted wide attention because of the ingenuity of the treatment of the melodies. MacDowell was inclined to resent the great public favor with which some of his works met, feeling all the while that his more worthy compositions should have an audience. It is said that he maintained this attitude toward his earlier orchestral compositions, *Lancelot and Elaine* and *Hamlet and Ophelia*.

MacDowell the Man

Those who knew MacDowell were impressed first of all by his absolute sincerity in all that he did, his lack of pose, his detestation of ignorant applause and his extreme sensitiveness. He was American to the core. This was shown by his love for the primitive in American life and by his fondness for our characteristic native literature, as exemplified in the works of such men of writing genius as Mark Twain and Joel Chandler Harris. Familiar as he was with the literature of three languages, he would often turn to the homely American philosophers with keen delight.

Physically MacDowell was a handsome man. His body was robust and lithe. His strong blue eyes and his firm flesh indicated fine bodily health. Indeed, there was a splendid vigor in all his movements, and his person at the keyboard was inspiring and impressive. With his friends he was genial, with strangers perhaps over-retiring. He was a fine conversationalist, ready with accurate and fitting words and not without a touch of that Irish wit which is irreplacable.

MacDowell had many close and valued friends in Europe and in America. Between him and Edvard Grieg there was an especially strong artistic bond, as is shown by their letters. Mr. Henry T. Finck was a great admirer of MacDowell, and this feeling was warmly reciprocated by the composer.

The MacDowell Memorial Association

The MacDowell Memorial Association was organized a few years after the death of the composer, to continue his memory in a manner more helpful than may be done in bronze or stone. Mrs. MacDowell by her tireless efforts has made this institution one of the most notable in the country. Together with the main buildings in which MacDowell resided there are several studios for work purposes, and there artists may go to live for stated periods to carry out their ideas. Although the Institution is endowed, the creative workers residing there under very desirable surroundings must of course pay a moderate rate for their support. "Eligibility for membership in the colony is, generally speaking, approved talent vouched for by at least two well-known people and a declared purpose of specific creative work and adaptability for harmonious cooperation in the life of the colony, which necessarily is largely self-governed."

Every summer festivals and pageants are given in a great out-of-doors theatre in the woods. These are attended by music lovers and artists from all parts of the country. The MacDowell Choir, of Nassau, New Hampshire, and a Symphony Orchestra from Boston participate. As Mrs. MacDowell's own contributions, largely from her own lecture earnings, have gone well up into the thousands, the nature of the enterprise may easily be comprehended. May the work of Peterboro prosper richly as it deserves to prosper.

Books on MacDowell

Much has been written upon the subject of MacDowell, and among the best biographical articles are those which have come from the pen of his friend, Mr. Henry T. Finck, and his pupil, Miss Jo-Shipley Watson (editor of the Children's Department of THE ETUDE). *Edward MacDowell, a Study*, by Lawrence Gilman, is an exceptionally fine biography of the composer, giving an unusually clear insight to his aims, ideals and accomplishments. In August, 1915, "The Music Student," an excellent English publication, devoted its entire issue to MacDowell, whose works are universally popular in Great Britain.

Educational Notes on ETUDE Music

By Preston Ware Orem

CARLOTTA—G. A. QUIROS.

Mr. Quiros is a Cuban composer who has been represented occasionally in our music pages. His *Carlotta* is a very tuneful teaching piece, a graceful waltz number. Grade 2.

EVENING—L. J. O. FONTAINE.

Evening is a melodious and brilliant drawing-room piece by a composer whose work has been much appreciated. Care should be taken not to play the principal theme of this composition at too rapid a pace. It should not sound like a waltz but should be more in the nature of a reverie, with considerable freedom of *tempo*. In the middle section the ornamental passages should be played very lightly and the pedal should be used just as marked, in order that the theme and its accompaniment harmonies may be sustained throughout. Grade 4.

OLD MISSION CHIMES—S. F. WIDENER.

This is another interesting drawing-room piece introducing the popular chiming effect. In playing these chimes the chords should be slightly detached and played with a pressure touch, the pedal being used as indicated. When properly played the bell effect will be very apparent. Grade 4.

CLOCHETTE—H. W. PETRIE.

Clochette is an excellent drawing-room or recital piece introducing a variety of technical figures. As is the case with everything of Mr. Petrie's this composition is very melodious throughout. It should be played with a light and delicate touch in a rather crisp manner in order to bring out the passage work effectively. Grade 3½.

MERRY HUNTING PARTY—W. ROLFE.

This is also a march number but it is of the two-step type. As in the case of all the two-steps and military marches it is played at a rapid pace, about 120 steps to the minute counting two in a measure. Grade 2½.

ALLA MARCIA—W. W. SMITH.

Alla Marcia means in the style of a march. In this particular case the march is of the type known as a parade march. The parade march differs from the ordinary military march or two-step in that it is always a "four in a measure" as opposed to a "two in a measure." Play this march in a rather jaunty manner. Grade 3.

YVONNE—E. H. KITTREDGE.

Mr. E. H. Kittredge is a contemporary American composer who is represented in our ETUDE music pages for the first time. His *Yvonne* is a brilliant waltz number with a very graceful swing. It should be played in a broad manner with large tone and careful accentuation. Grade 3.

SONG OF THE ANVIL—P. RENARD.

Song of the Anvil is an easy characteristic piece which should prove very entertaining and affords good practice as well. Attention should be paid to the contrast touches and to the very short grace notes. A rather exaggerated form of accentuation will add to the general effect. Grade 2½.

WITCHES' DANCE—E. A. MACDOWELL.

Although it is a comparatively early work, MacDowell's *Witches' Dance* is probably the most popular of all his pianoforte pieces. It has become a standard recital number, fitted to rank in the class with Moszkowski's *Sparks* and other pieces of this type. MacDowell and his music will be found discussed in an exhaustive manner in other pages of this issue. Grade 7.

RUSTIC DANCE (VIOLIN AND PIANO). C. KRIENS.

Mr. Kriens is a native of Holland now resident in this country. He is a violinist and composer. His *Rustic Dance* is an excellent recital number. Without being difficult it furnishes splendid practice in double stops, etc.

THE FOUR-HAND NUMBERS.

Franz Liftl is a well-known contemporary German composer who has not been represented previously in our music pages. His specialty is educational pianoforte music. His compositions are distinguished by melodic charm and excellence of workmanship. *In the Woodland Mill* is an original four-hand piece of characteristic type in which the parts of the two players are more then usually independent. It will prove very interesting practice.

The *Minuet* from Beethoven's Sonata in E flat makes an excellent four-hand piece. In this form it is rather more sonorous than in the original solo version.

Beecher's *Jolly Darkies* has been arranged for four hands in response to numerous demands. This is one of the most popular of all easy-teaching pieces in solo form and will be found very satisfactory as a duet.

TWO LITTLE GEMS FROM THE OPERA. P. LAWSON.

In these little teaching pieces *Plotow* and *Verdi* are represented by two of their famous operatic melodies, each melody being introduced by some original melodic material. Young students will enjoy these pieces. They are taken from a series in which all the great operatic composers are represented. Grade 2.

BARCAROLLE (PIPE ORGAN). G. N. ROCKWELL.

This is one of Mr. Rockwell's best organ compositions. It is not at all difficult to play and it will afford abundant opportunity for tasteful, well-contrasted registration. It is suitable either for recital work or for an offertory.

THE VOCAL NUMBERS.

Schubert's famous song, *The Wanderer*, is ably discussed by Mr. Bispham in another department.

Mr. Homer Tourjee's *I Never Knew* is a very expressive and melodious love song with a haunting refrain.

Prize Winners in THE ETUDE Prize Contest

GRACE MARSCHALL-LOEPKE

GRACE MARSCHALL-LOEPKE.

GRACE MARSCHALL-LOEPKE (Mrs. Henry Clough-Leiter) was born in Ninevah, August 20th, 1885. She showed marked musical ability at an early age, and received some instructions from her mother. In fact she was able to play the piano at the age of three, and actually appeared in concert when five years old. Later she studied with Oliver Willard Pierce at the Metropolitan School of Music in Indianapolis, taking the seven years' course in three. From there she was graduated with highest honors in 1905.

After this came a period of study in Boston. She became a pupil in piano-playing of Felix Fox and Carlo Buonomici. Composition she studied under Henry Clough-Leiter, whom she eventually married. She was successful at this time in getting some of her manuscripts published and has since produced a number of compositions for piano, voice, etc., under the pen name of G. Marschall-Loepke. She was winner of the $100 prize offered for the best musical setting of "The Empire State." In the recent ETUDE contest she won the third prize in Class 2 for her very clever and original piano piece in characteristic vein entitled *To an Indian Maid*.

ROBERT PICKARD

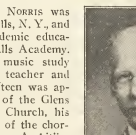
ROBERT PICKARD.

BORN Ottley, Yorkshire, England, in December, 1877, Robert Pickard had the advantage of an excellent musical training. He first began the study of music in Leeds at the age of thirteen. Leeds, the largest town in Yorkshire, is the musical center of a highly musical district. Mr. Pickard's teachers were T. J. Hoggett (Piano, organ and theory), H. A. Fricker (Leeds City Organist), Percy Wood (theory), Herr Heinrich (piano), Carl van der Naaten, of Amsterdam (piano).

He obtained his first musical appointment at the age of seventeen. After holding various musical appointments in Leeds, he became Organist and Musical Director of the Wesleyan Mission, Oxford Place, Leeds. In 1910 Mr. Pickard was appointed Assistant Director and Professor of Organ at the Allison Conservatory of Music, Sackville, B. C., Canada, but owing to Mrs. Pickard's ill health was obliged to return to Leeds, where he was again appointed to his former position at the Wesleyan Mission. In THE ETUDE Contest Mr. Pickard won the third prize in Class 4 for a set of easy teaching pieces. The charming little gavotte *From the Golden Age* is taken from this set.

ALBERT LOCKE NORRIS

ALBERT LOCKE NORRIS was born at Glens Falls, N. Y., and received his academic education at Glens Falls Academy. He commenced music study with the village teacher and at the age of fifteen was appointed organist of the Glens Falls Methodist Church, his father being one of the choristers at the time. Ambition led him to New York, where he became a pupil of Prof. Robinson, and later to Northampton, Mass., where he studied with Dr. Blodgett and with George Coleman Gow (now professor of music at Vassar). After this came further study in Germany.



ALBERT LOCKE NORRIS.

Mr. Norris tells us, "My one ambition was to teach fundamentals correctly and I studied along that line. My success as a teacher inspired me to visit Leipsic and Berlin to study the method of fundamental instruction at the German conservatories." On a return, he busied himself with a book for beginners, and composed a number of pieces which have been published by leading American houses. Mr. Norris was successful in the recent ETUDE Prize Contest in which he won the prize in Class 4 for a *Juvenile Suite* entitled *All in a Day*. This number will be found complete in the music of this issue.

The Parable of the Foolish Pupil

By Bert E. Williams

A CERTAIN teacher, very competent and very energetic, had in his class one young lady of remarkable talent. This young lady was erratic, or as musicians say "temperamental," and instead of following directions as given by her instructor—who takes great pains to make the assignments clear—she prepared what pleased her for the lessons, in any way she saw fit.

One morning when she appeared for her lesson the teacher glanced at the assignment card, and noted something like this:

STUDIES: *No. 4 and No. 5, Mathews, Book VIII.*
No. 30 and No. 40, Wrist and Forearm Studies.
PIECES: *Slow Movement, Sonata, Schubert.*
MEMORIZE, *First Movement, Sonata, Schubert.*

This promised a very interesting period, and the teacher was just about ready to begin the work when the student remarked:

"I couldn't get the sonata, Mr. ———, so I prepared this. Is it all right?" and she produced a copy of Kowalski's famous octave march, *Salut à Pesth.*

Only a week before the teacher had taken ten minutes to impress the facts that the term was drawing to a close, that every minute was valuable, and that in order to complete the sonata no deviation dared be made and no time wasted. Obviously there were only two things that could be done. The first was to dismiss the student. But she was quite talented, and it would not be just either to her or to the teacher to dismiss her. Therefore, the only alternative was to hear her play the piece and make the best of a bad situation. So all he said was, "Let's hear it." She played!

As we all know, the *Salut à Pesth* requires great freedom and strength as well as much brilliance in execution for long-continued passages. She played, the palms of her hands remaining parallel with the keys throughout the performance—indicating that the stroke was from the arm, for if the wrists are bent, the palms of the hands raise at an angle to the keys.

Before the second page was completed the wrists were tense and arched high above the level of the knuckles. At the conclusion of the six pages the player was completely tired out.

Then the teacher began, and his words stung like the sting of a whip. "My dear young lady, I am quite sorry that you did not think it necessary to follow my instructions given you last week. You have come to me in order to profit by my training and my experience and to obtain my advice on matters pertaining to the art of playing. Either you must follow my directions or you must follow your own inclinations. You cannot follow part of mine and part of your own, from the fact that they will conflict just as they have done this morning.

"I am sorry to have to inform you that by one week's wrong practice in the use of your wrists you have undone all the careful work which I have done in attempting to build you a foundation in wrist work upon which you might in the future build a most elaborate technique. Not only have you counteracted all my efforts in this line, but more than that, you have developed a bad habit—a stiff wrist—which will require months to correct."

"Your willfulness will retard your work many months, add much to the amount of practice required of you, and cost you a good many dollars to cover the ground we have already been over once quite carefully. If you go to a doctor and obtain a prescription, it is necessary that you follow the doctor's orders in the manner of taking the medicine. His position is my position exactly. Unless you can place confidence in my judgment and will follow my directions implicitly, I can do nothing for you."

MORAL.—*Select the best teacher to be had: obtain a clear understanding of his directions, and then follow them in letter and in spirit.*

Grieg's Strong Musical Individuality

By Henry T. Finck

[EDITOR'S NOTE.—Owing to illness Mr. Henry T. Finck was unable to complete a special article upon Grieg for the Scandinavian issue last month. At his suggestion, however, the following extract from his book, *Grieg and His Music*, is herewith published through the kind permission of the publishers, the John Lane Co. Mr. Finck's biography of the Norwegian master is considered the best in any language.]

KING OSCAR of Sweden—and, until 1905, of Norway—once wrote a book entitled "Aphorisms Concerning Music and Song." Of the popular airs of his realm he said that they "seem a part of our very homes on cold, long winter evenings, by the crackling pine-wood fire on the hearth; but they are heard to best advantage, perhaps, far from human habitations during the pale sultry summer nights of the North. They do not glow with the heat of the sun, but with inner warmth and unsophisticated feeling. They emanate from the innermost parts of a people, more than any other, the large majority of which is constrained to live a lonesome life, and, consequently, is predisposed to take a melancholy and even mystical view of the world, but which owns a generous and true heart, and has given countless proofs of earnest character and enduring will. This is why the Swedish popular airs always makes a deep impression upon their hearers."

The climate and remoteness of Sweden and Norway have not only impressed a peculiar local color on their native music, they have also helped to preserve its primitive character. Some old-fashioned musical instruments, dances, and tunes, which used to be practiced in other European places, found their last refuge in the North, which preserved them, somewhat altered by the imprint of its own peculiar stamp; and to these the Northern people added an abundance of home-made folk art and amusement. How great this abundance is may be inferred from the fact that on the Faroe Islands (a region which, like Telemarken, in Southwestern Norway, is peculiarly fertile in folk-songs) there are places where an old custom prescribes that the same song must not be sung in the dance rooms more than once a year.

Native Music of the North

Here in the Far North (the Norwegian Hammerfest is the northernmost town in the world) one may still chance upon a dance at which the music is, as in the primitive days elsewhere, vocal instead of instrumental, and the dancers attentive and responsive to the words as they are sung; at weddings, indeed, the first dances are sung to psalm tunes, and the preacher in his sacerdotal robe takes part in them. Usually, however, the dances are too lively for vocal music, and the fiddle is brought into play. The most popular of the folk-dances in the mountainous regions of Norway are the Springdans and the Halling, of each of which there are admirable specimens among Grieg's works, partly borrowed, partly original, while others have been arranged for pianoforte by Kjerulf, Lindemann, etc. The Springdans, so called to distinguish it from the Ganger, or walking dance, is in three-four measure, the Halling in two-four.

"Everywhere in the North we find among the people tunes that are ascribed to the devil, the Nix, or the subterranean spirits. The player offered up a lamb to the river, and thus induced the Nix to teach him such tunes. But when he subsequently played them, he was unable to stop, but played on and on like a madman, until some one could come to the rescue by cutting his fiddle strings."[1]

It is necessary to know about such legends if one would understand the spirit and meaning of Norwegian music in all its phases. A quarter of a century ago an English critic, brought up on Handel and Mendelssohn, inveighed against the "rowdyism and brutalities" of some of Grieg's pieces, even as the German critics did against certain scenes in Wagner's operas. In the meantime most of us have learned to appreciate realism in music and to understand that a peasant dance is necessarily wilder than the tunes of our own ball-rooms. Very much, of course, depends on the performance. When Grieg himself plays these pieces a cultivated audience is as thoroughly enthralled as are the Northern peasants by their fiddlers. Extremes meet. Liszt was the first pianist who showed that an artist who plays without his notes is much more eloquent than one who uses them, just as an extempore speaker is more eloquent than one who reads a lecture. Now, the Norwegian peasant fiddlers have never used notes; they play entirely "by heart" in more than one sense; like the gypsies, from whom Liszt learned the secret.

"The fundamental trait of Norwegian folk-song, as contrasted with the German is," as Grieg once wrote to me, "a deep melancholy, which may suddenly change to a wild unrestrained gayety. Mysterious gloom and indomitable wildness—these are the contrasts of Norwegian folk-song."

Grieg a Norwegian

Grieg is often spoken of as an embodiment of Scandinavian music. But, as he himself once pointed out in a letter to the *New York Times:* "I am not an exponent of 'Scandinavian' music, but only of Norwegian. The national characteristics of the three peoples—the Norwegians, the Swedes and the Danes—are wholly different, and their music differs just as much. It differs very much as the scenery does; the Norwegian is bolder, rougher, wilder, grander, yet with a green fertile vale here and there in which strawberries and cherries reach a fragrance or flavor hardly attained anywhere else in the world. In the wildest of Grieg's pieces we often are enchanted by glimpses of such green vales—one of the characteristics of his music.

From every point of view that interests the music-lover, Grieg is one of the most original geniuses in the musical world of the present or past. His songs are a mine of melody, surpassed in wealth only by Schubert's, and that only because there are more of Schubert's. In originality of harmony and modulation he has only six equals: Bach, Schubert, Chopin, Schumann, Wagner, and Liszt. In rhythmic invention and combination he is inexhaustible, and as orchestrator he ranks among the most fascinating. To speak of such a man—seven-eighths of whose works are still music of the future—as a writer in "dialect," is surely the acme of unintelligence. If Grieg did "stick in the fjord and never get out of it," even a German ought to thank heaven for it. Grieg in a fjord is much more picturesque and more interesting to the world than he would have been in the Elbe or the Spree.

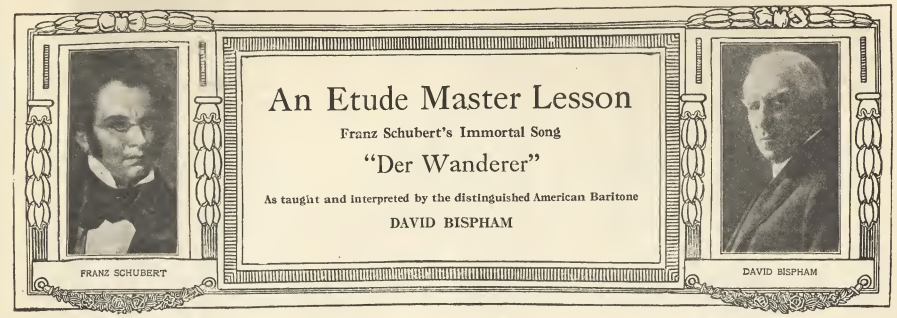
Many worthy Germans fancy to the present day that Chopin, Tchaikovsky, Liszt, and Dvořák wrote in musical "dialects" in so far as they incorporated Polish, Russian, Hungarian, and Bohemian characteristics in their works. They forget that some of their own masters—Beethoven, Schumann and Brahms among them—gladly made use of the folk-music of foreign countries (notably Hungary), without being accused of speaking a dialect. Then there is Haydn, usually called the father of classical music—the world-music to which Mozart and Beethoven and all the others contributed their quota.

Tchaikovsky was another master who instantly recognized the originality of Grieg's genius, concerning which he wrote in his Diary:

"Hearing the music of Grieg, we instinctively recognize that it was written by a man impelled by an irresistible impulse to give vent by means of sounds to a flood of poetical emotion, which obeys no theory or principle, is stamped with no impress but that of a vigorous and sincere artistic feeling. Perfection of form, strict and irreproachable logic in the development of his themes, are not perseveringly sought after by the celebrated Norwegian. But what charm, what inimitable and rich musical imagery! What warmth and passion in his melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest what interest, novelty, and independence! If we add to all this that rarest of qualities, a perfect simplicity, far removed from all affectation and pretense to obscurity and far-fetched novelty," etc. . . .

"I trust it will not appear like self-glorification that my dithyramb in praise of Grieg precedes the statement that our natures are closely allied. Speaking of Grieg's high qualities, I do not at all wish to impress my readers with the notion that I am endowed with an equal share of them. I leave it to others to decide how far I am lacking in all that Grieg possesses in such abundance, but I cannot help stating the fact that he exercises and has exercised some measure of that attractive force which always drew me towards the gifted Norwegian."

[1] Cited from Dr. von Ravn's excellent article on Scandinavian music and instruments, in the supplementary volume to Mendel's "Musikalisches Conversations-Lexikon."



(In keeping with THE ETUDE*'s policy of presenting its readers with great masterpieces taught by famous artists we again call attention to the fact that* THE ETUDE *does not in any way pretend that lessons in print are as valuable as lessons in person. However, we do know that these lessons are priceless to those who cannot arrange to study with a real master teacher. Mr. Bispham's success this season in his famous rôle of "Beethoven" has again drawn attention to the versatility and force of this noted American's artistic achievements. Other Master Lessons will follow.)*

WE are here in the presence of one of the most famous songs ever written; powerful, reflective words wedded to equally soul-felt and affecting music; a true art-song which must live in the same class as the frescos of Michael Angelo in the Sistine Chapel. There in the picture painter, inspired by the story of Creation, has helped,—as did so many of his Italian race before him,—legends almost outworn to live because he believed them; yes, even to live to the more sophisticated present, because he saw beyond the fable into the fact, which must ever be respected. Here in the song words of truth, pessimistic though they be, have inspired the musician, already genius-touched, and caused him to spring into the fullness of his powers at a time of his life when, though he was most prolific, many of his songs were not great; but in this particular instance it is as though the spark of life had been imparted, as in the marvelous fresco, to the sleeping clay of Adam by the very finger of the Deity.

Whence Comes Inspiration?

Whence come these inspired melodies borne of nothing tangible, fancy-bred and fleeting, yet enduring as the very earth itself? Surely less amazing is it that poetry should awaken such imagery than that music should burst out, often without the immediate stimulus of words, into such endless forms of entrancing loveliness or majestic proportions from the notes of the scale, meager in number, even though reduplicated and carried to the extremes of height and depth that the ear can perceive. O, music, verily thou art the miracle of miracles! Well dost thou deserve the praise of poets and the prophecy of seers. Well may the future life, whether here or elsewhere, be prefigured in terms of music, the Divine, eternal harmony toward which we are ever trending!

Certain subjects in poetry make such a universal appeal to the heart that they are set to music again and again by many composers, as in the case of Heine's *Du bist wie eine Blume.* Musical settings of these lovely lines are very numerous ever since Schumann, Liszt and Rubinstein graced them by the added embroidery of their exquisite art. But of the great emotions expressed in loftier poetry, such as *Waldesnacht, Die Allmacht, Doppelgänger* and *Der Wanderer,* who would dare trespass upon a field so entirely Schubert's own? A field strewn full of seeds bearing magic fruit which, of its kind, can never be surpassed though the springs of melody be dried up in the endeavor. Fine as it is, and in something of the same mood, that Oslerian song by Brahms called *Mit vierzig Jahren (At Forty Years)* cannot compare to *The Wanderer* in originality or power; and, notwithstanding its lofty beauty at the end, borne of the smile begotten by the hope that beyond the Valley of Shadow those illuminated peaks stand at the entrance to a land where sorrow shall be no more—yet, for some unexplained reason, inherent in words or music, or both, *The Wanderer* has lived in the minds of millions of music-lovers for a century, while *At Forty Years* is known to but few.

Schubert was indeed the first and greatest of the song-writers of that period of Teutonic development which produced so many gems of musical art; and, while each country must express in different terms the genius of its race, still it is obvious that in music we have attained more of intellectual value from the Germanic than from the Latin races. Yet Schubert is just as melodic in his own incomparable way as the veriest Italian; but just because of this incomparable way he should be more carefully studied than he is by song-writers of the present time.

The average human intelligence is not yet prepared to follow the complexities of the most advanced musical minds of the world: to think so is an affectation. But nearly everyone can appreciate simple melody, and this should be first taught and the works of universally recognized musicians should be ground in upon the present and future generations by those who by nature and by training are fitted to hand them on to posterity. It is amazing to find how much trash is being written in imitation of the masterpieces of music. Indeed, Europe is not one whit behind America in the production of mediocre music, and it really seems that the best examples of the past have scarcely even yet come within the ken of many of the so-called composers.

But now that music is being so widely taught, its worth and beauty should be rightly inculcated from the past onward to the present, and not from the futurists back to the past; that were indeed to begin at the wrong end of the great line of succession. Who would attempt to build a church from the top of the spire back to its foundations!

A Noble Work

The Wanderer is one of those works, the nobility of which from the musical standpoint alone, even without words, attracts immediate attention and holds the listener spellbound. An impalpable hand prevents us from moving, an inaudible voice bids us be mute, an invisible presence informs us that we are in communion with genius, and makes us aware that we stand upon holy ground. The wanderer through life is sadly passing by; a figure as majestic as Wagner's Wanderer comes softly from afar; hear his rhythmic tread. He pauses by the wayside for a brief respite in his journey and we hear, as in the spirit, his unspoken thoughts; we know them to be true, for all have realized them to the utmost, and therefore it is that this wonderful example of the great period of song-making will never grow old. It should be remembered that such songs as this were rarely written for the market, but because their author had no volition; his nature, his inner self, his God, bade him, even as St. John was bidden "to hear and write what the Spirit saith to the Churches;" and for that reason, and that only, have all really great works of art in whatever field been recognized as such and preserved. Those who have ears to hear and eyes to see know, beyond peradventure, their value, their Gospel truth.

History of the Song

The Wanderer is No. 1 of Schubert's Opus 4, which contains, besides Werner's *Morgenlied,* the lovely setting of Goethe's *Wanderer's Nachtlied.* The first draft of *The Wanderer,* which differs little from the ultimate shape in which we know it so well, was originally called *Der Unglückliche* (The Unhappy One) and the poem was ascribed to Werner, whereas the author is, in reality, Schmidt von Lübeck. The song was conceived in October, 1816, a year which, as far as the numerical output of his songs is concerned, exceeded all others, for the prolific Schubert. Over a hundred vocal compositions alone came from his pen in that year, though but few of that number are familiar to the present generation. *The Wanderer* is far above them all in value, and belongs altogether to the same category as *The Erl King,* which was composed in the previous year, 1815, and is catalogued as the first of Schubert's works, Opus 1, and which was written four times over before this master, who took infinite pains, was satisfied with his handiwork.

Der Wanderer a Bass Song

Though *The Wanderer* is sometimes sung by contralto voices, there is a place in the original draft of the song which shows it was intended for a bass; for, in the final line, the words "das Glück" are written upon notes from B down to low E. *in the bass clef.* While there is, as yet, no law against women singing songs intended for men, it is certain that female artists should take more pains than they sometimes do in the selection of their songs, which should not be chosen merely because they are beautiful, or because certain celebrities sing them. In choosing one's repertoire there is such a thing as consideration for the sex, so to speak, the gender of a song, and *The Wanderer* is undoubtedly a masculine and not a feminine song. Much more marked, indeed, is its individuality in this respect, than *The Erl King* which, being a pure narrative, may reasonably be sung by anyone who can cope with it; or than Mendelssohn's *Oh, rest in the Lord,* which is even more impersonal than either of the other songs; yet who ever heard of its being performed by a man!

Transposition

Although most of Schubert's well-known songs are issued in other than the original keys, *The Wanderer* cannot bear much transposition. A half tone above the original C sharp minor may be permitted; and—in consideration of the fact that the pitch of musical Europe a century ago was at least a tone higher than the Continental pitch of to-day—this song, sung in a key to match that in which Schubert probably visualized it, would not be a violence to his shade were he to come upon a musical gathering in this year of grace after a century of rest. It is evident that this is a song for a man possessing a bass voice, even though in his final edition the composer has given a choice note an octave higher. *The Wanderer* sung by a lighter voice and in a higher key without the final low tone produces disappointment comparable to that experienced upon hearing a fine talking machine record played by an inexperienced person at a revolution of the disc more rapid than that at which the song was recorded, and that such a thing is possible, seeing that it is so easy to avoid, is nothing short of an artistic scandal.

The approach of a student to *The Wanderer,* both artistically and psychically, should be a very serious

one. The accompanist, as in all real music, should be a fine musician, carefully chosen to perform in such a noble co-partnership. Indeed, an instrumentalist, to the shame of many a singer be it said, will usually be found to be a better musician than the average vocalist, no matter with how good a voice the latter may be gifted. But supposing both to be able exponents of the literature of song, to the lot of the pianist falls, in this instance, one of the finest of preludes; six bars in length, neither too long nor too short, perfectly simple, and exactly stating the mood of the poet and of the composer in prefacing the song. It may be noted in passing that Schubert, in common with most of his confreres, designated his song by its title, and honors the poet by immediate recognition thereafter, proceeding invariably to say that the song is "for a singing voice with accompaniment on the pianoforte." He then adds his own name and the Opus number, after which the name of the person to whom the song is dedicated is given. In the instance under consideration the composition is dedicated to the Patriarch Johann Ladislas Pyrker von Felsö-Eör, who wrote the words of *Die Allmacht*, one of the grandest emanations of Schubert's genius.

Many modern songs have too little prelude; too little warning is afforded, even to an attentive audience, that an art-work is about to be brought to their notice; and so it frequently happens that in order to pass from the key of a previous song of a group into that of the song which follows, the accompanist must invent something, which may indeed not be at all appropriate. The relation of keys and the approach of one song to another is a matter worthy of the utmost attention of all program-makers.

A Study of the Man

In *The Wanderer* the very type of man the poet had in mind may be judged from the prelude. He is sad, melancholy, he dreams of the past and longs for what he has not; he is one who loves passionately his native land, his native language, his family, and his friends alive or dead; one who comes unhappy from afar, well knowing that naught in this life, to him so seldom joyous, can satisfy him but the grave. "There, where thou art not," says the Spirit-voice, "peace waits for thee." But what a change comes over the spirit of the man when, after brooding on the endless question, whither does it all lead, this unsatisfied desire, this sun so cold, these flowers so dead, this life itself so empty to him? Behold, what a change of mood. The key then suddenly rings from Minor into Major, and the Wanderer, awaking from his former mood, raises his head and in an agony of longing cries out, stretching his arms toward the unfulfilled visions of the past and of the future exclaiming:

"Where art thou, where art thou, my beloved home?
Thou'rt sought for and longed for, wher'er I roam."

And with final yearning toward the land where his native tongue was spoken, he cries out:

"Oh land, where art thou?"

Then with measured cadence, though still in the Major key, the song voices a quieter mood of this world-wanderer, whom we can imagine to have arisen from his seat by the wayside, to have again taken up his staff and his pack, and to have resumed the journey which has been interrupted but for rest and reflection. As he sets forth upon his weary way he thinks—

"I wander still, am seldom glad,
But ever ask the question sad:
'Where, Oh where?'"

And then comes the answer, in still more measured but perfectly simple accented octaves, as if the subconscious realm of spirit, speaking with an assurance not to be denied but accepted with gladness, replied:

"There, where thou art not, peace waits for thee."

The Wanderer

Schmidt von Lübeck.
(New translation by David Bispham.)

I come from countries far from here;
I've wandered on for many a year.
I wander still, am seldom glad.
But ever ask the question sad, Where, Oh where?

The sun is cold, the leaves are sere,
My days are vain, and sad and drear.
Alas, things are not what they seem,
And life is but an empty dream!

Where art thou, where art thou, my beloved home?
Thou 'rt sought for and longed for where'er I roam!

The land of hope where flowers bloom,
Where friends abide, and naught is gloom;
Where my beloved dead arise
And seem to live before mine eyes!

The land that speaks my native tongue
Oh, land where art thou?
I wander still, am seldom glad,
But ever ask the question sad, Where, Oh where?

The spirit-voices answer me
There, where thou art not, peace waits for thee!

Declamation of the Work

The subject of declamation in song is one that is not taught with sufficient authority by most instructors in singing; but what indeed can be expected when the majority of teachers are not, and never have been, vocalists? But, letting pass that obvious inconsistency, it is the opinion of the present writer that all singers should study declamation from well-known authorities, preferably those of the older school of actors who have had long experience of the dramatic stage and in classical plays. As far as it is possible in an article of this sort an exposition of the manner of rendering *The Wanderer* will be attempted. Schubert has marked his song *Sehr langsam*, meaning very slow, the Largo of the Italian nomenclature, and the tempo is indicated as 63 to the quarter note. The first bar of the recitative, for the first eight bars of the vocal part belong actually to that category, should be declaimed even a little more deliberately, though absolutely in time.

"Ich komme vom Gerbirge her."

must be distinctly uttered in the deep tones of a man, full grown and experienced mentally and physically in the world, indeed, an elder man, for no youngster can accomplish this song. The passage must be given with a gradual *crescendo* to the end. The next line is quieter again with a slight accent on the final word.

"Es dampft das *Thal*;" the accompaniment meanwhile moves slowly on to a forte; and, when the voice joins in upon the words, "Es braust das Meer," the word "braust" should be sung with effect and the remainder of the sentence diminishing in intensity to the end of the repetition of the phrase, though it should be sung steadily and with great nobility in order to cope with the increasing force of the underlying accompaniment. The student should particularly remember that all low notes in this song must be sung with great fullness and depth. The accompaniment here and for sixteen bars afterward, to the double bar should be played very quietly, very regularly, and with particular regard to the bass and its relation to the voice part in which the beautiful melody must beautifully be sung.

From the words "Ich wandle still," with which the melody begins, the voice should assume a slightly lighter character, for it will be observed that until the words "Immer wo," with which the phrase ends, the *tessitura*, the texture, the vocal quality, the average lay of the phrase, is considerably higher than that of the phrases which immediately precede or follow it. Indeed, this song sounds the heights and depths of vocal ability, and it is not easy for a heavy voice to sing this question lightly. These sixteen measures should be sung with consummate art, and breaths should not be taken in the middle of the phrases. This whole section of the song is nobler when rendered without the breaks caused by breathing. Upon the words "Die Sonne dünkt mich hier so kalt," the tempo, after the inevitable slackening of pace in the previous phrase, must be resumed; there must be no dragging here, and the force with which the words are uttered should be greater. There should be a touch of regret in the whole feeling of the passage up to the double bar. To the Wanderer the rays of the sun are cold, the flowers are withered, he feels himself growing old, and to be a stranger everywhere. It seems almost as though our own H. W. Longfellow has been answering the thought expressed in these lines when he says:

Tell me not in mournful numbers,
"Life is but an empty dream."

Then Schubert, superbly catching the mood of Lübeck, bursts out in a grand melody upon the words "Wo bist du?" which should be sung somewhat faster, as he has directed, than the previous passage; though he has not given his idea of the tempo at this point, it is undoubtedly proper to sing it at 116 to the beat. Of course, the voice must be raised in passionate feeling and upon the words "Und nie gekannt" there must be a regretful expression and a somewhat lessening tempo. The time is taken up, however, at the Allegro, which Schubert calls "Geschwind," in 6/8 time, the beat of which will be two in the measure of about 104 each; the lilt being as of a child dancing with uplifted arms, body swaying with rhythmical motion in delight at the prospect of meeting young companions.

An Impressive Ending

The Wanderer's remembrance of his friends, living and dead, of his native land, of its language, it is needless to describe to any sensitive person, and in rendering the song, according to the interpretation which follows, it will be observed that the breath-marks will fall appropriately at the ends of the lines as they stand until the final burst of longing comes on the words "Oh Land, wo bist du?" which, again, should be declaimed in one breath, avoiding the temptation to replenish one's pneumatic apparatus with the comma,—a very bad habit, by the way, for the attention should not so markedly be drawn to the punctuation of a poem,—unless, of course, the composer has deliberately chosen to follow it. After this the song proceeds in the original tempo, very slowly and deliberately, where the same sentiment is expressed, "Ich wandle still," etc. But after the words, "Immer wo" the mood changes entirely, resignation has come to the weary, unhappy one when he realizes what the spirit says to him in reply to all his longings and questionings. "There where thou art not, peace waits for thee," and this phrase, whether sung in German or in English, should be rendered with the greatest nobility and depth of feeling, and even with measured tread as if at last the Wanderer were deliberately walking to his grave, and lying down in peace to sleep.

So ends an attempted exposition of one of the most notable examples of song-literature composed by one of the greatest musical geniuses the world ever knew or will know. Yet, when all is said, nothing can speak for music but itself; its language is its performance.

SCHUBERT AND VOGL AT A VIENNA MUSICALE.

Johann Michael Vogl was Schubert's close friend. It was through Vogl's enthusiasm that many of the masterpieces of Schubert were first introduced to the public. Vogl was an opera singer and an actor of note. He looked upon Schubert as a kind of musical clairvoyant. Together they once made a walking tour through upper Austria singing Schubert's songs like wandering minstrels in private homes and in monasteries. On this tour "Der Wanderer" was naturally the favorite. Indeed, Vogl thought more of "Der Wanderer" than of the famous "Erlking" and he chose it to sing at his last public appearance.

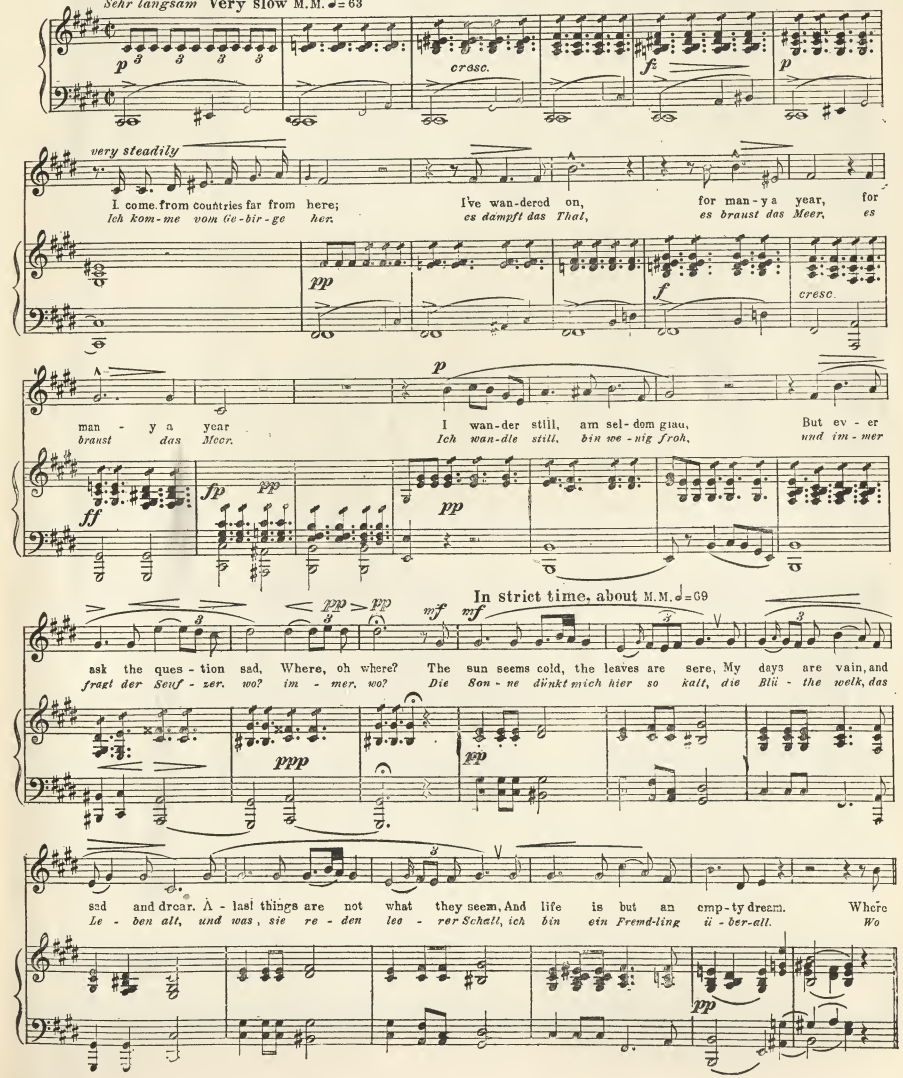
DER WANDERER

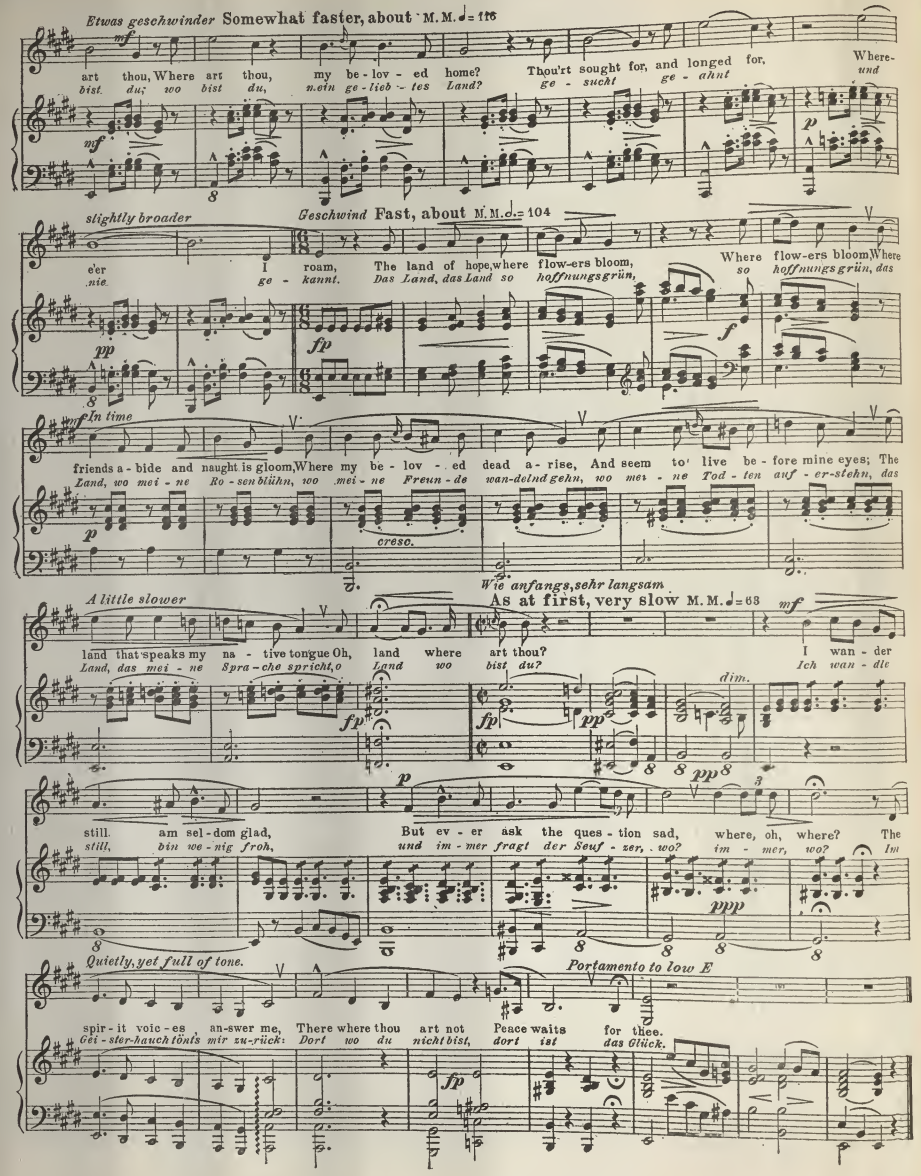
THE WANDERER

Poem by Schmidt von Lübeck

English translation by DAVID BISPHAM

FRANZ SCHUBERT, Op. 4, No. 1

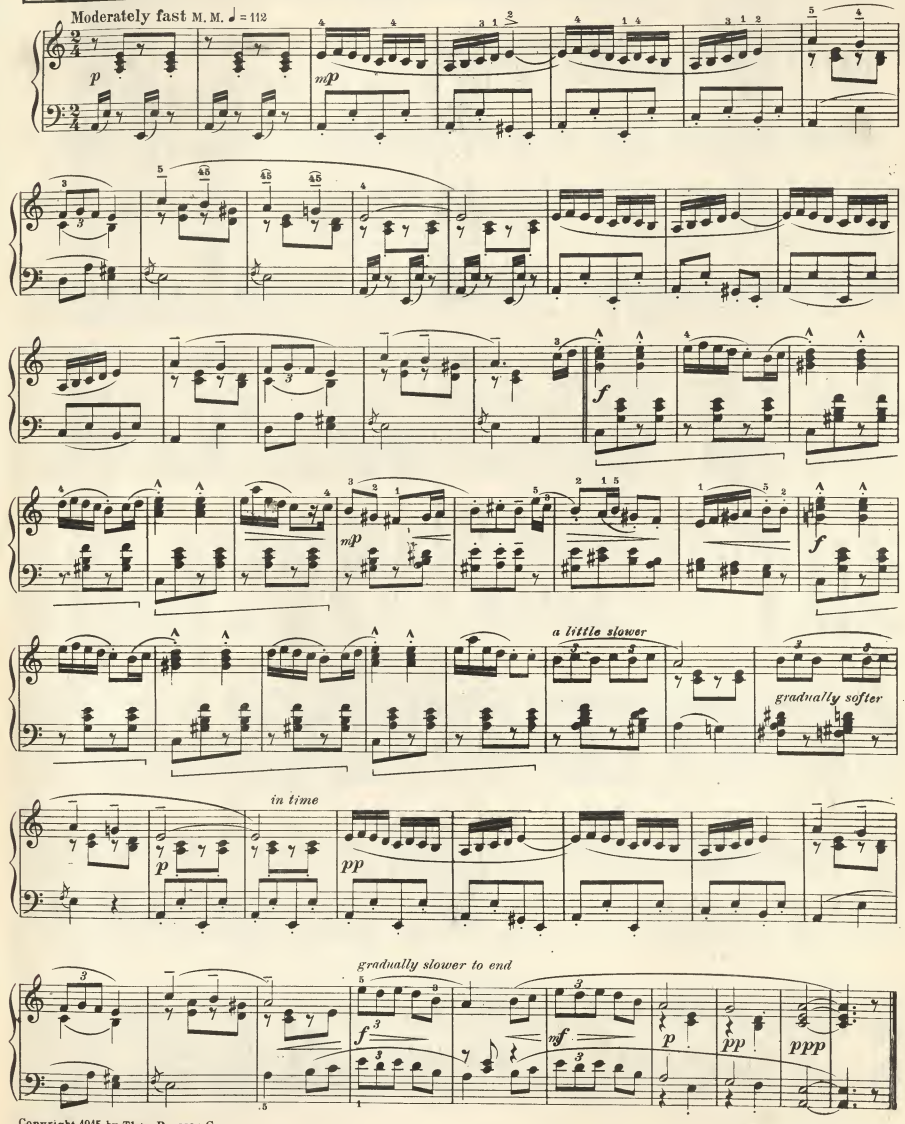




Prize Composition Etude Contest

TO AN INDIAN MAID

G. MARSCHAL-LŒPKE



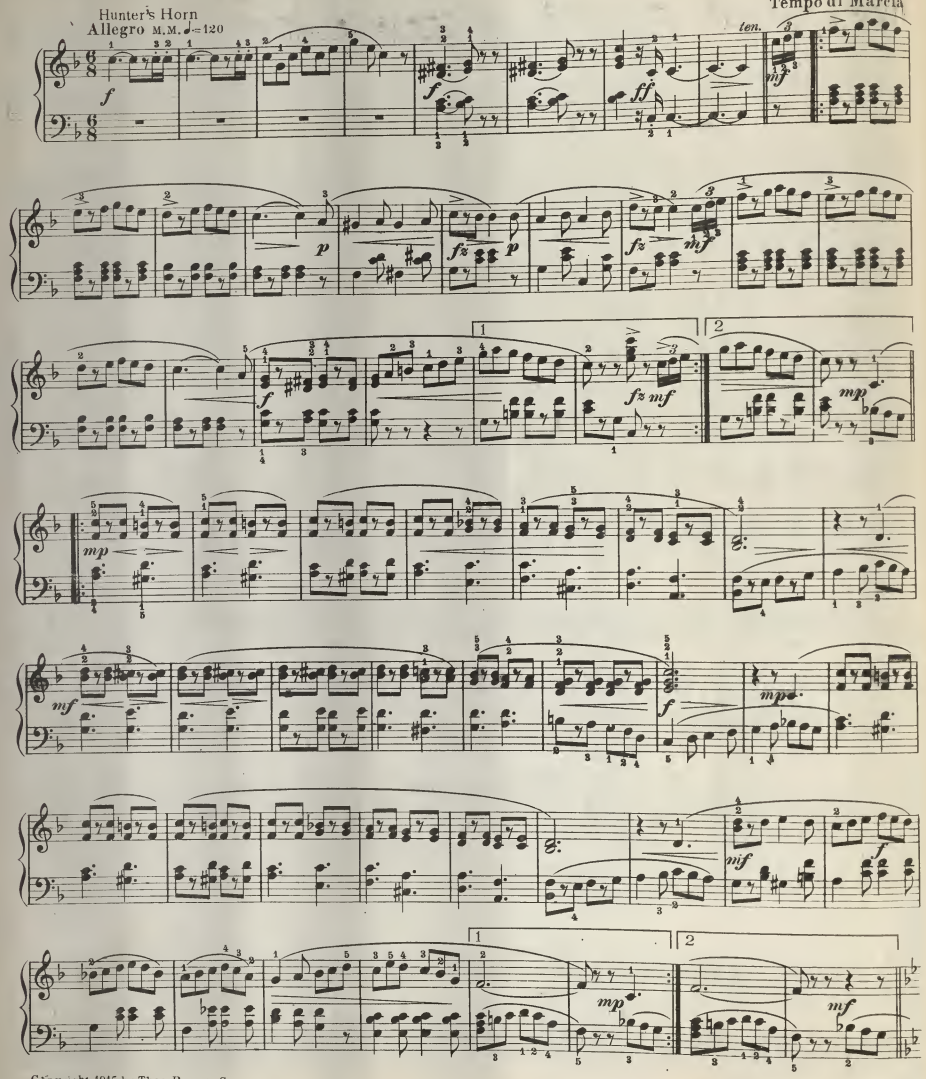
MERRY HUNTING PARTY

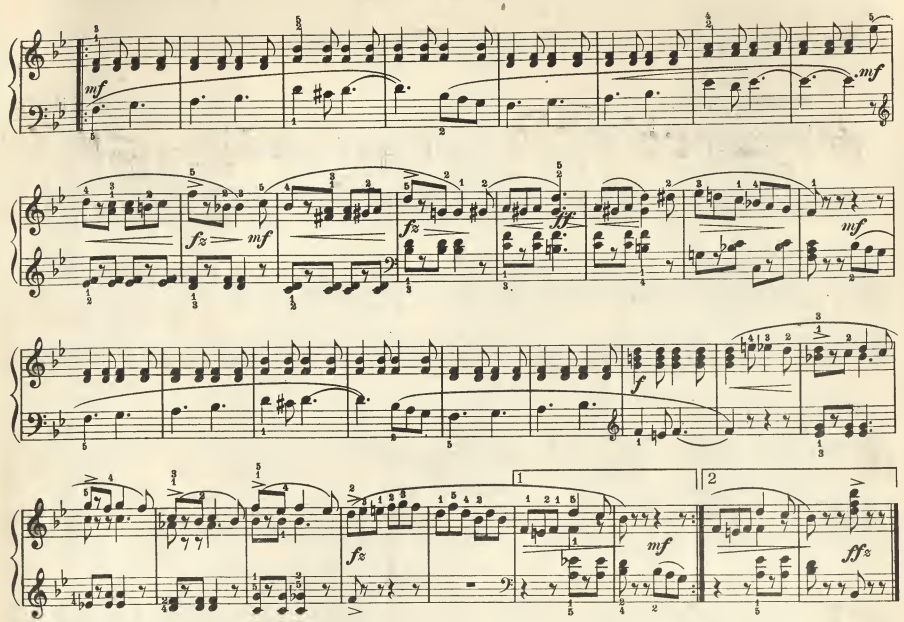
WALTER ROLFE

Hunter's Horn

Allegro M.M. ♩=120

Tempo di Marcia





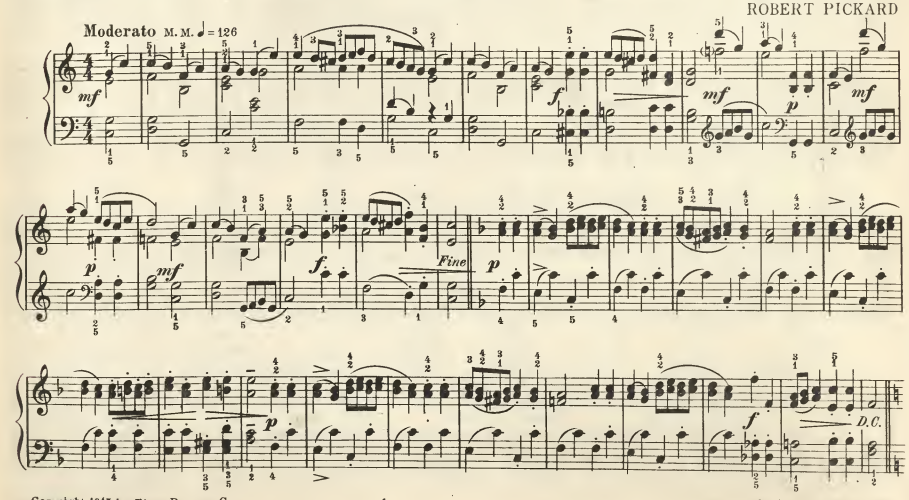
Prize Composition Etude Contest

FROM THE GOLDEN AGE

GAVOTTE

ROBERT PICKARD

Moderato M. M. ♩= 126



Prize Composition Etude Contest

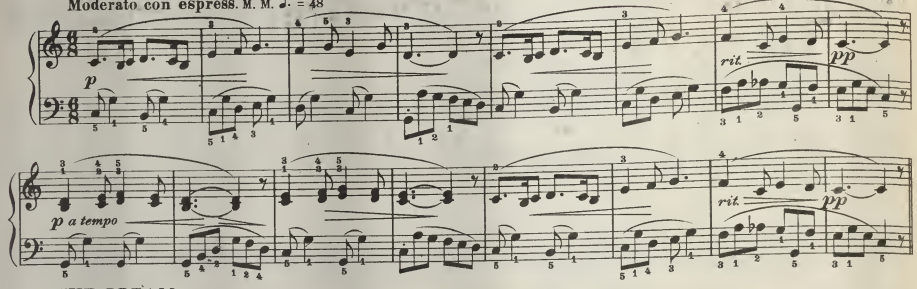
ALL IN A DAY

JUVENILE SUITE

ALBERT LOCKE NORRIS, Op. 36

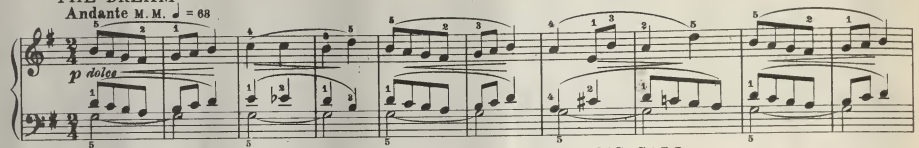
THE LULLABY

Moderato con espress. M. M. ♩. = 48



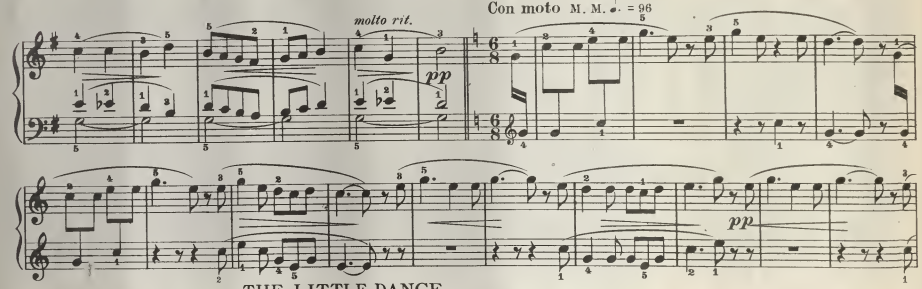
THE DREAM

Andante M. M. ♩ = 68



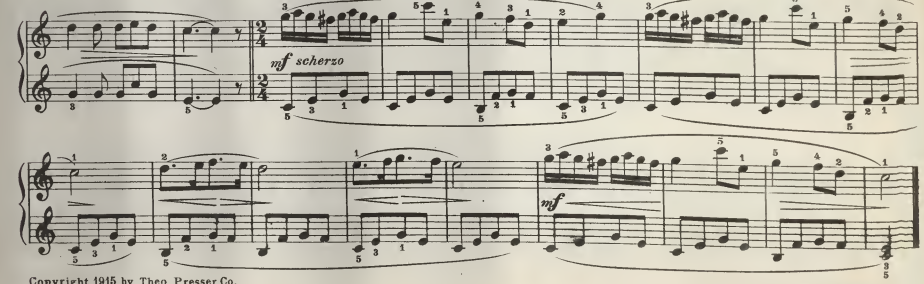
THE MORNING CALL

Con moto M. M. ♩. = 96



THE LITTLE DANCE

Allegretto M. M. ♩ = 108



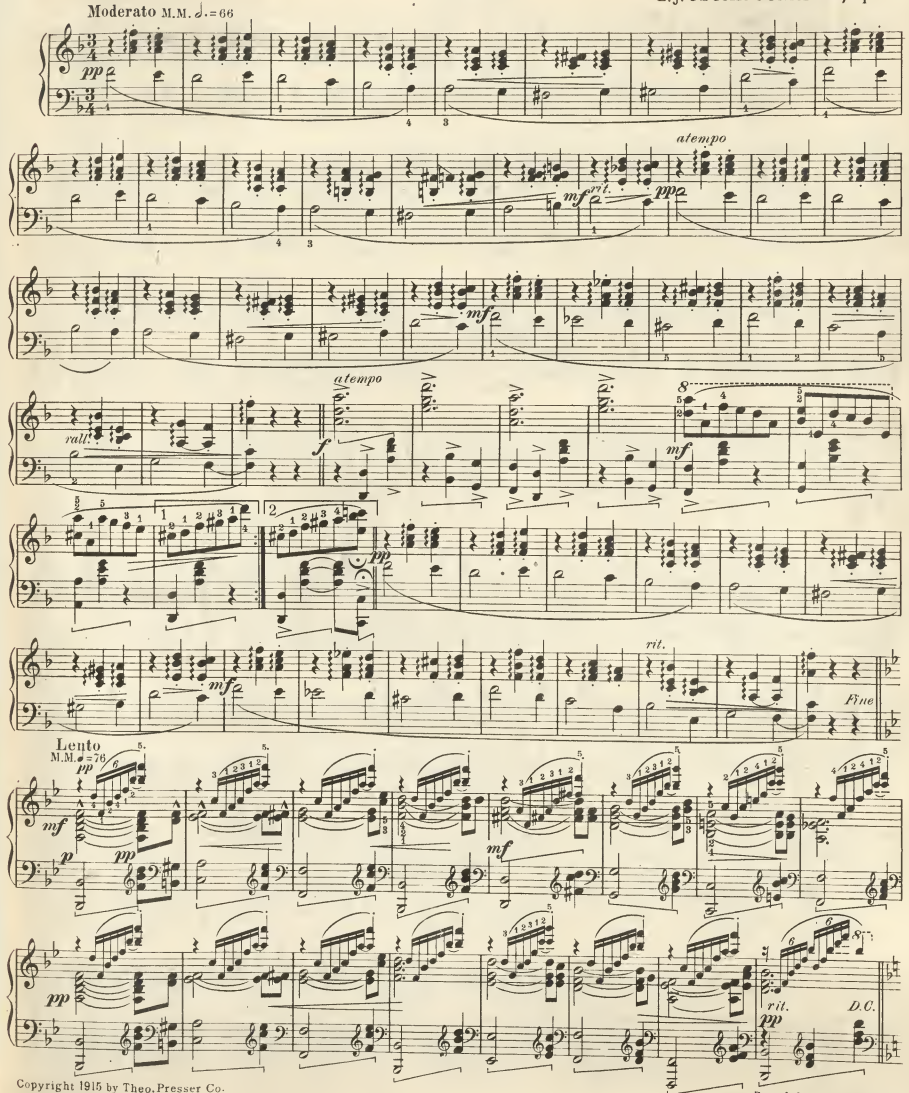
EVENING

AU SOIR

SERENADE

L. J. OSCAR FONTAINE, Op. 100

Moderato M. M. ♩. = 66



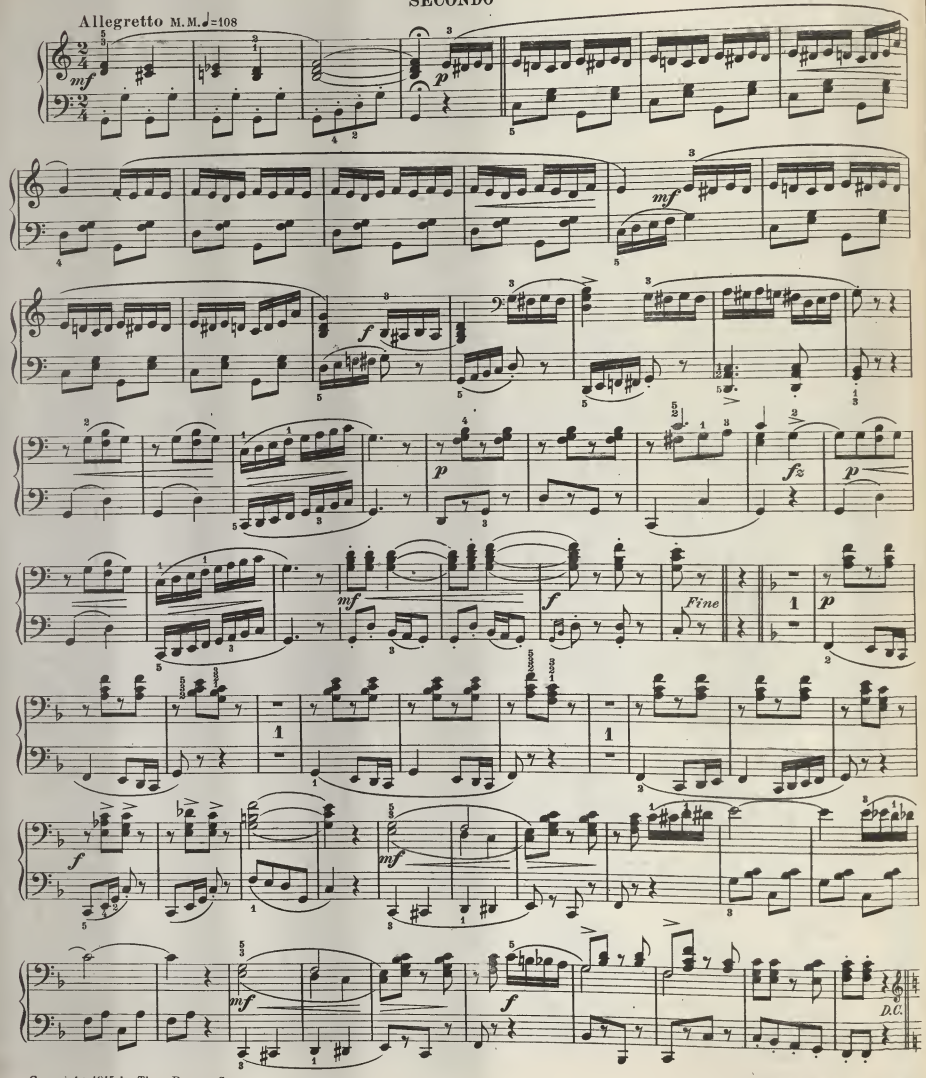
IN THE WOODLAND MILL

IN DER WALDMÜHLE

SECONDO

FRANZ I. LIFTL, Op. 77

Allegretto M.M. ♩=108



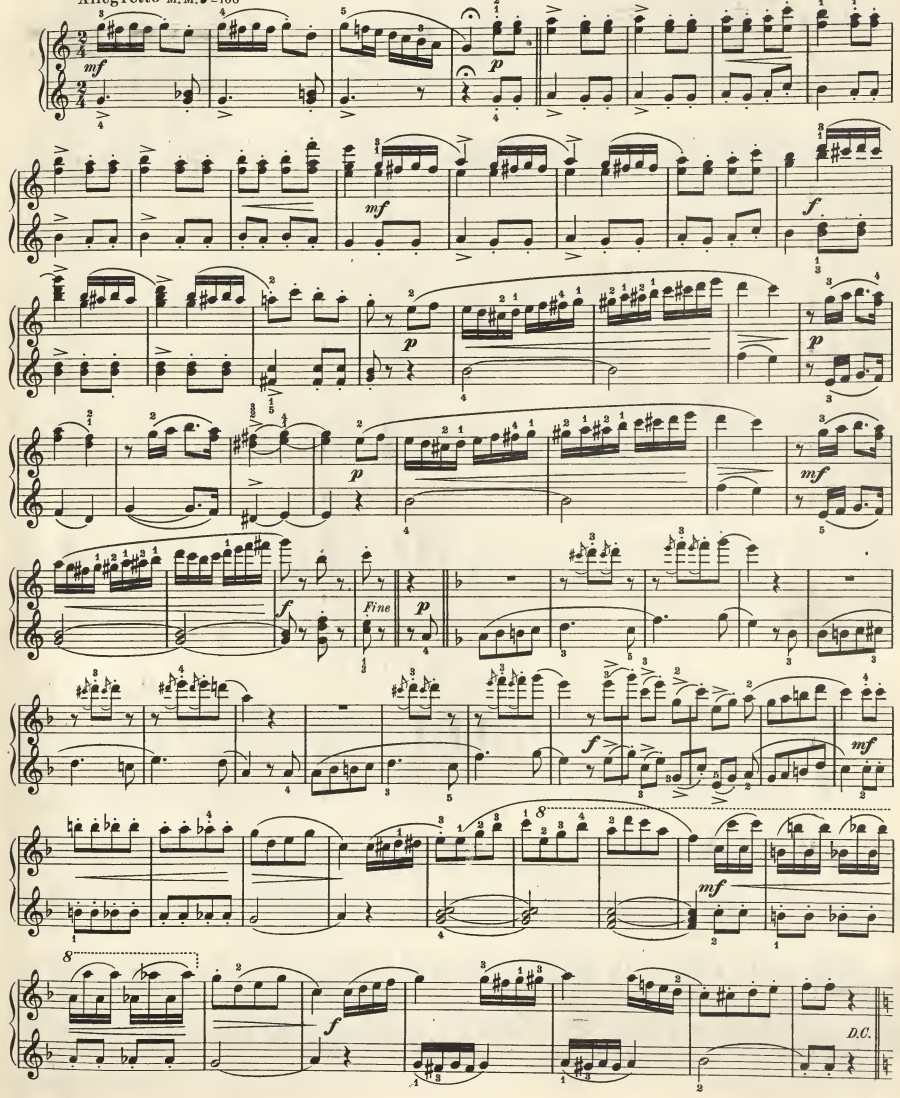
IN THE WOODLAND MILL

IN DER WALDMÜHLE

PRIMO

FRANZ I. LIFTL, Op. 77

Allegretto M.M. ♩=108



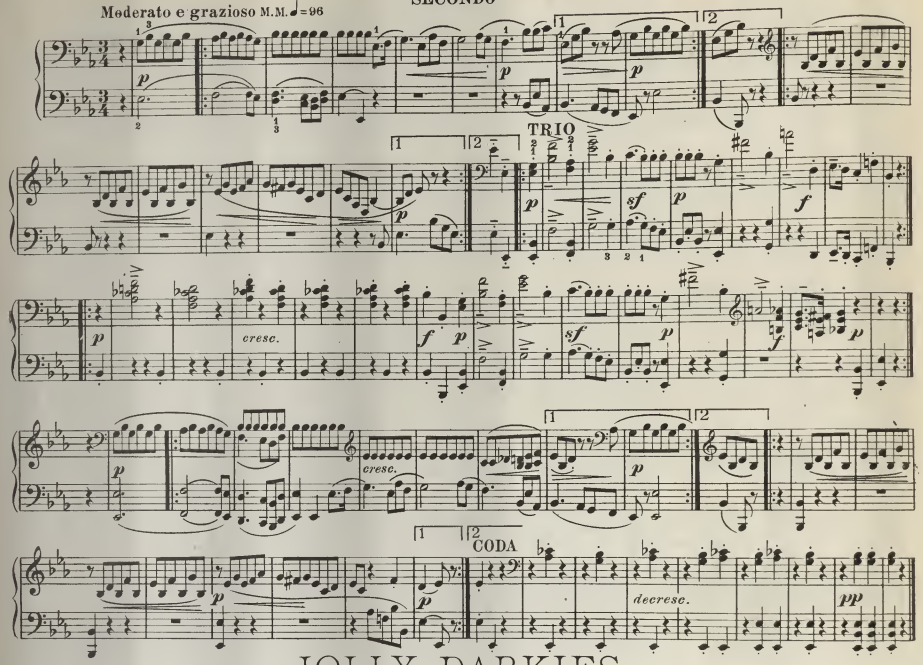
MINUET

from Op. 31, No. 3

SECONDO

L. van BEETHOVEN

Moderato e grazioso M.M. ♩ = 96

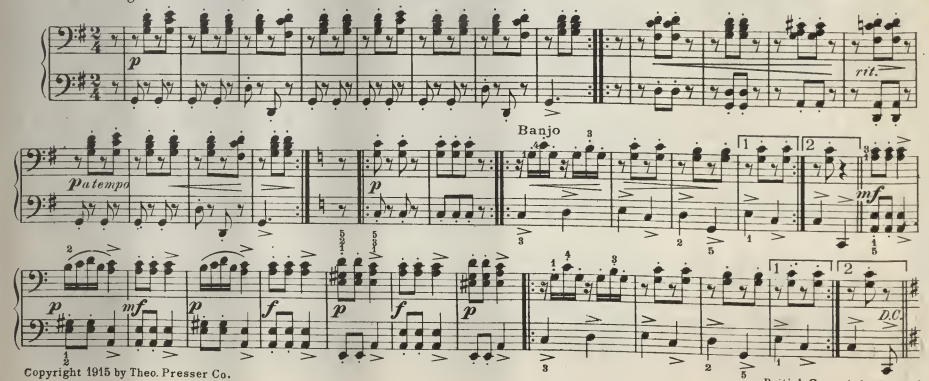


JOLLY DARKIES

SECONDO

KARI BECHTER

Allegretto M.M. ♩ = 108



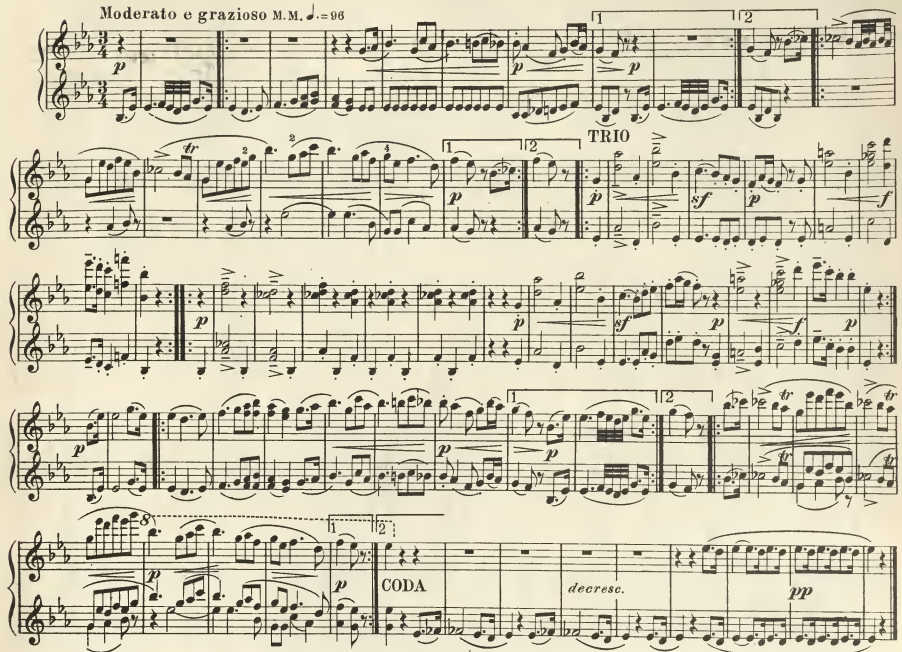
MINUET

from Op. 31, No. 3

PRIMO

L. van BEETHOVEN

Moderato e grazioso M.M. ♩ = 96

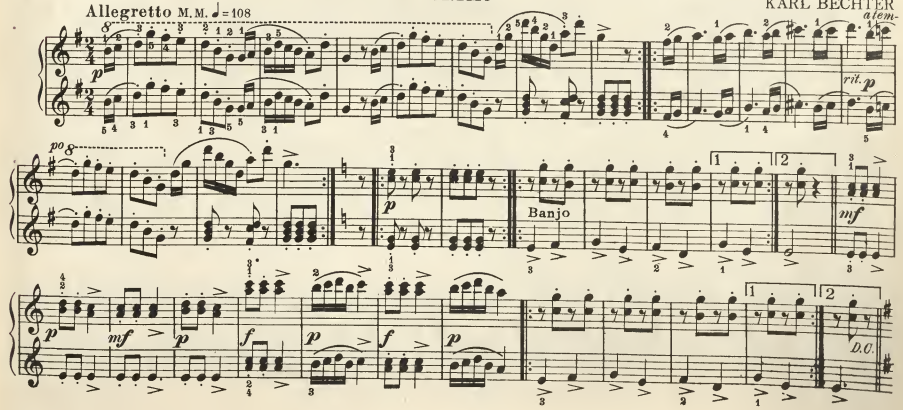


JOLLY DARKIES

PRIMO

KARL BECHTER

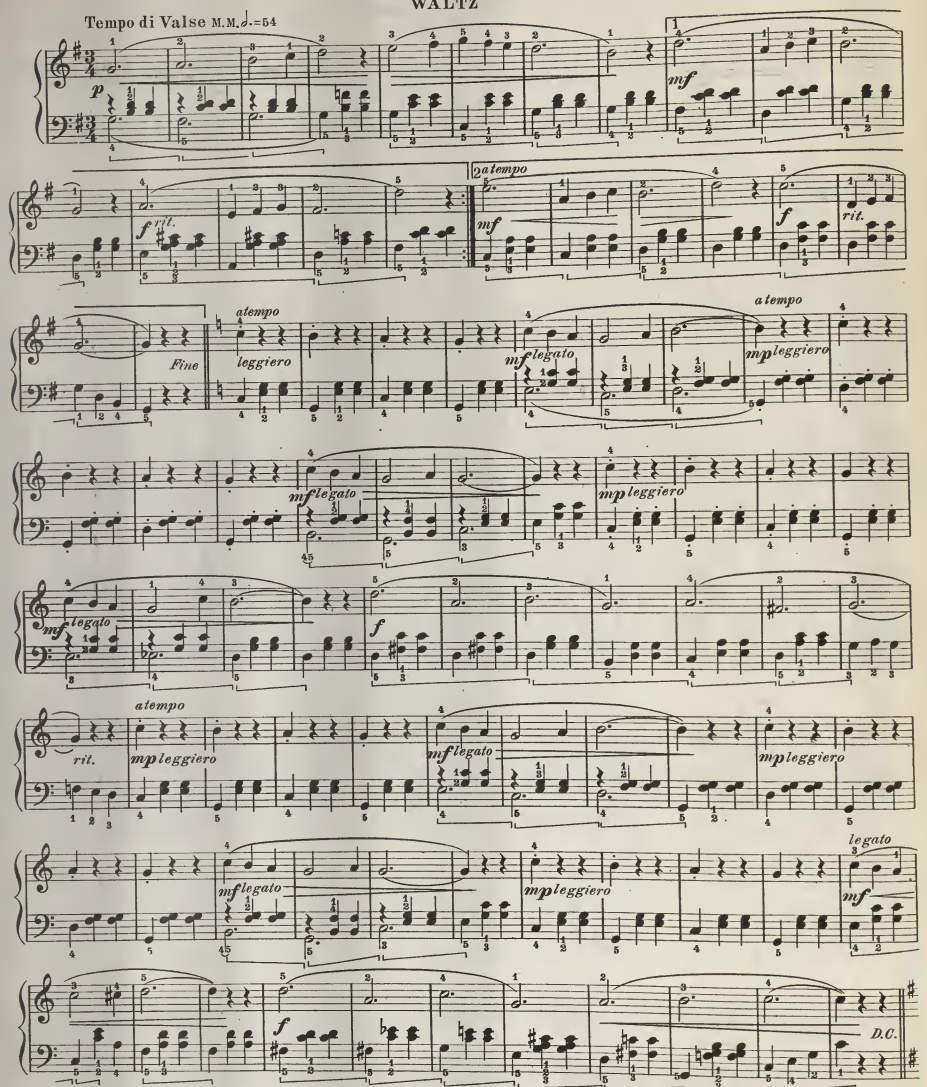
Allegretto M.M. ♩ = 108



CARLOTTA

WALTZ

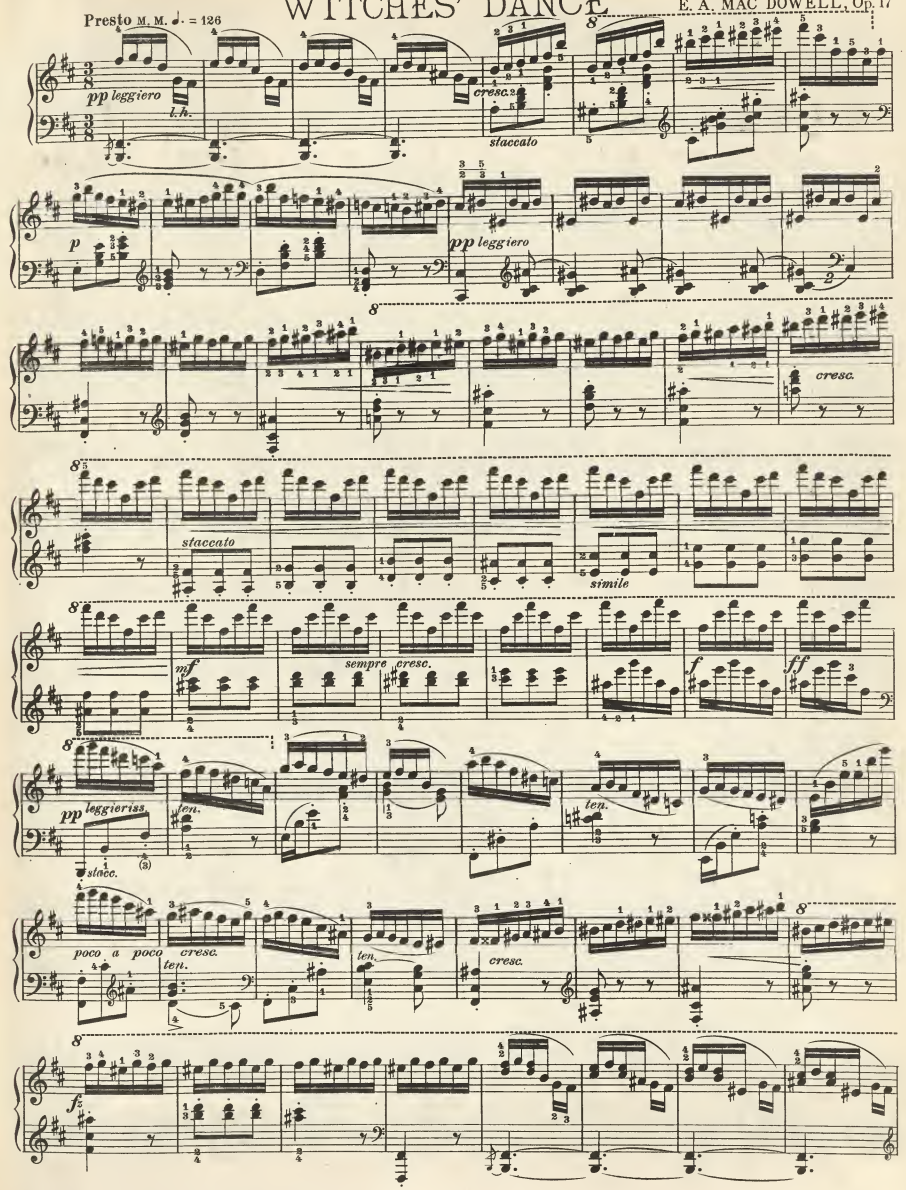
G. A. QUIROS

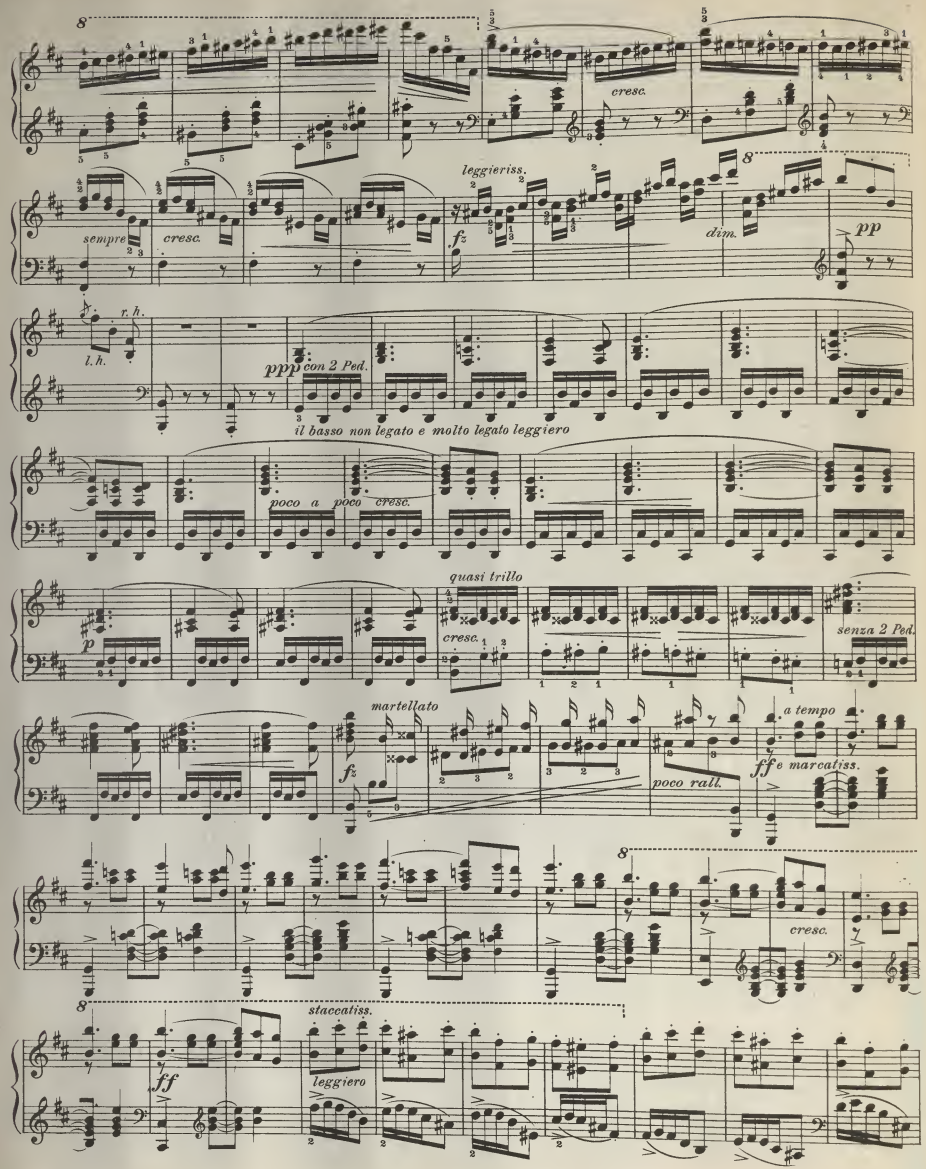


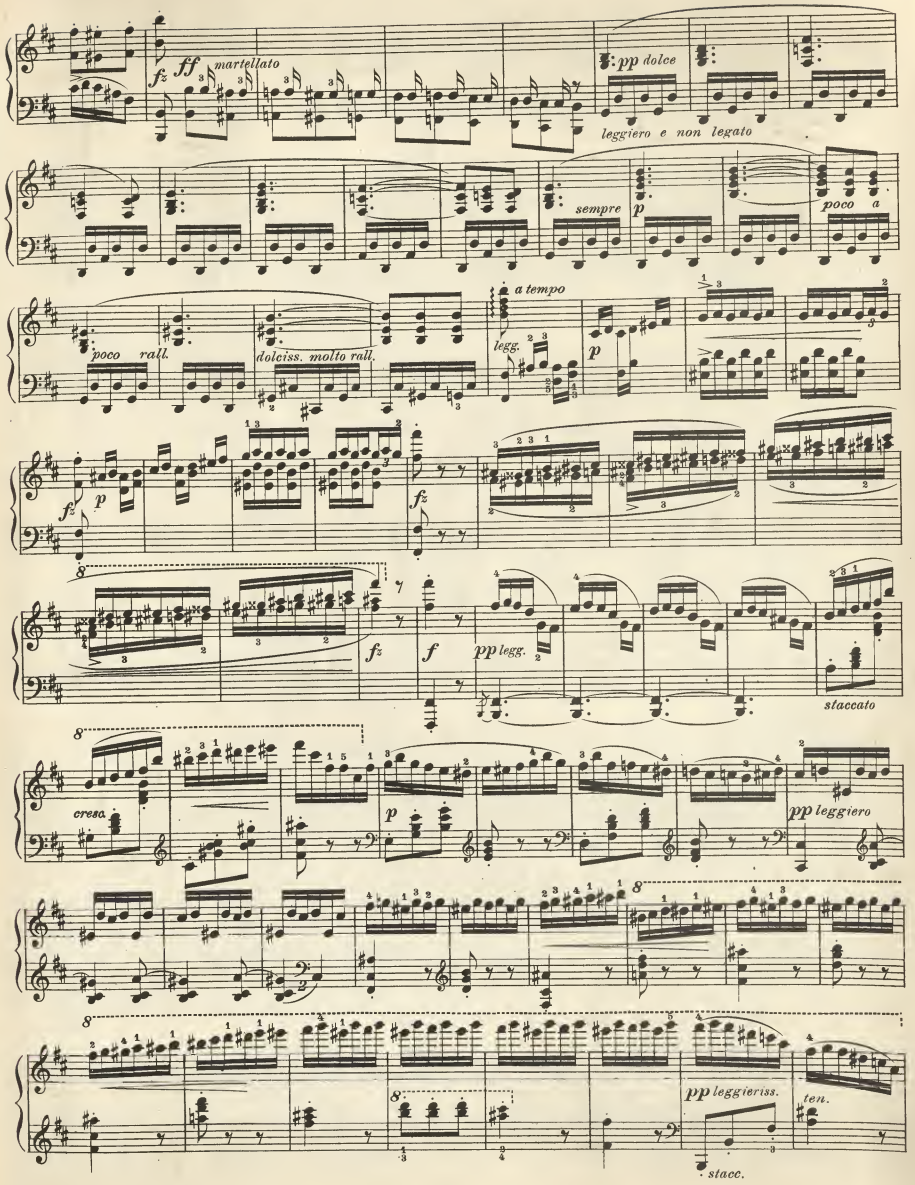
ALSO PUBLISHED FOR VIOLIN AND PIANO

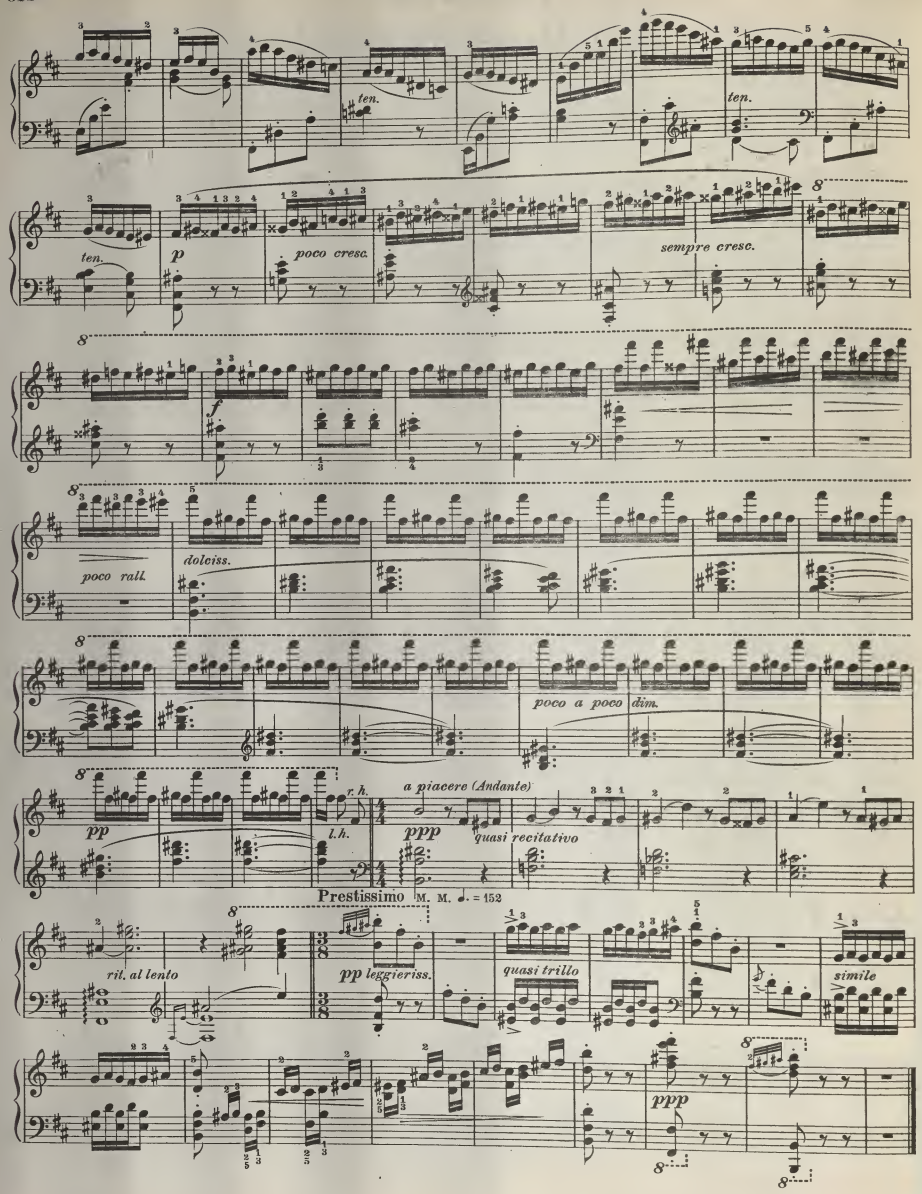
WITCHES' DANCE

E. A. MAC DOWELL, Op. 17




cresc.
leggieriss.
sempre
cresc.
fz
dim.
pp
r.h.
l.h.
ppp con 2 Ped.
il basso non legato e molto legato leggiero
poco a poco cresc.
quasi trillo
p
cresc.
senza 2 Ped.
martellato
fz
a tempo
poco rall.
ff e marcatiss.
cresc.
ff
staccatiss.
leggiero

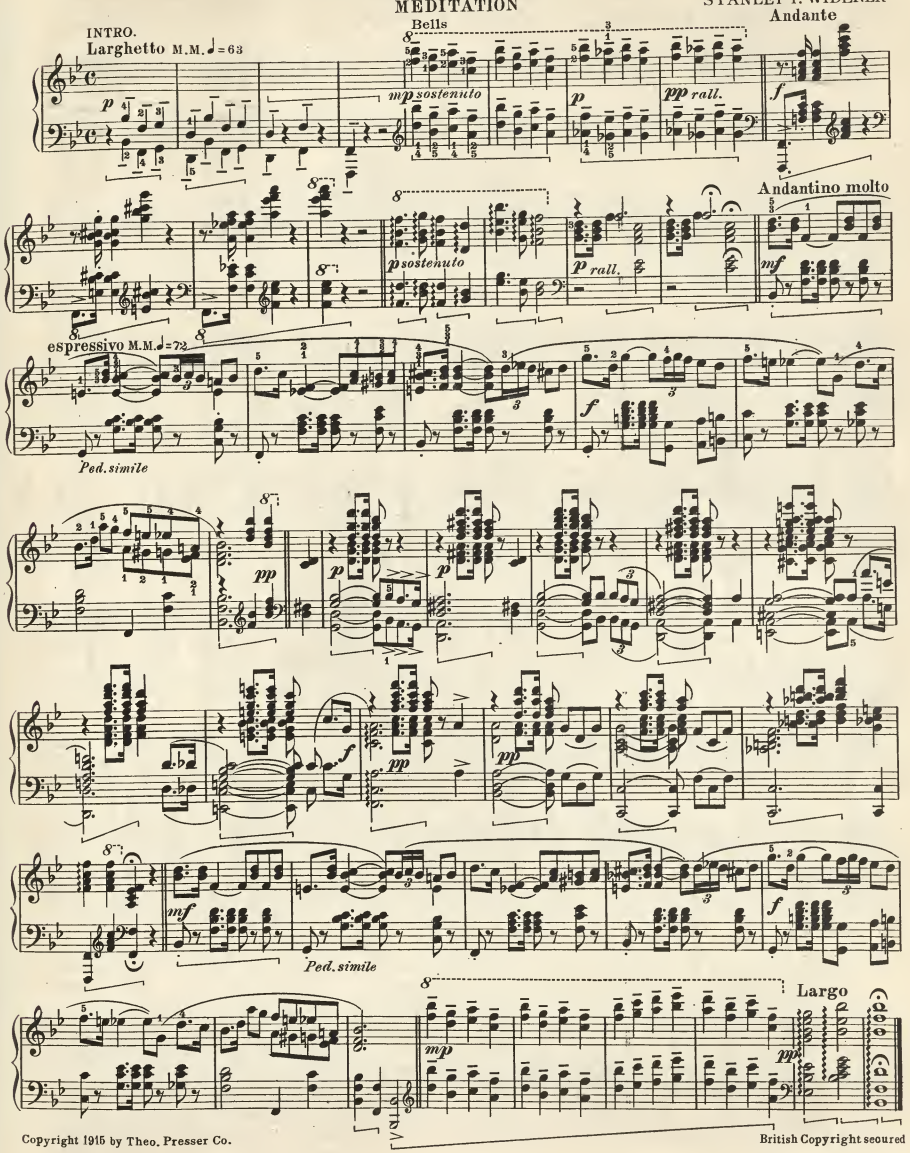

ff martellato
fz
pp dolce
leggiero e non legato
sempre
p
poco a
poco rall.
dolciss. molto rall.
a tempo
legg.
p
fz
p
fz
f
pp legg.
staccato
cresc.
p
pp leggiero
pp leggieriss.
ten.
stacc.



OLD MISSION CHIMES

MEDITATION

STANLEY F. WIDENER

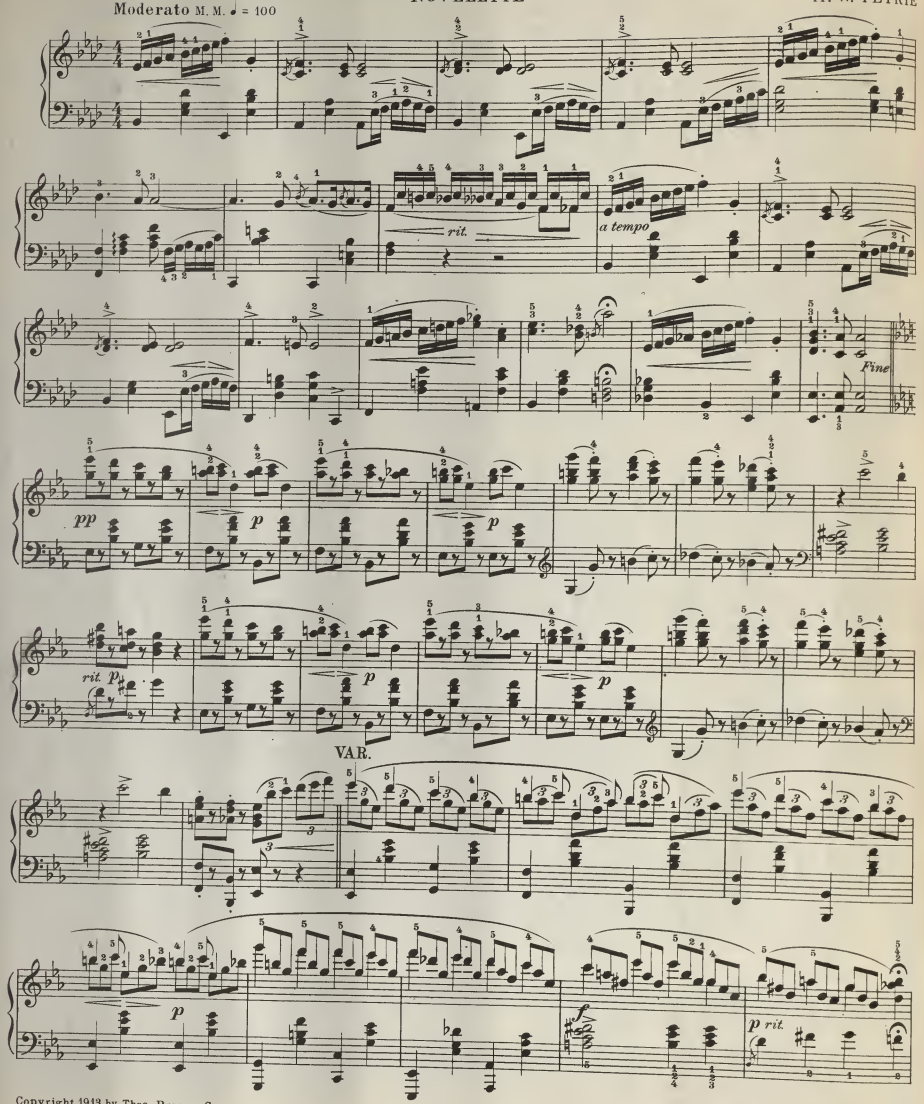


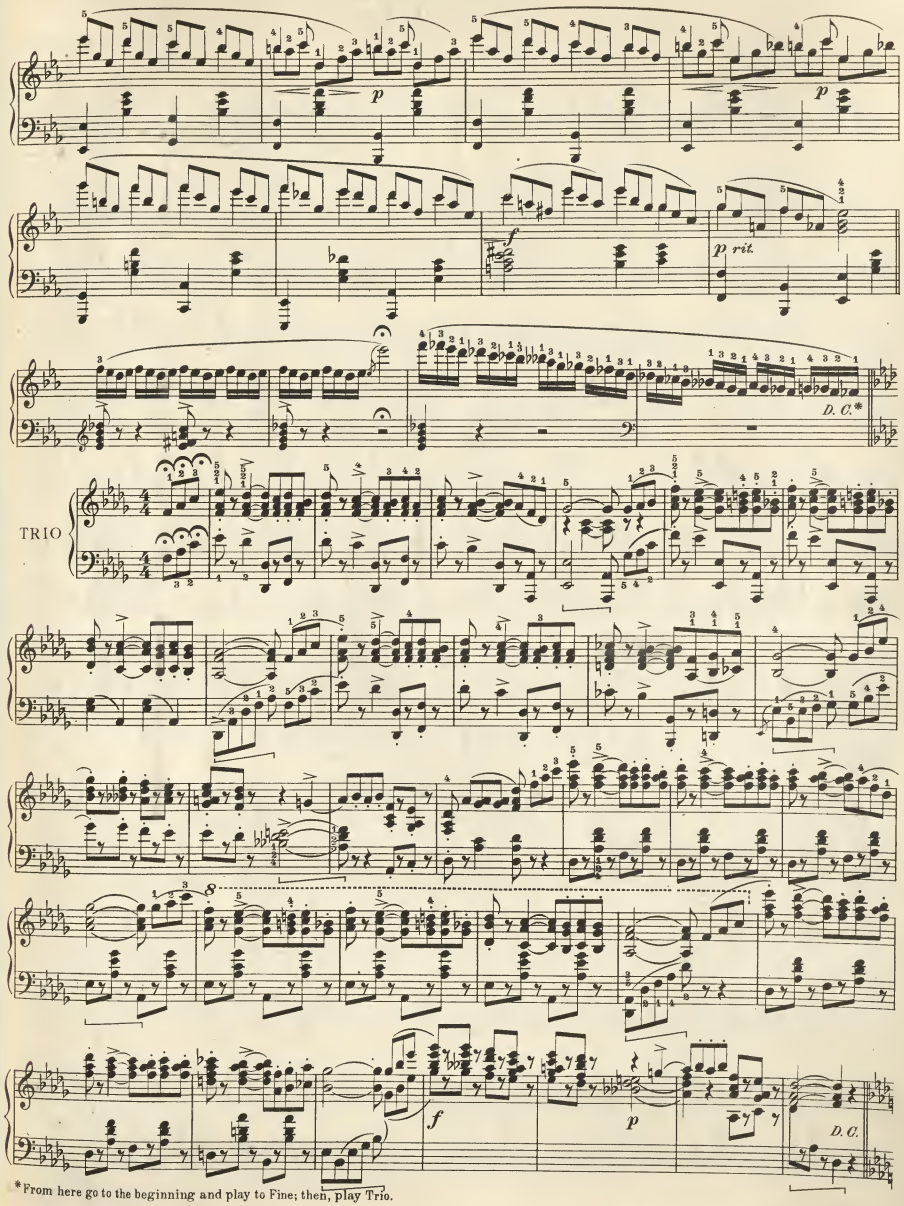
CLOCHETTE

NOVELETTE

H. W. PETRIE

Moderato M. M. ♩ = 100





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

YVONNE

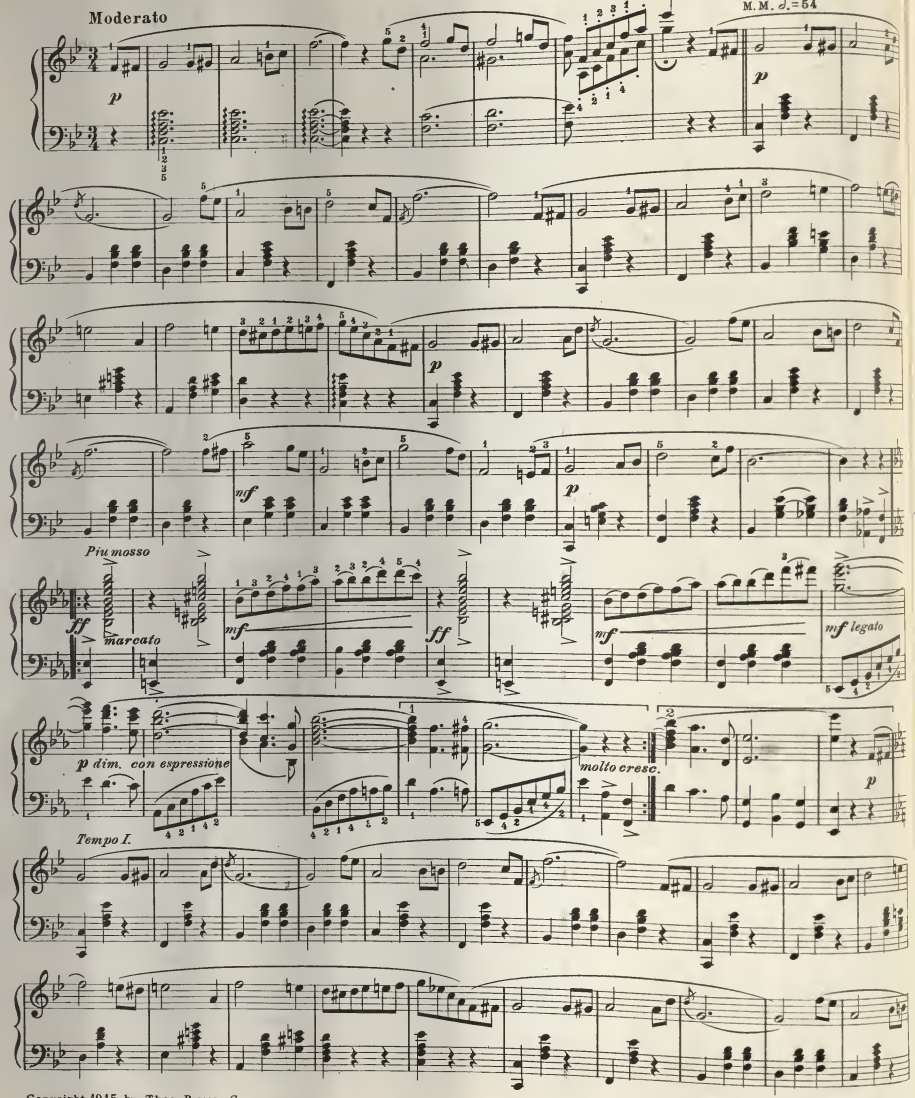
VALSE LENTE

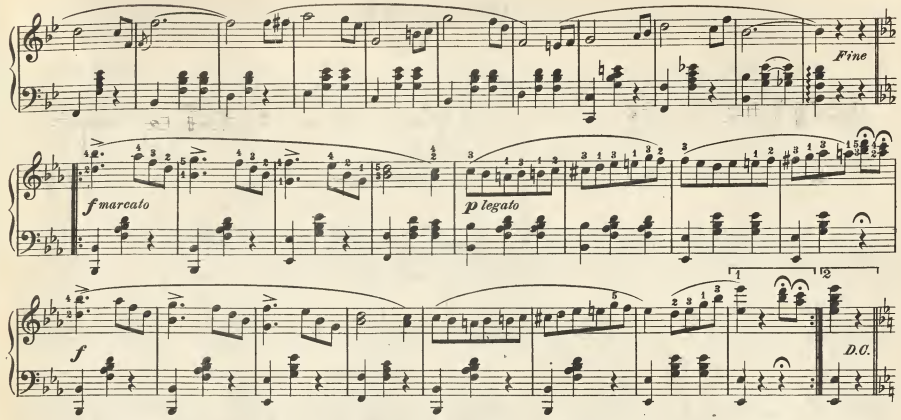
ERNEST H. KITTREDGE

Moderato

Valse lento e sostenuto

M.M. ♩=54



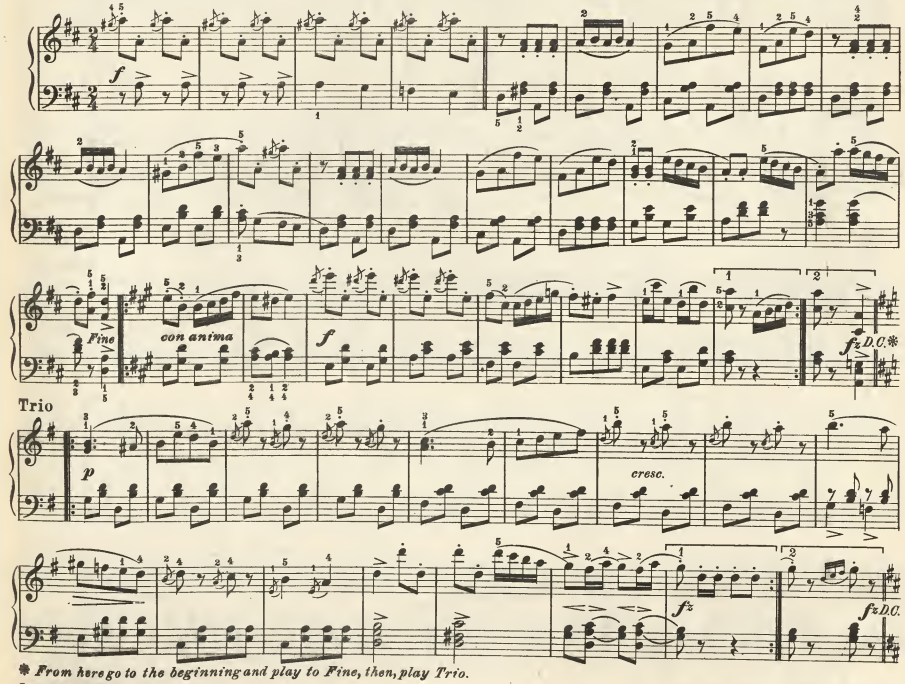


SONG OF THE ANVIL

IMPROMPTU

Moderato M.M. ♩= 108

PIERRE RENARD



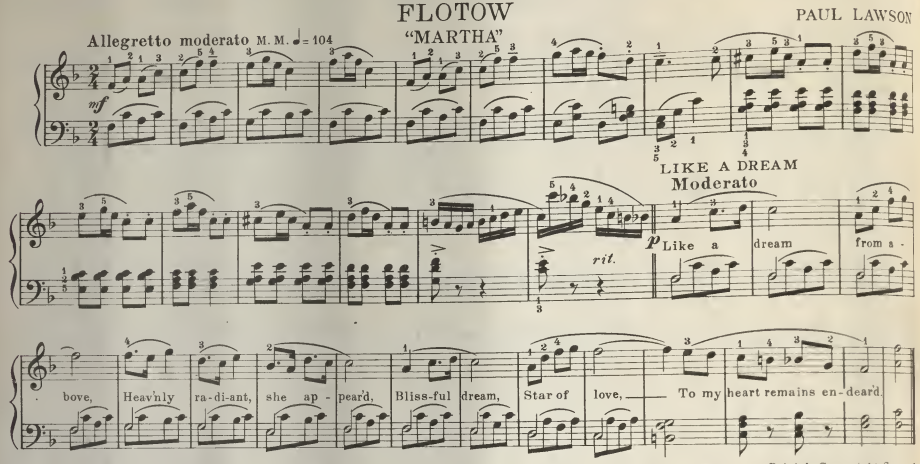
* *From here go to the beginning and play to Fine, then, play Trio.*

TWO LITTLE GEMS FROM THE OPERAS

FLOTOW

"MARTHA"

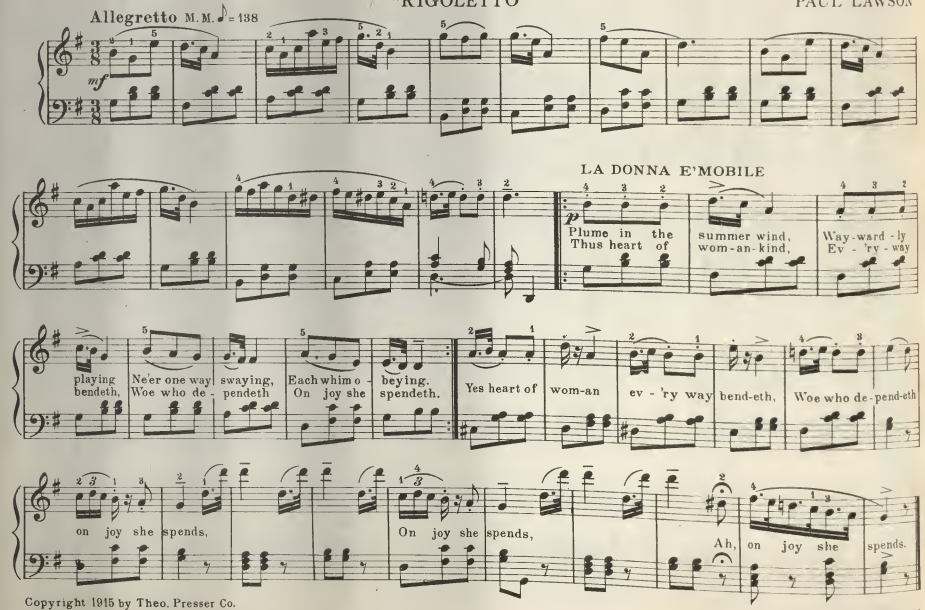
PAUL LAWSON



VERDI

"RIGOLETTO"

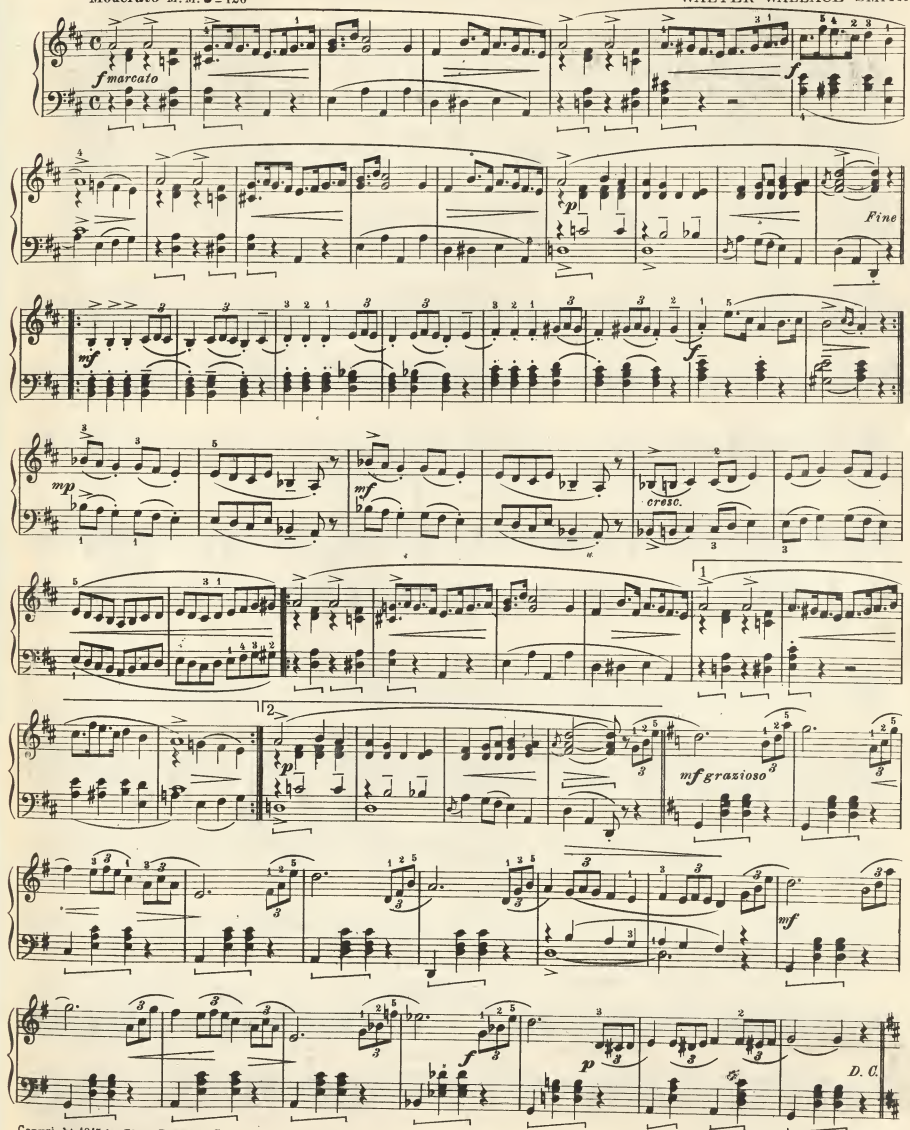
PAUL LAWSON



ALLA MARCIA

Moderato M. M. ♩=126

WALTER WALLACE SMITH



I NEVER KNEW

Edw. L. Ballenger — HOMER TOURJÉE

Moderato con espress

mf *rall.*

𝄋

I nev - er knew sweet-heart, when you were near, that you were all the world to me.
I nev - er knew sweet-heart, how much I'd miss the touch of your dear hand in mine.

p

I nev - er knew un - til the part - ing tear, that in my thoughts you'd ev - er be.
I nev - er prized dear heart each lov - ing kiss, that thrill'd me through like spark - ling wine.

I nev - er knew I'd miss your ten - der smile, or long in vain to be with you. I lov'd you
I nev - er knew my life was yours to claim, and that my heart be - long'd to you. I nev - er

poco cresc. *rall.*

dear - ly then, yet all the while I nev - er knew, sweet-heart, I nev - er knew.
knew sweet heart when first you came, I nev - er knew, sweet-heart, I nev - er knew.

ritard *marc. e espress.* *rall.*

Refrain

quasi appassione

I nev - er knew the day could be so long, dear, Un - til the hour you went a - way

f

poco accel.

'Twas then I learned the birds had lost their song, dear, And gold - en skies were turn'd to gray. I nev - er

marc. il basso

f poco agitato *poco rall.*

knew that life could be so drear - y or that each day I'd miss your smile so cheer - y. I nev - er

f *rall.*

con gran sentimento 1 *ritard*

knew my heart could grow so wea - ry Un - til you went a - way,

rit. *colla voce*

𝄋 2

til you went a - way.

molto rall. e dim. *ff* *fff*

DANSE RUSTIQUE

CHRISTIAAN KRIENS

Tempo di Mazurka M.M. ♩=126

VIOLIN

PIANO

ff p ff mf ten. ff

Con brio

ten. ten. ff

Meno mosso

Sul G

a tempo

a tempo

ff

pp molto cresc.

pp molto cresc.

fz fz fz

BARCAROLLE

Larghetto M.M. ♩=54

GEO. NOYES ROCKWELL

legato

Manual

Sw. mp not coupled

Pedal

Soft 16′ coup. to Sw.

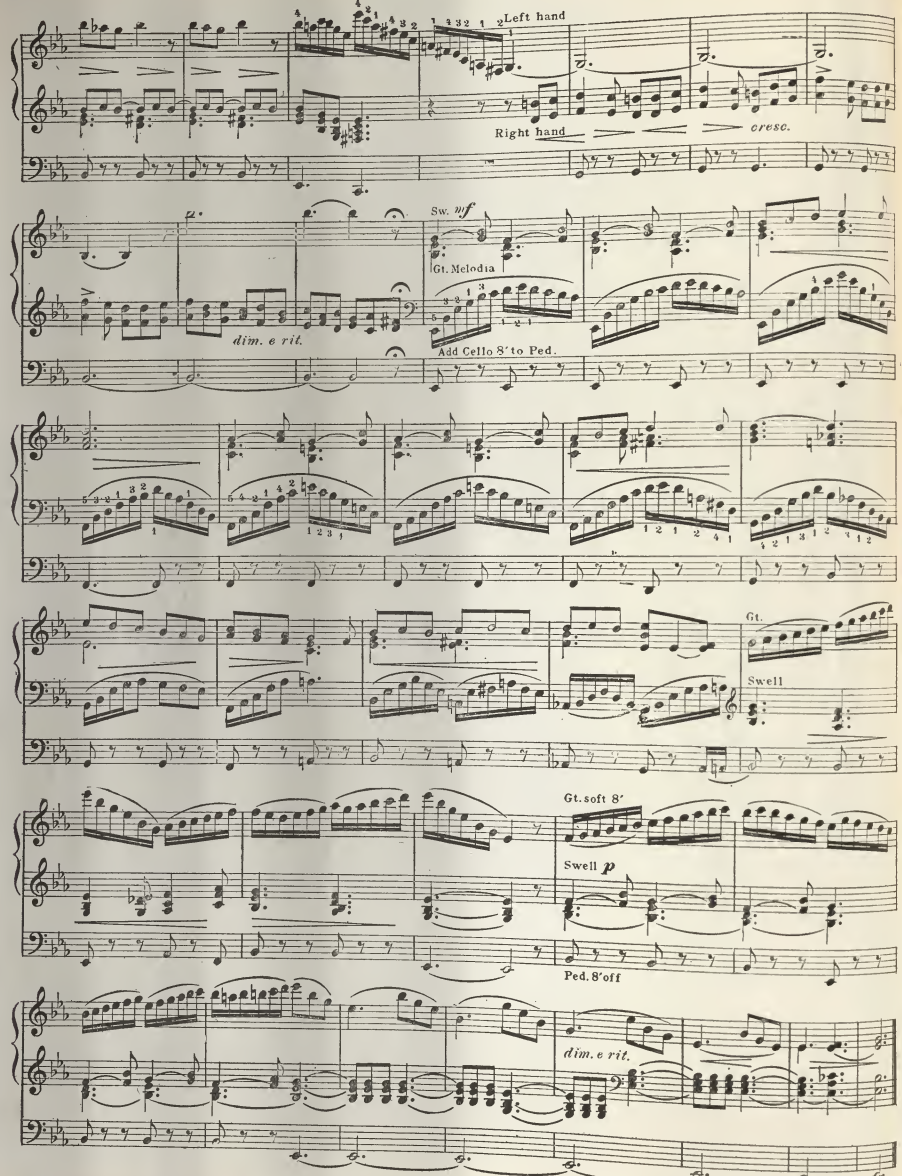
Gt. Flute 8′

tr

rall.

staccato.

Sw. mp



A History of the Pianoforte in a Nutshell

THE pianoforte is the result of an evolution having its beginning many centuries back. The very first stringed instrument was possibly some form of the ancient lyre, associated with poetry and Greek history, although the instrument originated in Asia, not Greece. The number of strings varied at different epochs, and probably in different localities, four, seven, and ten being the favorite numbers. They were used without a fingerboard. Nor was a bow possible. The plectrum, however, is thought to have been in use at all times. It was held in the right hand to set the upper strings in motion, the fingers of the left hand touching the lower strings.

Next came the monochord, invented in the sixth century, B. C., by Pythagoras. It consisted of an oblong sound box, with one string stretched across it and a movable bridge for dividing the string. It was used in the eleventh century in singing schools, to teach the intervals of the plain-song of the church. Jean de Muris, 1323, teaches how true relations may be found by a single string monochord, but recommends a four-stringed one, properly a tetrachord, to gain a knowledge of unfamiliar intervals.

Still later there came the Arab-Sautir, a trapeze-shaped instrument composed of a solid frame, sounding board and metal wires struck with hammers held in the hand.

A keyboard of balanced keys may have been first introduced in the little portable organ, known as the regal, so often represented in old carvings, paintings, and stained windows. It derived its name, regal, from the rule (regula) or graduated scale of its keys, and was used in giving singers in religious processions the note or pitch.

More strings were added to the monochord from time to time, and possibly in the fourteenth century, the clavichord was finally invented. Black and white keys were added, but the principle of the action remained the same as the monochord—the hammer simultaneously sounding and dividing the string. Next in line came the virginal, having the same principle, but being a parallelogram in shape and having a projecting key board.

From all the various forms, two main instruments developed—the harpsichord and the Spinet. The first harpsichord was made about 1420, springing from the clavichord, but consisting of a separate string for each sound, the keys instead of setting in action a device for striking and, at the same time, dividing the strings, causing the strings to be plucked by quills, thus giving not only an entirely different quality of tone, but the pitch of the string remained unaltered.

Spinetus of Venice

The Spinet was first made by Spinetus, Venice, 1500. It was on the order of the harpsichord, only the case was square and the strings ran diagonally instead of lengthwise. Sometimes strings and sounding board were arranged perpendicularly and this was called a clavicitherium.

There were three sizes of Spinets.

(1) Two and one-half feet wide—tuned to Chapel pitch (one-half tone above present medium pitch).

(2) Three and one-half feet wide, tuned to the fourth below.

(3) Five feet wide, tuned an octave below the first.

Thomas Hitchcock, in 1703, made a great advance by giving them the wide compass of five octaves—from G to G—with a very fine keyboard. The sharps inlaid with slips of ivory or ebony, according to the naturals.

Many attempts were made to increase the resources of these instruments, one of the most curious being that of combining two harpsichords in one, having two actions, two sounding boards and sets of strings, and two keyboards, related like those of an organ.

The Advent of Cristofori

The pianoforte proper was not invented until 1711, when a Florentine mechanic, named Cristofori, invented the Forte-piano, called so because of its capacity of being played loud or soft.

This invention was taken up immediately in Germany and improved, and in England the iron tension bar was introduced, giving a greater solidity and resisting power to pull the strings. They were still small and strung with fine wires, but there was, however, a tendency toward increasing compass.

Between 1808 and 1827, a great many improvements were made. Sebastian Erard, maker of the first square piano, patented his grand action (which still remains a model of what piano action should be). The stringing was made heavier and the hammers proportionately stronger and the power of tone greater. Thus the instrument became ready for the great pianists, Liszt having made his appearance in Vienna in 1823, and within seven years after, being generally recognized as a phenomenal appearance in art.

Meanwhile, great improvements were continually carried on for the purpose of rendering the instrument impervious to the forcible attacks made upon its stability, by these new virtuosi. Mathews says: "In the early appearances of Liszt it was necessary to have several pianos in reserve upon the stage, so when one hammer or string broke, another instrument could be moved forward for the next piece."

The American Piano

The most important improvement in the solidity of the piano came in the iron framework. Babcock first introduced this and it was later perfected and patented by Conrad Meyer, of Philadelphia, in 1833. Meyer's idea was again improved, and applied to the grand piano as well as the square. This brought the principle to a high degree of perfection, establishing it by the independent construction of the American pianoforte.

In 1855 the first overstrung instrument was exhibited in which the bass strings are carried over the treble, thus affording more latitude for vibration without interference.

The chief centers of pianoforte trade are:—London, Paris, Berlin, Dresden, Hamburg, Vienna, St. Petersburg, Brussells, New York, Boston, Chicago, and Baltimore.

It may be interesting to note here, that up to 1700, the system of playing the harpsichord did not make use of the thumb, also, that the first published work on piano technique and fingering was by C. P. E. Bach, in 1751. No finer pianofortes are made in the world than those made in America, and the volume of business done in this industry is prodigious.

Clara Schumann's Compositions Reviewed by Her Husband

THE age in which Clara Schumann lived was not propitious for the woman composer. What George Bernard Shaw is pleased to call "middle-class morality" was rampant, and the woman who dared do anything but cook and sew and gossip about her neighbors was regarded as a new-fangled and suspicious character. In proof of this we have Mendelssohn's prudish objections to the appearance in print of his sister Fanny's compositions, with the result that many of the *Songs Without Words* published under his name are really her work.

Robert Schumann, philosopher-musician that he was, had no such respect for conventions. He boldly married a woman-pianist in spite of her father's opposition, and actually encouraged her to write music despite the fact that she was active as a virtuoso pianist and teacher, and despite the fact that during fourteen years of their married life she bore him eight children, all but one of whom survived him. "In the *Book of Projects*" (in which since December, 1840, Schumann had been in the habit of making entries of various kinds concerning his artistic life and work), Berthold Litzmann tells us in his *Clara Schumann* "the list of 'Leipsic composers,' which begins with Mendelssohn, contains the name of Clara Schumann. Anyone knowing Schumann must know that this is no mere bridal compliment. He places her here solely on account of the actual worth of her talent, a worth which he certainly did not overestimate, though he refused to allow it to be under-estimated or suppressed, but which he considered it his duty to foster, although in this matter, as in her playing, he was forced to resign himself to a certain degree of helplessness in the face of external circumstances. 'Clara,' he writes in February, 1843 (during her visit to Dresden), 'has written a number of smaller pieces, which show a musicianship and tenderness of invention such as she has never before attained. But children and a husband who is always living in the realms of imagination do not go well with composition. She cannot work at it regularly, and I am often disturbed to think how many tender ideas are lost because she cannot work them out.'

"But he never ceased to stimulate and encourage her; stimulating her indeed until he enticed her into following his own path with him. It was, therefore, quite natural that on Christmas Eve, 1840, Clara's gift to him consisted of three songs which 'with the utmost modesty' she had dedicated to her beloved Robert."

Making Sure of a Piece After Memorizing

By Grace White

Most students know the need of slow practice when starting to work on a new study or piece, but some do not realize the value of slow practice from memory *after* the number has been worked up to the given time. To have absolute control one must be able to play a thing equally well at a fast or slow tempo. When one thinks he knows a composition thoroughly, perhaps after he has played it in public a number of times, he sometimes discovers that the fingering is complex and that passages which before were clear are blurred.

In order to avoid this experience, frequently play the composition very slowly from memory. Observe as far as possible all the marks of expression just as you do when you play it rapidly. Doing this preserves, in one's thought, the order of fingering, and gives him a clear and cool survey of all the details. Then when one again plays it in time it is with a stronger feeling of assurance and with a renewed sense of power and control..

Miss George's Failure

By Claude Eager Johnson

"I JUST hate to go to my music lessons this year!" exclaimed Marjorie Wilkins gathering up her music in the living room.

"Why, I thought you loved your music, dear." Aunt Ellen's tone expressed surprise. Marjorie had always been the "brag pupil" of her school and devoted to her piano work.

"I do love my music but I fairly despise Miss George. Why, Aunt Ellen," declared the unhappy girl, "she treats all her pupils just as though they were so many pieces of calico cut off the same pattern and every piece *had* to become a yard—no more or less—just one yard, exactly.

"You know I have a short, thick hand and Ephie has a long slender one, yet she gives us identically the same technical studies for no reason in the world except we both do eighth grade.

"Aunt Ellen, it simply isn't right. She doesn't have any human interest in the world in us. We aren't individuals to her at all, just pieces of calico. She merely had us through a test at the opening, then placed us in our 'grade.' She's as pleasant as can be socially and nice and refined, but her pupils are her pieces of calico as soon as they enter the studio. They are individuals no longer. She doesn't care for us and we feel it. She doesn't study our personal talent in the least. We're just her class and it's killing all the music in us. I'm not the only one. All of us feel it.

"We don't want to be petted and nursed and coddled—not that but we do want some human interest in us, some sympathetic chord struck. Why doesn't she see that what suits Ephie would sound stale under my fingers and the very piece that might bore her would thrill people when played by me? If she'd only say some day, 'Ephie, this will suit your style splendidly,' or 'Marjorie we'll skip this for you understand this principle thoroughly,' we could make real strides but as it is we don't move an inch. She destroys every particle of the personality I have as long as I'm in her presence and I almost lose faith in my really having any long after leaving her. —— I do hope she won't be re-elected!"

And out went the hungry little human being to the music teacher who thought her simply a piece of calico to be made over into a yard.

Department for Singers

Editor for November, the Noted Voice Specialist
GEORGE CHADWICK STOCK
The Department for December will be Edited by Perley Dunn Aldrich

All the Articles in this Department are from the pen of George Chadwick Stock

The Ethics of Vocal Teaching

THERE is an opinion prevalent among many people that it is unethical for singing teachers to accept any one as pupil who has not given unmistakable evidence of possessing voice and talent for singing.

As a matter of record, kept by myself for many years, I find that the number of those who study singing simply for the pleasure they get out of it and in turn can give to others, is constantly increasing.

The number of those who study singing with the idea of making it remunerative is still in excess of the other class. Nevertheless, were it not for the non-professional student, an important source of the income of a singing teacher would be seriously curtailed.

This is particularly true in cities and towns of smaller size, where the opportunities for turning vocal accomplishments into money are rather limited.

As a matter of further record, it is found that persons apparently having little talent for singing in the beginning of training have, through diligent and painstaking work, become good singers. In more cases than would be imagined, such students have achieved a very generous share of distinction as singers. In the face of such ultimate results, it can be seen how grave an error it would have been to dismiss or discourage these applicants for vocal study.

In view of the above outlined situation in which a teacher of singing constantly finds himself, it is quite in order briefly to review the salient points bearing upon the matter.

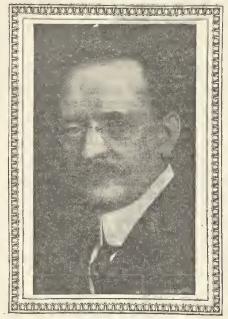
A teacher of singing has no more serious problem presented to him for solution than that of taking the measure, either of a beginner's voice and talent or that of a singer of more or less experience. The situation is filled with potentialities. It is one of the most interesting phases of studio life as it is also one of vital import to the person on trial.

The teacher is expected, for instance, in the case of the prospective student, to give a just estimate, clearly defined, of an undeveloped voice and an untried, unknown individuality; in the case of singers, a comprehensive statement of his or her vocal condition and artistic resources. The greater experience a teacher possesses, other things being equal, the nearer will he come to making a correct diagnosis of each case. However, before proceeding further it will be to the advantage of the reader to have a definite criterion by which individual cases are to be judged.

A first judgment of a singer—opinion would be a better word—is necessarily based almost wholly upon the voice itself and so an immediate opinion, though valuable, can never be exhaustive. It matters not who is doing the judging; the best expert in trying voices will, in many cases, fail to discover resources kept in the background through nervousness and distracting influences of a more or less trying situation. The most satisfactory way to examine a voice is to hear a song, but in the absence of ability on the part of the applicant to sing one, a thorough trying out in tone work will answer. Under such a trial, with scarcely any exception, the singer reveals whether or not he possesses:

First—A musical ear.
Second—An artistic soul.
Third—A normal and responsive vocal mechanism.

The degree in which these attributes enter into the singing is indefinably communicated to the teacher before whom the singer is on trial. At the conclusion of the singing his opinion or judgment of the singer's capacity has been unconsciously formed, and a measure taken of the triangle of attributes above mentioned. The points from each side of this triangle have somehow focused into


GEORGE CHADWICK STOCK.

the voice heard by the teacher. He has listened to this composite sound and through the medium of a sensitively keen, sympathetic and prophetic ear he has felt whether or not the singer is in possession of the main requirements of a singer.

The trial being over, the next move is for the teacher to tell what he thinks of this singer's possibilities, judged by what he has heard. The various classes of which a teacher is expected to give an opinion and outline their future possibilities may be enumerated as follows:

Class 1. The person who is able to sing songs.

This class may be subdivided under the following heads:

A. The person who sings with splendid voice, sympathetically, expressively, and in a musicianly manner. Other things being equal, it is safe for a teacher to prognosticate an eminently successful career for such an one. Among "other things" must be a generous allotment of willingness to work.

B. The person who sings with good tones, treats the text intelligently, the music mechanically correct, but is lacking in sympathetic quality and temperament. If this singer is enthusiastic and anxious to get ahead it is clearly the teacher's duty to encourage him to develop his powers to the uttermost. Make it clear to him that he can accomplish very desirable things.

C. The person who sings crudely but with music and sympathy in his voice. It is perfectly right for a teacher to encourage this one, for if he have the other qualifications, enthusiasm and the spirit to work, he can certainly learn to sing well and may even attain considerable artistic excellence.

Class 2. The person who, under wrong guidance or misapplication of principles, finds himself in a *cul-de-sac* instead of being on the broad highway of artistic achievement.

This class includes a variety of types, each of absorbing interest to the teacher of singing. Here we have presented singer after singer, unquestionably in the possession of voice and talent but hampered and confused by the lack of aim, lack of concentration and lack of judgment of their own as well as of their teacher.

A generous allowance of time, and great patience, is required to lift these unfortunates from their bewildering condition. The state of mind of these sorely perplexed singers oftentimes borders on the tragical. Nothing whatever can be accomplished until the teacher has gained the absolute confidence of such student. After such a relation has become established a start must be made virtually from the most rudimentary principles in order to eliminate and overcome all influences, habits and tendencies of both mind and method of work not conducive to the attainment of the desired result. The greater the ascendancy of the master over the pupil, the more rapid will the progress be.

Class 3. The person who is able to sing scales with tolerable facility and good musical tones. Such a student is clearly entitled to words of encouragement. The teacher is fully justified in advising him to take singing lessons.

Class 4. The person who cannot sing tones correctly, but yet is able to sing with musical quality of voice any tone given from the piano. This individual is simply lacking in actual singing experience. The voice as a musical instrument is to him a novelty. A short period of vocal study will undoubtedly demonstrate his fitness for continued vocal training.

Class 5. The person whose voice has apparently been irreparably injured. It is wholly desirable for a teacher to offer to do his best for a singer thus afflicted. If after a short period of the most careful work the voice fails to show improvement, then the lessons should stop. A throat that is really injured will not be helped by singing.

Class 6. The person whose age precludes the possibility of any great vocal improvement, but yet is able to achieve certain modest artistic results. If this applicant for vocal lessons can afford to study and desires to do so, there is no reason why he should not be accepted as a pupil. It is rather pleasant work to help a person to please himself and maybe also others.

Class 7. The person who after several

attempts finally succeeds in singing a given tone in tune, the failure to achieve correct intonation being due to physical imperfections that may be overcome. Persons in this class are not likely to do much at singing. If they love the work connected with vocal training they are entitled to utmost consideration. A conscientious teacher will do everything in his power to develop the usually limited talent that he finds. If the results are pleasing and satisfactory to the person being trained, the teacher will, in this, find justification for having accepted him as a pupil.

Class 8. The person who sings in tune and with musical quality of tone, but because of nervousness or stage fright with pitifully weak and spasmodic voice. Such applicant can undoubtedly learn to sing, and should be accepted as a pupil.

Class 9. Persons with immature voices. This class touches upon voices too young and tender, especially throughout the period of adolescence, to stand any other than the most gentle treatment. If such voices are accepted, they should be led into right ways in the gentlest manner. A teacher who is in doubt about how to train such voices should dismiss them. The ignorant handling of a young voice is much more likely to work injury to a young throat than the same handling would to an older one.

Class 10. The person who is utterly unable to sing at all. There is but one decision to be made in such cases. Thumbs down!

The majority of those who apply for voice trials will come under some one of the above-named classes. There is, however, a type that has been omitted: A singing teacher very often has to contend with an attitude of mind, on the part of certain singers on trial, which is the result of the influence of well meaning but unfit advisers. As a result of false notions propagated as true, this singer over-rates his abilities. When, for the first time a just estimate of his vocal qualifications is given him and that estimate places him on a lower level than his own opinion does, he either listens incredulously or resents what is told him. If his feelings are really those of resentment, he usually goes to some other teacher. If merely incredulous and he has a good share of common sense, he thinks over the matter and not infrequently comes for lessons to the man who told him the truth.

There is always, of course, the chance of a teacher's making a mistake in judging a voice at the first hearing. Hence a second trial is very often advisable. It is always a matter of lasting satisfaction to deal justly and honestly with everyone. The giving of an honest opinion may sometimes lose a prospective student, but it has no derogatory influence on one's standing as a teacher.

Parepa-Rosa

On a memorable occasion in my life many years ago my father, a lover of good music, said to me: "Tonight we are to have the rare privilege of hearing an *artist*."

The word artist was spoken with an emphasis and inflection that excited my curiosity, and I immediately asked what the word meant. I remember my father's reply. "An artist," he said, "is one who is thoroughly qualified by nature and thoroughly prepared by art to sing. Parepa-Rosa, whom we are to hear this evening, *is an artist*."

I recall with what ardent expectancy I went to the opera house to hear the famous soprano; that it was also my first experience of hearing an *artist*. When the moment arrived for Parepa-Rosa to appear on the program there came on to the stage a large, motherly-looking woman, of noble bearing, well poised and gracious in manner. I was at once most favorably impressed, and with eagerness awaited the first sound of the diva's voice. A sudden silence swept over the great audience as the radiantly musical tones, redolent with soul stirring qualities filled the spacious auditorium. Their thrilling mystical vibrations caressed with zephyr-like lightness the sea of upturned faces, and sinking deep into responsive hearts made in them ineffaceable and luminous impressions.

I was much too young and inexperienced to appreciate all of that evening's program, but I have never forgotten the indescribable loveliness of voice and the exalted feeling with which Parepa-Rosa sang Handel's imperishable aria, *I Know That My Redeemer Liveth*. The singer has long since passed away, but the music and message of that song still live and, phantom-like, sing in the hearts of those who were so fortunate as to come within the sphere of their ennobling influence.

Mme. Parepa-Rosa was born in Edinburgh in 1839. Her father was a Baron of Wallachia and her mother was originally Miss Seguin, sister of Edward Seguin, the celebrated basso. Parepa as a child possessed a remarkable voice, together with great musical talent. Her parents wisely cherished their daughter's unusual gifts, and she began lessons in voice and piano at an early age with the best masters. In 1855 she made a successful debut in England. This brought her into immediate notice, and she soon achieved distinction and widespread popularity, being hailed as the lyric attraction of the day. Until 1859 she sang with notable success at nearly all the chief events of England, and in 1860 she began her career in opera.

Parepa was twice married. First to Captain Carvill, an officer in the East Indian service, who died in 1865, and afterward to Carl Rosa, a well-known violinist and impresario, who survived her. In 1865 Mme. Parepa came to America and her subsequent success is familiar to many Americans who came under the spell of her entrancing art.

It is doubtful if a sweeter voice ever fell upon the ear of mankind. In oratorio, she was undoubtedly the greatest artist on record. In opera she was not quite so successful, being hampered in most roles by her unusually large size. Her voice, besides being exquisitely sweet and perfectly under control, was also of immense volume and power.

There are many people living today who had the good fortune to be present when Parepa-Rosa sang Rossini's *Inflammatus* at the "Boston Peace Jubilee," accompanied by a chorus and orchestra of a thousand. I venture to say they will never forget the electrifying effect produced at the climax of that noble tone poem, when the voice of Parepa in all its glorious beauty and magnetic power could be distinctly heard above the roar of the chorus and the clashing of the orchestra.

Mme. Parepa-Rosa's last appearance in America was at the Academy of Music in New York in 1873. Her death occurred at her residence in London Thursday night, January 22, 1874.

Fame and fortune followed her around the world by right of eminent achievement, but her truest glory is that she honored her profession alike in her work and in her life. However much of a tragedy it may seem for a great artist to die at the zenith of her career, its compensating effect is to be found in the memory of an artist who leaped from the highest earthly pinnacle into the great beyond.

No memories are tinged by regret as waning powers, the struggle against the tooth of time, the lessened esteem of a world that has lain spellbound at the artist's feet, but they remain forever as bright and inspiring as when the magic voice first brought them into existence. The following verse from a poem written at the time of Parepa's death comes to mind:

Hushed now the voice for Earth,
Yet the heart of memory will
Breathe ever tender tribute
To the voice to us so still.

Points From a Voice Teacher's Pad

It is much better for beginners to have tone light and right than to have it strong and wrong.

A well-prepared student is ready with the question, a well-prepared teacher is ready with the answer.

The aim of both teacher and pupil should be to develop a perfect scale of beautiful tones.

Strive for one good tone and you may gain many. Strive for many and you may gain none.

The acme of good voice training lies in learning to sing as unconsciously right as you formerly sang unconsciously wrong.

Do not put any more pressure of breath on the larynx than is required of it by the tone being sung.

Every singer has dark periods of discouragement, but when these periods are darkest it is a sure sign of a coming rift in the clouds through which light will soon break through.

Go over songs and vocalizes mentally. Sing them over voicelessly. Endeavor to sing with audible voice as freely as the voice sang in the mind.

Exercise your voice correctly and your throat strengthens; wrongly and it weakens.

Singers, for their own peace and comfort of mind, body and soul, should pursue that line of work to which their voices and talents are best suited.

All vocal work should be increased gradually in difficulty.

Tremolo is largely due to the lack of proper firmness of action of and within the larynx.

The too frequent yelling, screeching and struggling to get high notes should be emphatically silenced.

Be careful to "sustain the line of expression."

A good rule for singers is to breathe in and tone out.

Get your lower and medium tones right or you will never successfully get your high ones. Foundations are never laid at the top. All proper construction is done from the ground up.

A good rule for singers is to do what you want to do without scheming about how to do it when you are doing it.

In teaching a young singer, both master and pupil should be content with a little improvement at each lesson. It is impossible to do everything perfectly in one lesson. Many wrong tones are bound to creep in. If they don't, why the lesson?

Remember that there are learning levels. The extreme heights of artistic proficiency can only be reached by stepping up one level at a time.

If the work done by the throat and breathing muscles is correct—flexible, elastic and automatic—the singer's tone and manner will reflect this correct and comfortable action.

Overcoming Difficulties in Pronouncing Consonants

There is no more practical way of overcoming the difficulties of enunciating consonants than in actually using them

"Vowels continue as long as the voice holds out, the vibrating air being variously modified, but never interrupted in the resonator. With the consonants just the reverse is the case. They are formed by impeding or interrupting the stream of air, and by narrowing the oral passage."

For the convenience of students a list of the consonants is herewith appended. The consonants are divided into—

LABIAL SOUNDS: F, V, W, P, B, M, and Y.

DENTAL SOUNDS: T, D, Z, Th, S, C, and Sh.

LINGUAL SOUNDS: L, R.

NASAL SOUNDS: N, Ng.

PALATAL SOUNDS: K, Q, G, Cl, H, Ch, X, and Y modified, for instance, as in "yes."

There are a number of books that give minute directions regarding the way consonants should be enunciated. For one, however, who is born to our mother-tongue the best way to become thoroughly accurate in enunciating them is studiously to avoid indistinct utterance. In plain words, get the right habit.

Every consonantal sound should be spoken clearly in order that words be made intelligible. To master the difficulties of doing this take proper care in enunciating consonants correctly on all occasions. For certain dramatic effects the consonantal sounds are sometimes especially emphasized. Ordinarily, however, the enunciation of consonants calls for refined instead of exaggerated distinctness. An artistic singer can and does make consonants clear and unmistakable without hindering the legato play of the tone. The conditions necessary for correct enunciation of consonants are vocal organs unhampered by stiffness of action, and a desire neither to overdo or underdo the work in hand.

Consonants at the beginning of words must be uttered quickly and distinctly, joining the vowel without any appreciable interval. A vowel leading to a final consonant must be well sustained, not permitting an appreciable interval to elapse between the ending of the vowel and the beginning of the consonant.

In order to preserve the necessary legato in singing and also be able to overcome consonantal difficulties more easily the articulatory organs must move with utmost elasticity and freedom. Only then will it be possible to pass from a consonant to a vowel and from a vowel to a consonant with the utmost spontaneity and perfection of utterance.

Most singers use a certain percentage of the consonantal sounds incorrectly. The practical way to remedy this fault is to work away at the weak points until they become as automatically correct as they were formerly automatically wrong.

There is no necessity for choosing a time to practice perfecting the use of consonants. Whenever you speak, read aloud, sing songs or think, endeavor to acquit yourself honorably on all points.

Department for Organists and Choirmasters

The Editor of this Department for this Issue is
Rev. HUGH T. HENRY, LL.D., D.Lit.

The Catholic Choirmaster

With respect to the fundamental requirements of good musical training, of zeal and sympathy and interpretative power in conducting, a Catholic choirmaster nowise differs from the choirmaster or conductor of any musical organization. Still further qualifications, however, are exacted (or, at least, are expected) from him. For the Catholic liturgy, in whose solemn ceremonial he is to take so prominent and necessary a part, is a most highly organized and specialized series of religious functions, and presents very peculiar difficulties because of the intricate character of the rubrics and the alien phraseology and pronunciation of the official language of the Church.

One hesitates to call attention to these peculiar difficulties that confront a Catholic choirmaster, and that may easily tend to discourage an otherwise admirable zeal and capacity, without first of all pointing out the honorable character of his office.

The Dignity of Choirmaster

It is a highly honorable office which he holds. It may or may not carry with it certain financial emoluments in the way of salary and perquisites. If it should be so rewarded, and if these emoluments are adequate for the services performed, let him not consider himself merely as "holding down a job." It is in every way proper that he should be adequately remunerated, indeed. He can justly quote the highest authority for demanding a decent salary; for "the laborer is worthy of his hire" (Luke x : 7) ; and "they that serve the altar, partake with the altar" (1 Cor. ix : 13).

But while all this is true, it remains also true that the deeper question here is not merely one of barter and sale, of labor and hire, of service and of the living one must make out of that service. For the choirmaster is dignified immeasurably by the fact that his rare talents are directly expended in the formal worship of God. All the natural and peculiar abilities with which his Almighty Maker has endowed him, and all the specialized power which his musical training has given him to make the best use of his natural abilities, are brought by him to the service of the God who gave him those wonderful gifts. He could have, used them honorably and profitably in the service of men, and would have been guilty of no lapse of duty had he chosen so to do. It is therefore his special glory that he consecrates them and ennobles them by offering them again to their Almighty Giver.

The Church so recognizes his office. In the great cathedral and collegiate churches of Europe, he is always a cleric, and thus adds ecclesiastical dignity to his musical office. In the Middle Ages, his duties were varied and exacting, and his dignities were commensurate with his labors. He ranked sometimes next to the dean, sometimes next to the archdeacon, in the cathedrals of Germany, France, Spain, England. It is true that in the last-named country to-day, the grandeur of all the Catholic cathedrals, that of Westminster, has a layman acting as choirmaster. Even at the present day in France, however, "some chapters retain traces of the dignity of Precentor" (anciently styled *capiscol*, or *caput scholæ*, that is head of the choir-school; sometimes called *prior scholæ* or *magister scholæ*, that is, first of the school or master of the school), "and one may see sometimes an archdeacon, sometimes a titular or honorary canon, carrying the baton cantoral, the

Rev. H. T. Henry.

insignia of his office" (Migne, "Dict. de Droit Canon," art. "Chantre.")

The singing of the choir is an essential requisite to-day, as always, of any solemn liturgical function. If it is not adequately provided for, there can be no solemn ceremonial, however abundantly other things may be supplied and other officers (such as deacons, sub-deacons, master of ceremonies, acolytes, and so on) be present. The singing of the choir is so essential that nothing can replace it.

All that I have said shows pretty clearly the importance of the choirmaster's office. Let him take a holy pride, therefore, in all that pertains to it ; and let him esteem it as something most dignified, honorable and acceptable to God. When the choirmaster performs his duties in the choir, he is engaged really in prayer; for he is taking a necessary part in the Public Prayer of the Spouse of Christ.

Some Duties of the Choirmaster

1. I have said that the liturgy is intricate in its details. This is so true, that a little book is annually published, called the "Ordo" in an abbreviated form, for the purpose of describing, for each day of the year, the feast which is then celebrated, and the peculiar chants to be sung at Mass and in the Divine Office.

Each country, and sometimes each diocese, has its own "Ordo," and these vary from one another from day to day. This volume, which, although usually comprising more than three hundred pages, sells for about twenty-five or thirty-five cents, is printed in Latin ; and the Latin is full of technical abbreviations and marginal directions. These directions vary each day of the year.

But, fortunately, even a person who knows no Latin can, by dint of explanation and persevering attention, master pretty well the meaning of the abbreviations and marginal indications, and can thus understand, for instance, the title of the Sunday or Feast whose Mass and Vespers he must direct; the time when the Gloria is to be omitted at Mass; when a Sequence is to be sung; when even the Credo is to be omitted; when a Tractus is to be chanted, and so on. The choirmaster should familiarize himself with all this "tanglewood."

2. He should, indeed, know something of the elements of Latin, in order to be able to explain to his singers the meaning of the texts which they must render. This is not difficult for what is called the "Ordinary" of the Mass (for instance, the Kyrie, the Gloria, the Credo, the Sanctus, the Agnus Dei) in Latin, as those chants occur practically for every Mass.

But the texts of what is called the "Proper" differ for every Sunday; and if the singers are to enter with any spirit into the singing or "recitation" of these texts, they ought to have been instructed beforehand in their literal and mystical meanings. Fortunately, all of these texts can be easily obtained, printed in parallel columns of Latin and English, in a "Missal for the Use of the Laity."

While, therefore, a knowledge of Latin is not absolutely essential to success, it is clear that the pronunciation of Latin is necessary, and that both the choirmaster and the singers must have labored to acquire this elementary knowledge.

3. He should busy himself with some study of the ever-varying character of the Liturgical Year, its four seasons, its succession of feasts and fasts, and so on, in order to enter into the spirit of the Church so that he may be able to interpret that spirit becomingly by the choir renditions.

4. While Plainsong is not absolutely necessary, it is certain that he should strive to learn its history, to recognize its excellences, to acquire a right interpretation of its content, and to impart some instruction to his choir in the proper manner of rendering it. For his choir ought to sing it sometimes, and ought to be able to sing it well.

5. He should study the rubrical directions respecting the use of the organ and its prescribed omission at certain times and in certain seasons. He should also master the contents of the "Instruction on Sacred Music" issued by Pope Pius X in 1903. If the musical limitations of his choir do not permit of a literal following out of all the prescriptions and suggestions contained in that famous document, he should always aim at these things as the ideal, and should never be found as one of the unwise critics who denounce them without understanding their meaning.

This is, I am aware, a pretty full program—and it is not entirely complete as I have sketched it for my readers. But we must always remember that no one is held to do impossible things. All that the Church requires is that we do as well as we can to follow out the spirit of her laws. It is proper that an ideal be held up before our eyes. But this is meant to encourage, and not to dishearten us. "Not failure, but low aim, is crime."

The Organist as Choirmaster

Many churches cannot afford the luxury of both an organist and a choirmaster. If only one may be had, which should it be? I suppose that nowadays the answer would be prompt and universal; for the organist is considered absolutely necessary. Without his presence, "who could play the organ?"

If I were a pastor, and had to make a choice, I should prefer a competent choirmaster to a competent organist. For, after all, the organ is not at all necessary for any portion of any one of the services in a Catholic Church. There were excellent choirs in churches long before the organ or any other musical instrument was used in them as a help to the splendor and dignity of the ceremonial. These excellent choirs could never have dispensed with the services of a competent choirmaster, although they managed to get along very well, it would seem, without the services of an organist. And there are still times and seasons when the rubrics forbid the playing of the organ—although our organists, I fear, sometimes disregard these rubrics.

We have grown so used to the presence of an organ in the church, however, that we have come to regard it as at least a quasi-necessity of public worship. So be it. I hold no absurd brief against the organ in church. But I have merely desired to call attention to the supreme need of good choir direction.

Where the offices of organist and choirmaster are combined in one person, therefore, I feel convinced that the major interest in that person's mind ought to be that of choir direction rather than of organ playing. For consider some of the temptations that beset him and how readily he sins against good taste and therefore good art.

Rehearsals are fatiguing things ; and, besides, they take much time. The organist (who is organist first and choirmaster only secondly) is tempted to forego severe rehearsing. He is aware of a number of places where his choir stumbles because it has not been well drilled generally and has been willing to hurry hastily over particularized difficulties. "After all," he reflects, "I can hide these difficulties and stumblings by a sudden fortissimo on the organ, and no one in the congregation will be the wiser."

[The Rev. Dr. Henry was born in Philadelphia in 1862, and having studied at La Salle College and the University of Pennsylvania, entered Overbrook Seminary. He was ordained to the priesthood in 1886 and in the same year became one of the faculty at this Seminary. For more than twenty-five years he has held the chair of ecclesiastical music at that institution. After Pope Pius X. had issued the famous Motu Proprio concerning Catholic Church music, Dr. Henry visited the monastery of the French Order of Benedictines at Appuldurcombe, Isle of Wight, and spent some weeks studying the methods and song at that patriarchal school of Plain-music of the Catholic Church. Upon his return he accepted the invitation of the publisher of the *Catholic Standard and Times* to become editor of the magazine entitled *Church Music*, which was to be established for the purpose of furthering the reform movement launched by the Holy Father at Rome. Dr. Henry's plans soon assembled a corps of eminent contributors representing France, Germany, Italy, England, Ireland, America, and every department or phase of the reform was adequately covered by the four volumes of the magazine. On the allied subjects of sacred music and hymnology he has contributed many articles to monthly and quarterly magazines, as well as upwards of fifty articles to the *Catholic Encyclopedia*. In 1902 the University of Pennsylvania conferred on him the honorary degree of Doctor of Literature, and, at its centenary celebration in 1908, Mount St. Mary's College, Emmitsburg, Md., gave him the degree of Doctor of Laws.—Editor of The Etude.]

musically in a quasi-dramatic manner is to exhibit a gross misunderstanding of the whole formula. Treated in the style of pure polyphony, it is equally uninteresting to any but a highly musical congregation, although that is the best style for it outside of plainsong.

Immediately I fancy a retort—that plainsong is still more uninteresting. Perhaps so. But it has the unique virtue of singing simply a simple formula of belief. And it has the additional value of not consuming much time in its musical statement.

At the musical congress held in Padua in 1907, the famous composer, Perosi, made a strong plea for the plainsong singing of the Credo alternately by choir and congregation. If this arrangement could be carried out in our churches here in America, it would be most gratifying in many ways. I think, however, that for most parishes that is hardly to be thought of at the present time. Something like it, however, is found in the excellent arrangement made by Nicola A. Montani of Credo III (of the Kyriale), for a unison chorus of boys or men, with the alternate verses in modern figured style composed for a three-part chorus of men, with an organ accompaniment for both the plainsong portions and for the modern settings.

The monotony which many declare they feel in listening to plainsong is here obviated by the three-part male chorus heard throughout alternately to the plainsong of the unison chorus of boys or men. Congregations, hearing it sung several times, might ultimately be trained to sing the unison parts, and thus Perosi's hope would be fulfilled.

A "Solemn Music" Without Organ

A personal reminiscence may not lack present interest and, mayhap, a moral. I once conducted a Solemn High Mass of Requiem in the Cathedral of Philadelphia. It was an exceptionally solemn occasion; for a distinguished Prelate, after a long life devoted ardently to God's service, had passed to his reward, and the sanctuary was filled with priests and seminarians who wished to honor his memory and to offer up their prayers for the happy repose of his soul. The occasion was rendered particularly noteworthy by the presence of the Cardinal-Primate of Ireland as well as of Archbishops and Bishops and Monsignori.

There was, first of all, the singing of the Divine Office. Then followed the full service of the Requiem Mass; and, finally, the Absolution of the Body. The services were therefore very long and, one might naturally suppose, apt to be fatiguing and monotonous. Meanwhile, no variety was afforded by the playing of the organ. The long procession entered the sanctuary in the midst of absolute silence; and, after the function had been concluded, the procession passed out of the sacred edifice in a similar absolute silence. Between these two extremes, the voice of the organ was not heard, whether between the choral singing or—to sustain the voices of the choir—during the singing itself. In brief, the organ was not heard before, during, or after the long ceremony.

I had planned that this should be the case; and I was not a little anxious to learn what impression had been made by this rather startling innovation in the American custom; for the playing of the organ is not forbidden before and after the Requiem Mass. I was surprised and delighted to hear not only no adverse criticism but, with the exception of one Bishop's comment to the effect that the singing was very impressive, I did not hear any views at all passed on the absence of organ-playing. No one appeared even to notice that this supposedly necessary element of solemn ceremonial was lacking. The moral might be, I think, the profound truth that—if for no higher reason than that variety is the spice of life—there are times when silence is golden.

Music Reform is Alive

Some Catholic choirmasters appear to have been marking time in the hope that, when Pius X should pass away in the course of nature, his successor would quite change the order of things and permit the previous order to revive in our choirs.

But Benedict XV now simply reasserts the necessity of living up to the spirit of the reforms indicated by Pius X. He could do nothing else, indeed, for the action of Pius X was in line with all the previous prescriptions of Popes and Councils of the Church. Choirmasters in this country lived in blissful ignorance, for the most part, of all these long-established and oft-reiterated laws governing sacred music in our churches and in our solemn ceremonial. Will they continue to do so henceforth?

Pius X died in August, 1914. We know that one of his very first activities on ascending the chair of Peter was to issue his famous "Motu Proprio" on Church music. Similarly, Benedict XV made it one of his first activities to declare that the Motu Proprio was still alive. To prove this, let me quote the following from *The Catholic Choirmaster:*

"The *Osservatore Romano*, in its issue for September 24, 1914, gives an account of an audience granted to the representatives of the Italian Association of St. Cecilia, and the faculty of the Pontifical High School for Church Music in Rome.

"His Holiness, with words of fatherly kindness, congratulated each and every member of the Commission for the work so far accomplished on behalf of the restoration of the Gregorian Chant and the betterment of Church Music, and said that the results of their work had been very consoling.

"He declared that he would as Pope, just as when Archbishop, uphold the principles laid down by Pope Pius X of happy memory, in his admirable 'Motu Proprio' of November 22, 1903, and said that he wished those principles to be put into practice in the form and by the means suggested in the 'Motu Proprio.'

"He expressed himself as pleased with the good results already obtained, especially in Rome, and said that he was determined not only to maintain, but to extend the good work, so that Rome will be an effective example to all the churches of the world."

Catholic choirmasters must therefore be active, hopeful, confident, energetic. All reforms move slowly. While they are energetic, let them also be patient. "Rome was not built in a day." While they work faithfully, let them also be content to await results.

"Let us, then, be up and doing.
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait."

Department for Violinists

Edited by ROBERT BRAINE

Henri Vieuxtemps, A Prodigy Who Grew Up

Henri Vieuxtemps was a giant among violinists of the nineteenth century. He was great as a virtuoso, as a composer and as a teacher. Moreover, he was notable as an example of a prodigy who made good in after years, for his abilities grew in a steady crescendo, from his début as a child violinist at the age of five until paralysis robbed him of his powers when he reached the age of 53.

Vieuxtemps (the name translated from the French means Oldtime) was born in 1820 at Verviers, Belgium, of musical parents. His instruction by a local musician commenced as soon as he was able to hold a violin, and so rapid was his progress that he played Rode's *Fifth Concerto* in public at the age of six, with orchestral accompaniment. It is a striking fact in the history of music that eminent musicians usually trace the awakening of their genius to the association and instruction of some great artist. Vieuxtemps was no exception, for we find him attracting the favorable notice of De Bériot the great violinist, whom he met when on a tour with his father. He was only seven years of age at the time, and De Bériot was so struck with the lad's talent that he adopted him as a pupil, and at the age of eight took him to Paris and arranged for a public appearance.

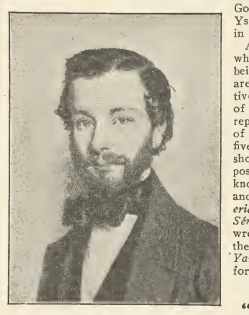
Few violinists have ever had such a varied career before reaching their majority as Vieuxtemps. Before he was twenty he had achieved a European reputation as a violin virtuoso, made many great concert tours, made the acquaintance of Spohr, Molique, Mayseder, Paganini, Servais, Richard Wagner, and Czerny, and composed several notable violin compositions. From the age of eleven to thirteen we find him in Brussels perfecting himself as a violinist without a teacher. A lengthy tour in Germany followed, the first of a series in which he visited Austria, England, Russia, Belgium, and other countries. His success was very great, he being hailed everywhere as a violinist of the first rank. He composed his concerto in E and the *Fantaisie Caprice* in his eighteenth year, both of which he performed with tremendous success.

In 1845, Vieuxtemps was married to Miss Josephine Elder, an eminent pianiste of Vienna. His domestic life was singularly happy, and he was heartbroken when his wife died in 1868.

Tour in the United States

Vieuxtemps was very fond of travel, and few violinists made more frequent and lengthy concert tours than he. He repeatedly visited almost every European country, and made three visits to the United States in 1844, 1857 and 1870, respectively. In 1857 he was accompanied on his American tour by the great pianist, Thalberg, and on the tour in 1870 by Christine Nilsson, the great singer. On one of his American tours a critic described his appearance as follows: "He is a small puny-built man, with gold rings in his ears, and a face of genteel ugliness, but touchingly lugubrious in its expression. With the violin at his shoulder he has the air of a husband undergoing the nocturnal penance of walking the room with 'the child,' and performing it, too, with unaffected pity."

Vieuxtemps had many notable honors and many decorations conferred upon him during his busy life. At one time he held the post of solo violinist to the Emperor of Russia and Professor of Violin in the Conservatory of St. Petersburg. For two years he held the position of Professor of the Violin at the Brussels Conservatoire and director of the Popular Concerts. In 1873 his career as a concert player was cut short by a stroke of paralysis, which disabled his left side. He recovered somewhat from this affliction and resumed his teaching, but his inability to play with his old-time fire and skill made his temper very uneven, and there were frequent outbursts of rage in the class-room, during which he prodded his pupils with an ironshod stick, which made instruction under him anything but a pure delight. The last years of his life were spent in Algiers, and his death, in 1881, is said to have been caused by his being struck in the head by a drunken Arab, who threw a large stone into his carriage while he was riding in the streets of Mustapha, lez Alger.



Henri Vieuxtemps.

A Perfect Technique

Vieuxtemps was a virtuoso violinist of the first rank. His tone was very large and of splendid beauty. All critics agreed that his intonation was perfect and that he had a wonderful command of the bow, making it possible for him to express the most subtle *nuances*. His staccato, both with up and down bow, was perfection itself, and a staccato passage with him was like a perfect string of pearls. Vieuxtemps, during his lifetime, was, with De Bériot, considered to be at the head of the modern French school of violin playing. As is common with players of that school, his delivery was marked with great dramatic fire, and he was fond of striking contrasts and accents.

Vieuxtemps and Ysaye

Vieuxtemps seems to have been of a bright, lively, sociable disposition, and he was generous in acknowledging the genius of others. He was a great friend of the violinist Wieniawski, and once, when attending a concert given by the latter, shouted, "Bravo, Wieniawski," at the conclusion of a great *tour de force* of the Polish violinist. The audience recognized Vieuxtemps, and gave both violinists an ovation. Vieuxtemps heard Ysaye play in 1876, and recognizing his genius, generously used his influence with the Belgian Government to such good purpose that Ysaye was granted a Government stipend in order to pursue his studies in Paris.

As a composer Vieuxtemps was somewhat unequal, some of his compositions being of the highest merit, while others are bombastic, theatrical, and of comparatively little value. Still, the fact that some of his best works still hold a place in the repertoire of most of the great violinists of the present day, from forty to seventy-five years after they were composed, shows that he had a real talent as a composer. Of his compositions the best known are his six concertos, the *Ballade* and *Polonaise*, the *Fantaisie Caprice Reverie in E Flat*, *Fantasie Appassionata*, *Sérénité*, *Rondino*, and others. He also wrote a sonata and three cadenzas for the Beethoven Violin Concerto. The *Yankee Doodle Variations* were written for his American audiences.

"Old Violin" Stories Dying Out

The "Old Violin" story seems to have outlived its usefulness so far as the daily papers are concerned. Not so long ago every violin found in a garret or hidden in the cellar was a valuable Stradivarius or an Amati and good for a half-column story in any newspaper. Editors and reporters, however, seem to be getting skeptical, and instead of scenting news stories in connection with the reports of the finding of old violins, generally advise the owner to submit it to an expert to test its genuineness. It has been estimated that given the most modern machinery and a factory full of workmen, it would have taken Stradivarius an entire lifetime to make all the violins credited to him.—*Violin World.*

"While orchestras are increasing throughout the world," says Kubelik, "the technic demanded from the orchestral performer now must be almost as great as that possessed by Paganini himself. Always be ready to sacrifice your own individuality to the composer whose first consideration was music, not you."

The Trick of Producing Tone

By E. W. Morphy

EVERY violin student who has once heard the broad, soulful tone of a truly great artist is to a more or less degree fired with a desire to acquire the same valuable asset. If he is endowed with a high-strung musical temperament he may not need suggestions as to how to produce tone, for there are some who have such a desire for a noble tone that they hold the ideal before themselves so tenaciously that in time they catch the trick of how to produce it. However, there are others who long for the skill to make tone that will attract and hold the attention of critical listeners, but have difficulty in making the physical obey the dictates of the soul. It is a case of where "the spirit is willing, but the flesh is weak." In fact, it is not unusual to meet people who have all the warmth of soul, the mental acuteness, and the deep appreciation to become great musicians, but lack the ability to overcome the physical conditions necessary to develop technic. In other words, they seem unable to "connect up" with their instruments; there is no co-ordination of their souls and the tone-producing medium.

Developing a Big Tone

In the first place, any student who hopes to produce even a fairly satisfactory tone must see that his violin and bow are in fine playing condition. I have had students come for assistance whose violins were open in many places; fingerboards warped; false strings which never agreed with the instrument, or with each other; bridges badly fitted, being too thick or too thin, too high or oftentimes too low. Once a student arranged for lessons whose violin was minus a soundpost, and when questioned as to what became of it he said "I thought some of my friends put that little stick inside for a joke, so I fished it out and threw it away." Not so strange, however, as one who came with two sound-posts in his violin, one standing in its proper place, and another rolling around *ad libitum*.

Besides seeing that the violin is in its best health, it is also necessary that the bow be a good one and properly filled with hair. After using a bow for some time the hair becomes smooth and will not bite the string satisfactorily. Even with good hair, the question of the right kind and the right amount of rosin needs consideration. Big tone of the correct kind is impossible without a good violin and bow; both in the best possible condition.

With the equipment in good form, the student is recommended to try the following exercise and observe the result in the growth of his tone. Try a slow scale in the third position, with the head of the violin well elevated. The elevation will cause the bow to stay near the bridge rather than near the end of the fingerboard. Big tone cannot be made by bowing where the string does not offer resistance. The third position is chosen, to begin with, in order that there need be no clutching of the instrument with the left hand, the neck, or the jaw, since absolute relaxation is highly desirable. Be sure to see that each finger is set with its tip upon the string, and that the string is pressed firmly on the finger-board. It is also imperative that the finger is so placed that the tone produced causes sympathetic vibrations to start on other strings. In other words, when the second finger playing D on the G string is correctly placed it causes the open D string to vibrate. This is true of many other tones, as the student will find out for himself if he will play slowly and listen.

With the fingers in the right places the bow processes must next have some attention. Begin by playing many strokes at the frog on each note of the scale. Keep the wrist perfectly flexible. I say, flexible; not loose. There is a great difference between controlled flexibility and loose flabbiness. When the wrist is flexible let the weight of the arm rest down on the bow; at least as much weight as is possible without causing a scratchy tone, and it will be seen that the weight of the arm is a powerful factor in tone production. It will also be noticed that the wrist has a slight tendency to drop below the level of the hand, and the bow seems to "cling" to the string. Follow this by drawing the bow very slowly throughout its entire length; keeping the forefinger pressed firmly on the stick, increasing the leverage as the tip is approached. The sensation is not unlike "pulling" taffy candy. The depression of the wrist will be quite noticeable on the down stroke, and less so on the up stroke. The latter is made powerful by a good strong roll of the forearm and wrist onto the first finger, the same as the motion which causes the firm staccato to be crisp. Add now a good free vibrato of the left hand and you will be so pleased with the effect that you will want to use it on an inspired melody,—do so, since that is the very best use you can make of a delightful, sonorous tone.

Kreutzer, Kreutzer and Again Kreutzer

THE standard etudes, which some of the Germans call the "bread and butter" studies—Kreutzer, Fiorillo and Rode—should be studied, reviewed and re-reviewed, until the pupil knows them thoroughly. Many violin students are satisfied to go over these studies only once, and here is where they err, for not one student in a hundred really masters these studies on first going over them. They should be studied at least three times, if not four.

A bright American girl tells her experience with four eminent European violin teachers, located in different European cities. The young lady's father had business which took him to these European cities for a stay of six months in each, so it transpired that the young violinist had a different violin teacher every six months. She studied the Kreutzer etudes with the first teacher, and each succeeding teacher asked to hear her play Kreutzer before commencing her term of lessons. Each one suggested a review of Kreutzer, so she reviewed these indispensable studies four times each with a different teacher. She was inclined to demur going over the same ground so many times at first, but in the end was forced to admit that it had proved the best course.

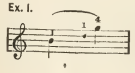
How to Shift in Position Work

PEOPLE, like the Chinese and Arabians, who play primitive one-stringed fiddles, always shift up and down the string by sliding with a single finger. If the piece they are playing has anything of a range there is plenty of sliding to do, and the effect is strikingly reminiscent of a moonlight night and a back-yard fence full of cats. When violin playing gradually began to develop in Europe as an art, during the Middle Ages, the same system of shifting was in vogue, and we hear a great deal of it at the present day in the playing of country fiddlers and self-taught or poorly-taught amateurs. The development of violin playing owes a tremendous debt to the genius who first thought of sliding up and down to the higher or lower position on one finger and then striking with another. This system at once eliminated the constant slides which followed the use of a single finger, and opened up a large range of beautiful effects in violin playing. The invention was as important and revolutionary as applied to violin playing as the invention of the steam engine, the telegraph, the sewing machine or any of the great inventions in the mechanical or industrial world. Just who it was that hit on this lucky device is not known with certainty, but it changed the whole character of violin playing.

This system of shifting is used exclusively for shifts where the note to which the shift is made is played with a different finger than the note from which the shift starts. If these respective notes are to be taken with the same finger, an unbroken slide is unavoidable, but when the slides come at infrequent intervals and at appropriate places, they lose their unpleasant character.

The student should diligently study this method of shifting which is of course taught by all good violin teachers and in use by all cultivated violinists. Still there are hundreds of thousands of people in the world who use the old one-finger slides exclusively, and to such an explanation of the correct principle of shifting will be of interest. The following examples illustrate the method in ascending and descending shifts in legato (slurred) passages:

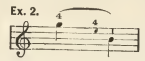
Ex. 1.



In the first example, in shifting from the note B to G in the third position, the first finger is placed firmly on the A string at B. The shift is then made, the first finger sliding up the A string until it reaches the point where the Note D is played (marked in miniature type in the example). When this point is reached, the fourth finger falls forcibly on the string to produce the required note G. The shift is made so quickly and neatly that the middle note in the example (printed in small type) is not heard at all. Great care must be used not to shift too slowly, so that the required effect will be produced. The sliding on the first finger and striking with the fourth breaks the continuous slide which would result were the slide made with the fourth finger pressed on the string instead of the first, and makes a highly artistic effect.

The second example, given below, illustrates this method of shifting in descending.

Ex. 2.

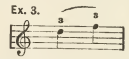


The fourth finger is pressed firmly on the string, with the first finger raised. The slide is made with the fourth finger on the string until the first position is reached, with the fourth finger at the point where the note E natural is produced in the first position. The first finger then falls forcibly on the string at B in the first position, the whole shift being executed so rapidly that the small note to which the fourth finger descends is not heard, the ear only taking note of the notes G and B.

It must of course be understood that this method of shifting can only be used when the upper and lower notes between which the shift are made are taken with different fingers. Occasionally, shifts with a single finger are allowable.

In the following example the same finger is used for both notes of the shift, and the entire slide with one finger is of course unavoidable, so the only thing left for the player to do is to make the shift sound as well as possible by executing it as neatly and rapidly as possible like the portamento in singing.

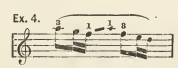
Ex. 3.



These one-finger shifts occur frequently in violin playing, but cultivated violinists are careful not to introduce too many of them and to confine them to appropriate passages.

The system of shifting first explained is also used frequently when different strings are involved, as in the following Example 4.

Ex. 4.



When the third note of the passage is reached, the first finger glides rapidly up the E string until the note A (printed in miniature type) is reached. The third finger then falls forcibly on the A string in the third position, producing the note E. The small note A is not heard, and the change of strings breaks the slide and produces a beautiful vocal effect.

Artistic violin players pay the greatest attention to the shifting employed in their work. Some of the most beautiful effects of which the violin is capable is due to effective glissandos and shifts introduced in the most effective places. There are many different ways of executing various passages by the combining of different positions by shifts, and artists vie with each other in seeking the most effective way to bring out the beauties of a composition, by using the most effective position work and shifts.

The methods of shifting as given above are so necessary that the student should not rest until he has made himself master of their theory and practice. He should endeavor to have them illustrated to him by a good violinist, if he is not taking a regular course of lessons, as it is impossible to convey the idea of just how these passages should sound by a printed description.

Department for Children

Edited by Jo-Shipley Watson

A Thanksgiving Letter

DEAR AUNTIE:—This is Thanksgiving Eve, and I'm going to tell you what I am thankful for. I've really intended writing for a long time, and it's about my music. I love it—that seems funny, doesn't it, when Mama never liked to practice? But I want to be famous. Did you ever want to be famous, Auntie dear?

I played at the church social last night, so did Bessie; but I'm quite sure I played much better than she did. I did not play with notes, I wasn't scared and my dress was beautiful and very becoming. Rachel said everybody was quite crazy about me.

I went home early, as I had my Latin lesson to study; to-morrow I will hear more about it. I love praise.

I wrote some poetry, original poetry, last week. I am setting it to music. Miss Keith, my music teacher, does not know that I compose. I do quite well, sometimes, though my compositions sound like something I have heard before. But all great writers copy at times. Handel did. When I tell Miss Keith that I want to be famous she doesn't understand it at all. She thinks I am like Bessie and Rachel. She looks at me very seriously and says, "Dear child, the road to fame is the roughest road in the world." But Miss Keith is old and not at all famous. We girls gave her a bust of Beethoven her last birthday, and she was thirty then.

The Principal up at High School selected me from all the others for club accompanist. He told me I read music rapidly and kept good time and that he needed me "to pull the chorus together." The other girls can't even read a hymn tune without stumbling. I know you will be proud of me next June when you come to Commencement. Rachel says I am horribly conceited. If I am to be famous, don't I have to be a bit conceited, Auntie? Cousin Esther is famous and she is conceited. Don't you have to believe in yourself more than any one else?

Next week I am asked to play at the Country Club for dancing. I have learned all the new dances and I can play for them quite well. The new boy who has come to live next door has studied the violin in Boston. He is to play for chapel as soon as he gets settled with his studies, and he has asked me to play his accompaniments. He hears me practicing and I am sure we will have some fine times together. Rachel is jealous. She says I am too forward and I look for the public eye anyway; but all famous people are in the public eye—at least, we see their pictures a lot. I am thinking of having some large new photographs made. They may need them at school if I give a recital there, as I am planning to do after Christmas. Miss Keith is much interested in it, for once she thinks I can do something; so I'm going to try with all my might. The new violin boy will probably assist me, and the Boys' Glee Club. I practice two hours a day, and after my recital I'm going to ask Mrs. Heaton to help me with the pipe organ on Saturdays. If I do well enough by spring the church committee says they will give me her place and a dollar a Sunday to begin with.

Please tell me, Auntie, do you think I am conceited? If conceit is getting me started so well in my music, then I'm thankful I am conceited. I'm thankful, too, that I believe in myself.

Your devoted, MILDRED.

Entertainments and Games

THE TOPSY TURVY PROGRAM.

1. *Moonlight Sonata* ..... NEVIN
2. *Tannhäuser March* ..... DEBUSSY
3. *The Erl King* ..... HANDEL
4. *The Rosary* ..... BEETHOVEN
5. *Träumerei* ..... WAGNER
6. *Spring Song* ..... MACDOWELL
7. *Revolutionary Etude* ..... SCHUMANN
8. *To a Wild Rose* ..... CHOPIN
9. *Garden in the Rain* ..... SCHUBERT
10. *Largo* ..... MENDELSSOHN

The Topsy Turvy Program is an interesting game for young piano students. Prepare programs of the following compositions,—you will observe that the composers' names are misplaced. Each player has a pad with pencil attached; the leader explains that the printer has made a mistake in the programs and it will be the duty of those present to correct his mistakes and rearrange the program so the composers will receive the proper credit for the work.

Great sport may also be had at a Vaudeville Musicale. A front and back parlor are used for stage and seating, and these rooms are closed until all are assembled. The front hall is used for foyer and ticket office. The ticket booth is properly grilled and the ticket seller is non-communicative and true to life. The walls of the hall are decorated with the pictures of famous actors, musicians and theatre bills. The ushers are little girls in brown uniforms, caps and brass buttons. The programs are a surprise; we read that Mary Beverly, who always plays the classics, will do the latest ragtime, while Ellen Lewis will aid with her story-telling ability and Jessie Nowlands will present some original Limericks. In screaming colors of red and yellow the programs were printed as follows:—

VAUDEVILLE MUSICALE.

1. ELLEN LEWIS, *Greatest Story Teller on Earth.*
2. MARY BEVERLY *in catchy rag-time stunts. Has Played Before Royalty.*
3. JESSIE NOWLANDS *in Original Limericks. Decorated by King Olaf of Owfuldom.*
4. THE NATURAL SONGSTER. *Has Fourteen Medals.*
5. HELENA HEATDOM, *Renowned Left-hand Piano Player.*
6. JAMES BIGHTON *in Famous People I Have Met. 100 Nights on Broadway.*

Between acts the audience is given an opportunity to spend money for popcorn, peanuts, ice cream cones, etc. After the performance the audience has an after-theatre supper in the café (the dining room).

Music and the Australian Native

A GENTLEMAN named Rengge, who had considerable experience with those difficult sons of toil, the Australian natives, tells us that he obtained the results very largely through the power of music and the dance. "How often have I not used their dancing songs," he says, "in order to encourage them and urge them on in their work. I have seen them, not once but a thousand times, lying on the ground with minds and bodies wearied by their labor. Yet as soon as they heard me singing the *Machicla-machicli*, which is one of their favorite and common dance songs, they would yield to an irresistible impulse and rise and join me with the voice. They would even begin to dance joyfully and contentedly, especially when they saw me singing and dancing among them, like any other savage. After a few minutes of dancing, I would seize the opportunity to cry out to them in a merry voice, 'Mingo, mingo,' a word meaning *breast*, which is also used in the same way as our word *courage*. After such an exhortation they would gradually set to work again with new courage and new vigor."

Ethel's Birthday

(FILL in the blank spaces with the correct words.) Here is a story; listen as hard as ever you can and try not to make any mistakes in filling in the to-be-guessed words.

Once upon a time, when Ethel was a little girl she had a birthday surprise. She was nine years old and, what do you think? when her mama opened the parlor door there stood a ——.

Ethel was so happy she could scarcely speak. When mama said, "William gave you this —— too, see how it goes —— like a clock. You are to use it at your practice. A man whose name was —— invented it years and years ago. You may recall his name for he made an —— for the composer who wrote *Fidelio*.

"Dear me," said Ethel, "here is a darling —— where I can keep all of my ——." Then mama pointed to some lovely new pieces: *Spring Song*, by ——. *To a Wild Rose*, by ——. *Träumerei*, by ——, and *The Anvil Chorus* from the opera by ——. There was also an arrangement of —— *Fire Music* from ——. But that was not all. Uncle George had let a plaster bust of ——. You remember the composer who wrote the *Erl King?* Just then Jamie came in with a picture of the composer who copied his brother's music by moonlight.

It was a gala day for Ethel and as a final surprise in came teacher who sat down at the —— and played the *Moonlight Sonata* by ——.

A Book to Read

HAVE you read it? *Charles Auchester*, I mean. It was one of my favorite books when I was your age. There were two others next best, *The First Violin* and Amy Fay's *Music Study in Germany*. E. Berger is only the made-up name of the author of *Charles Auchester*. Of course, I never knew that for years after and I never knew much about the characters except that Seraphael was Felix Mendelssohn. *Charles Auchester* was written half a century ago, when E. Berger was in her 'teens. Her name was Elizabeth Sara Sheppard. I suppose it was not the fashion for women to be authors, and that was one reason, no doubt, why this story was written with no idea of publication. If it had not been for a good friend of Elizabeth Sara Sheppard it would have blown out of the window or up the chimney; she wrote it fast and furiously, flinging sheet after sheet of the story on the floor. There were no corrections, no thought of anything but the ardor of composition. The good and trusted friend picked up the scattered leaves and dared the author to send the manuscript to Benjamin Disraeli, Lord Beaconsfield, Prime Minister of England. He introduced it to his publishers and wrote:—

"No greater book will ever be written upon music, and it will one day be recognized as the imaginative classic of that divine art."

The characters interwoven about Seraphael are presumed to be Charles Auchester as Joachim; Clara Benette as Clara Novello; Anastare as Berlioz; Aronach as Zelter (Mendelssohn's teacher); Starwood Burney as Sterndale Bennett; St. Michael as Costa, and Maria Cerontha as Fanny Mendelssohn Hensel, Mendelssohn's sister.

A Novel Performance

By E. Elizabeth Field

THREE piano pupils, whose average age was twelve years, were taught to play the same composition, *The Courtly Dance*, by George Dudley Martin.

At an informal Class Musicale these three pupils drew lots and played in the order of their numbers drawn; one, two, three. They were screened from the audience by a curtain so that they could be "heard but not seen," and no one of the critics knew who was playing. The listening members of the class were intensely interested during the performance, and at the close voted for the best in the order of playing.

A suitable prize was awarded to the successful competitor as a reminder of good work accomplished and spur to further achievement. A lively discussion of the excellencies and failures in each interpretation followed: Here are some of the fruits of such a lesson:

To the Teacher—A new viewpoint on his work.

To the Performers—SYSTEM: Studying for an object—to perform given work in a given time. SELF-CONTROL: To perform before friendly critics. AMBITION: Studying to excel.

To the Listeners—Concentration, attention. Careful criticism. Good judgment. Incentive to application.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

November, 1915	Prospective List Price	Special Offer Price
Anthem Collection, New	...	.15
Artistic Vocal Album	1.00	.35
Children's Harmony Book—Preston Ware Orem	1.00	.30
Child's Own Book of Great Musicians—Thos. Tapper. Six biographies, price complete	.90	.50
Single biography of Handel, Schubert, Mendelssohn or Schumann	.15	.10
Chopin's Etudes—Edited by von Sternberg	.75	.25
Etudes-Poesies (After the Pianoforte —E. Haberbier, Op. 53 and Op. 59	.75	.20
Franz Liszt Album for the Pianoforte	...	.20
Greatest Love — Cantata — H. W. Petrie	.75	.35
Harmony Writing Book—Jos. H. Moore	.50	.15
Manuscript Music Paper.		
Size 6¾ x 10½, 10 line	...	.20
Size 9 x 12, 12 line	...	.25
Mermaid — Cantata — Fannie Snow Knowlton	.50	.20
Musical Sketches—Elise Polka	1.00	.50
Pandora, An Operetta—C. E. Le Massena	1.00	.30
Part Songs for Men's Voices	.35	.15
Progressive Piano Student	.75	.20
Scherzando—Musical Game	.50	.15
School of Bowing for the Violin, Op. 2, Part 1—O. Sevcik	.75	.20
School of Violin Technics. Part 1— H. Schradieck	.60	.20
Secular Part Songs for Mixed Voices	.50	.15
Standard Students' Album	.50	.20
Studies for the Left Hand Alone, Op. 1102—Arnold Sartorio	1.00	.20
Studies in Time, Rhythm and Expression—Sidney Steinhelmer	1.25	.15
Twenty Fugues or Instructive Etude Form—Cnstav Lazarus	.75	.15

Grove's Dictionary of Music and Musicians

This monumental compendium of general musical information should be in the library of every music club, the studio of every progressive music teacher, and, if not in the possession of, at least accessible to every serious student of music. It is an authority on all subjects pertaining to the study or the profession of music; it is not a mere compilation of terms and definitions, but an elaborate and scholarly assembling in alphabetical order of all manner of general information likely to be of interest to both professionals and amateurs. Not only does the work cover such general features as Musical History, Biography, Theory, Definitions, etc., but it goes into the more important details with painstaking thoroughness, devoting many pages to special subjects; for instance, there are sixty double column pages taken up with the biography and works of Beethoven; other great masters and their works are relatively represented. In the field of Musical Theory, such divisions as Harmony, Counterpoint, Fugue, Composition, Instrumentation and kindred topics are each represented by a monograph, in itself a no mean substitute for a text-book on its subject.

The five large octavo volumes of about 5,000 pages are substantially and tastefully bound in cloth, with gilt tops, and put up in a durable cloth covered box.

We have just made a contract with the original publishers, under which we now have exclusive control of the work, and to signalize the event we shall establish a net price 40% less than that of the original publisher's, *i. e.*, $15.00, instead of $25.00 (and we have sold many hundred sets in the past at $25.00 each). Transportation paid by purchaser.

Here is an opportunity for teachers, students and music lovers to obtain these valuable reference books at a great saving, not only on the cost of the work, but also because the possessor of Grove's Dictionary avoids the necessity of purchasing individual books for many of the subjects fully covered in the Dictionary, which latter is a library of musical literature in itself.

Grove's Dictionary As an ETUDE Premium

As announced above and on another advertising page of this issue, this publishing house, Theo. Presser Company, is certainly pleased to announce the acquisition of Grove's Dictionary of Music and Musicians. By the bringing out of an immense edition of this world encyclopedia it has been possible for us to bring the price down within the reach of every lover of music, and Grove's Dictionary of Music and Musicians is the keystone of every musical library. There is no question that arises in music that is not only answered, but is done so fully and intelligently. There are as many as fifty thousand words in some cases on one subject of particular interest.

We want to speak here particularly of the use of Grove's Dictionary as a premium for obtaining subscriptions to THE ETUDE. We believe that here is a method by which the subscription list to THE ETUDE can be aided, the musical public benefited, and in addition furnish teachers with the one book of all musical books that they should own.

We will give to every one sending us fifteen subscriptions to THE ETUDE at $1.50, a set of this new and revised edition of Grove's Dictionary. Sample copies will be sent to assist in the work of solicitation, either in bulk to the solicitor or separately to the individuals.

If it is found impossible to obtain fifteen subscriptions a fair proportion of the cash value can be paid for in cash. Here is an opportunity for every school and for every teacher.

New Octavo Music "On Sale"

With the addition of the Maxwell publications recently purchased by us, we now have one of the most complete Octavo catalogues in America, and we are prepared to send it On Sale, on the same plan as our piano and vocal novelties, that is, the music will be sent four times per year, and each package will contain from five to twenty-five new publications, the music to be kept with any On Sale publications of ours which you may have, and all not used returned together at the end of the season in June or July.

For convenience, Octavo music is divided in the following classes:

No. 1. Sacred Mixed Voices.
No. 2. Secular Mixed Voices.
No. 3. Sacred and Secular Men's Voices.
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With the Thanksgiving and Christmas seasons approaching, we are sure that an On Sale package of the above will be particularly acceptable at this time.

A postal sent us stating which classification is desired will bring a careful selection.

Ordering Music Supplies by Mail

There are indeed few lines of business in which the mails figure so prominently or offer such exceptionally satisfactory service as in the music trade, and since the advent of the "parcel post," with its attendant abolition of the four-pound weight limit, the delivery of very large orders is now possible, not only quickly but at a much reduced cost for carriage. Under former conditions there were always thousands of music teachers and music buyers everywhere who were obliged to get their supplies by mail and were satisfied with such service as was then possible; but how much better and more economically this may be done now is easily demonstrated when an order for music is sent to the Theodore Presser Company, where promptness, liberal discounts, easy terms, and the "On Sale" plan guarantee the best service at the lowest cost to the teacher. As a proof of these claims it is only necessary to state the fact that although competition is year by year more active and aggressive, the company's business has shown a steady increase, even during the recent period of general business depression and this increase has been noticeably evident during the past two months; but nothing of this kind could be possible were the service poor or the teaching material inferior; as to the latter, the publications of the Company being selected with special reference to the needs of students and with a view to the highest degree of practical utility in all branches of music study, there is nothing left to chance, every piece of music and every set of studies or exercises having its use somewhere in the student's work. The Presser publications more completely meet the teacher's wants than those of any other individual publisher, and teachers dealing with us may safely depend upon one catalog and one general stock for all their supplies.

These are not extravagant claims, but plain statements of facts well known to our regular patrons and of interest and value to all teachers of music, no matter where.

We cordially invite correspondence on the subject of music supplies and shall take pleasure in furnishing detailed information and catalogs for teachers' use.

Progressive Piano Student. By Theodore Presser

We are at last in a position to announce a work to follow the Beginner's Book. The unprecedented success of this work makes it all-important that the second book should be equal to it. The author has been at work for a long while on Part II, but felt it was not time to make the announcement until the book was entirely blocked out. The volume will naturally follow the Beginner's Book in difficulty. Those who have used the Beginner's Book will want at least one copy of Part II. Now is an opportunity to procure it at a low rate. The special offer will not continue many months and we would advise those who desire to procure copies to order immediately. Our special advance price will be 20 cents, postpaid.

Children's Harmony Book. By Preston Ware Orem

We take pleasure in announcing that we will publish a work which has been in preparation for some time. There has long been a demand for a work of this type, a harmony book which would be of truly elementary character, which can be put into the hands of young beginners in theory. Mr. Preston Ware Orem, who is the musical critic of the Theodore Presser Company, and who is a theorist and teacher of many years' experience, is exceptionally equipped for the making of a work of this nature. The special needs of beginners have been carefully considered throughout. Every successive step is brought to a conclusion before the next step is taken up. While this is a different sort of a harmony book it is in no wise in conflict with any recognized systems of teaching. Hence it may be used as a preparatory book in any course. Its simple aim is to give students a practical working knowledge of scales, intervals, chords, etc., all presented in a plain and commonsense manner. There are a number of features and methods of presentation in this book which are not to be found in any other work. For introductory purposes in advance of publication we are offering copies at 30 cents, postpaid.

Child's Own Book of Great Musicians. By Thomas Tapper

The success of the first volume of this series of six which we are about to publish has far exceeded our expectations. A second edition of the child's biography of Bach is already necessary, and the volume has only been on the market since the middle of August. We will deliver to the the advance subscribers another one of these volumes about the same time that this issue appears. This volume will be on the life of Mozart, and will be in every way the equal of the volume on Bach.

We have received a number of suggestions, the result of the enthusiastic reception which the Bach volume has received, and every one of these suggestions will be considered and any that will materially improve the book will be used.

The books contain thirty-two pages each, giving the principal and most interesting facts with regard to the life of each of the great masters, bringing in contemporary American celebrities of history wherever possible, in other words, written in the most modern method for child instruction. In addition a sheet of illustrations accompanies each book. These illustrations are to be cut out by the child and pasted in the book. The outfit also includes a silk cord and a binding needle with each book, so that the child, after pasting in the pictures, binds his own book.

In addition the book contains a page of facts with regard to the life of each composer brought out more clearly, and a dozen questions, all of which assist the child in writing its own story of the composer at the back of the book on blank pages provided for that purpose.

Last, but not of least importance, is the low price at which we have decided to sell this series. The retail price of each of the books is 15 cents each. The advance price of each book that is not published is 10 cents each. Bach and Mozart are herewith withdrawn from special offer. Their price hereafter will be 15 cents each, and the entire set of six can now be purchased for 50 cents, and the two volumes already published will be delivered immediately.

Ten cents each is the advance price of the biographies of Handel, Schubert, Mendelssohn and Schumann. Fifteen cents each is the price of Bach and Mozart, but the entire six can be purchased for 50 cents, transportation paid if cash accompanies the order.

Manuscript Music Paper. New Sizes

Owing to demand of our patrons we are manufacturing two new sizes of our well known high grade quality of manuscript music paper.

We first want to speak of the quality. It is our aim to have all of our paper of such a quality and thickness that a number of erasures can be made in the same spot, a very important point in all paper used for composing or music copying. We believe that our present paper is the strongest and toughest and thickest of any paper on the market, including foreign makes.

The new sizes are ten line octavo size, 6¾ x 10½, for orchestra use, the size of a doubled sheet. The other is folio size, 9 x 12, with twelve lines.

For one month we will accept cash orders for these sizes at 20 cents per quire for the first, and 25 cents for the second. If cash accompanies the orders the paper will be delivered paid to your address.

Harmony Writing Book. By Jos. H. Moore

We have in press a writing book which will serve as an introduction to harmony. It begins with a complete table of intervals. There is a great variety of all kinds of intervals to be written by the pupil. There is one principle that is not fully understood by those teaching harmony, and that is that without a thorough knowledge of the intervals, harmony cannot be understood. All of the misunder-

standings of harmony arise from uncertain knowledge of intervals. Where the whole system of intervals is clear to the pupils, the card construction follows naturally. This book clears the way for card construction. It is a most excellent exposition of elementary work in harmony. It also introduces the writing of scales. It can be taken with any harmony book or without a harmony book. It is something that every student should know. The writer, Mr. Moore, is a staunch English composer that has cast his lot among us. The introductory price for this volume is 15 cents, postpaid.

Etudes Poesies for the Pianoforte. By Haberbier

These poetic studies are the fifty-third and fifty-ninth opus numbers of the fluent composer Ernest Haberbier. Haberbier was also a very fine pianist and for some time was the Imperial Court Pianist of the Czar at Petrograd. The Etudes are 21 in number and many have especially interesting titles, such as *The Awakening of Spring*, *In Bad Humor*, *The Bard's Song*, *The Shepherd's Lament*. These varied and interesting works make an excellent stepping stone from Heller's *Studies* to those of Chopin. So fascinating are several of these studies that they are published in sheet music form as separate pieces and are frequently played as such. Yet there is much of technical interest in every study. Their mastery makes for much more fluent and finished performance at the grade at which they are intended. The Presser Edition will contain both opus numbers. Since the valuable opus fifty-nine is often omitted from the bound editions it will be seen that this edition is much to be preferred. The special advance price is 20 cents.

Musical Sketches. By Elise Polko

This is one of the most delightful books that we have ever presented to our readers. We are prolonging the special offer so as to give all an opportunity of procuring a copy while it can be had at a nominal rate. The book is made up principally of sketches founded on composers, but the stories that are woven in these are founded on facts. It is a book full of inspiration and will do a great deal towards awakening a musical appreciation. It is a book that can be read by a child. It is also illustrated with the portraits of sixteen composers. If you have not as yet procured a copy do so before it is taken off special offer. Our special price is 50 cents, postpaid.

Scherzando—Musical Game

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The Music Lover's Digest

The Best in Musical Literature from Everywhere

Debussy and Tone Madness

"I have known Debussy now for nearly twenty years. When he was just beginning to revolt from the standard of Massenet and others of the conservative camp he was for some years with the idea that he was becoming a victim of the single tone. You know what that is, the kind of madness which afflicted Schumann, Smetana and other musicians who lost their reason, although it has also happened to perfectly sane people who have something radically wrong with their ears—the constant vibration in the ear of a single tone of unvarying pitch and intensity.

"Anyhow, Debussy was apprehensive, for he could not hear the common chord of C-E-G without also hearing a very dissonant note, the D just above, vibrating at the same time. For a long time this troubled him. Then he took thought and realized that the fancied unhealthy was in his very sensitive ear hearing, at the same time that the simple major chord was sounded, the vibration of an important overtone—the overtone, to go into technicalities, for just a moment, nearest related to the third note of his common chord, sol.

"Then Debussy commenced to experiment, and he said to himself: 'Why need a piece of music be composed as if no such thing as an overtone existed? How can a common chord be sounded without overtones being sympathetically vibrated? And if my ear craves that satisfaction of hearing these overtones definitely sounded—why not?'

"Perhaps you think that was not a great step to take. I think it is the most revolutionary thing that has been done in music since the discovery of the 'third,' back in the Middle Ages, which was found to be consonant with the 'first' and the fifth degrees of the scale, and form the first material of that common chord that is the commonest and first accepted principle of music of today. Now days, thanks to the initiative of Debussy and others, chords with their fundamental tones and overtones much more dissonant than the ninth are sounded simultaneously, and we only wonder why we were afraid to do this before. And if we think a little further we may realize that there are probably vibrations, not only of tones over a chord, but of tones underneath a chord—that, in fact, we know neither the bottom nor the top, the beginning nor the end of the vibrations set in motion when we strike the elementary tones that make up the so-called common chord."—HAROLD BAUER in the *Boston Globe*.

A Musical Flower Garden

Weber is like the carnation, bright and spicy.

Beethoven is like the rose—is, and ever will be, first of all.

Mozart is the modest violet, simple, unassuming, but delicious.

Liszt is like the gaudy tulip—it attracts and dazzles us, but it is not dear to our memories.

Chopin is like the tuberose—of an unearthly sweetness, but always associated with sadness.

Haydn is a bed of buttercups, daisies, red and pink clover blossoms, over which the bees are buzzing.

Mendelssohn is like the jessamine, sweet, but too much is too sweet. Who can play the forty-eight "Songs Without Words" at one sitting?

Schubert is like the pansy—bewitching, with a thousand different phases, ever new, and equally charming whether sombre or bri ht.

Bach is the incarnation of the music garden—the more the blooms are plucked the more luxuriant is the growth and more abundant the blossoms.

Wagner may be likened to the lily—the beauty of which grows slowly, and whose majestic form and purity of color are very unlike any other of the flower kingdom.—From *Music and Musicians*.

Carl Czerny's Picture of Beethoven

Czerny was the author of a brief history of music and of an autobiography, from which we are tempted to offer a delightful picture of Beethoven as he remembered him in after years, and on the occasion of his visit, as a boy of ten, when he was introduced to get piano instructions.

"On a stormy day we sallied forth to the street called Tiefen Graben and mounted to the fifth or sixth story. We entered a veritable desert of a room—barren and cheerless, scantered about, some trunks, bare walls, scarcely a chair except the rickety one before the piano. Beethoven was dressed in a dark gray jacket and trousers of some long-haired material which reminded me of the description of Robinson Crusoe I had just been reading. The jet black hair stood upright on his head. A beard, unshaven for several days, made still darker his naturally swarthy face. I noticed also with a child's quick perception that he had cotton wool which seemed to have been dipped in some yellow fluid in both ears. His hands were covered with hair and the fingers very broad, especially at the tips."—THOMAS TAPPER in *The Musician* (Boston, Mass.).

Liszt's Rhapsodies His Natural Music

In the rhapsodies Liszt gave full rein to his fancy. His natural love of ornamentation is plainly seen in the cadenzas, recruits, arabesques and embroidery which take the place of the impromptu decorations with which the gipsies adorn a melody. Divided into the *lassan*, or slow action, and *frishka*, or quick one, they gave to Liszt an ample opportunity of passing from the Indolence of the East to the dash of the peasant dance, of leaving the chant to join the harlequinade. He was a virtuoso in thought as well as in digital dexterity. His was no vassal intellect overawed by the grandeur of Doctor Dry-as-Dust. The old pasha of music scattered his jeweled notes over the paper and kicked his heels high like some tinker losing himself in the final orgy of the czardas. (We remember the Pesther Carnival.) He transferred the melodies of cymbalom and hegedüs to the pianoforte and then clothed them in the dazzling brilliance of the orchestra. Here we find Liszt, the romantic dreamer in Parisian *salons*, the orator of the symphonic poems, the religious mystic crossing himself before his Icons, the incomparable pianist, the elegant gentleman with his intimate knowledge of the etiquette and vocalic lories of Europe. We are again in Hungary moving, not among Tassos and Dantes, but amidst all the copper-skinned rabble of the market-place and the bazaar; in Hungary where the tinkling bells of the caravan lend us to the Orient which nourishes lotus-eaters and opium-smokers in its bosom, and preserves its ancient beauties in gilded mosques and heavy-scented seraglios.—D. C. PARKER in the *Musical Standard of London*.

King Davia the First Bandmaster

David might well be called the first bandmaster mentioned in history, for he was also the first orchestral organizer of which we have record. He had a musical number of one hundred, fourscore and eight, and he thus led the first body of players. He no doubt possessed a knowledge of instrumentation and tone-color effect, for he assigns his subjects to special instruments.

The fourth Psalm, "Hear me when I call, O God of my righteousness," he directs to be played with his chief musician, who was a player of the harp and the sackbut. Psalm fifth, "Give ear to my words, O Lord," he assigns to the chief musician, who was the sole flutist of his band. Psalm sixth, "O Lord, chasten me not in thine anger," the chief musician or soloist on the string instrument, who had a virtuoso's regard for expression, he called upon to perform, and so on through the Psalms.

David without question had in his band all of the component parts of the modern orchestra—strings, woodwinds, brass and percussion. At the dedication of Solomon's temple, David and all the house of Israel "played before the Lord with all manner of instruments made of fir wood, and with harps and with psalteries, with timbrels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard to-day." Popular as a composer and popular as a conductor, David was certainly to be envied.

From these Biblical days to the present time the instrumental body has existed in many forms—bands composed entirely of bagpipes, orchestras composed entirely of string instruments, bands of oboe players, bands entirely of brass, bands of brass and wood-wind, bands of trumpets, bands of buzzes, bands of drums, and all sorts of combinations have been made by man.—JOHN PHILIP SOUSA in the *Spokane Chronicle*.

Ingersoll's Odd Aspect of Music

It is probable that I was selected to speak about music because, not knowing one note from another, I have no prejudice on the subject.

All I can say is, that I know what I like, and, to tell the truth, I like every kind, enjoy it all, from the hand organ to the orchestra.

Knowing nothing of the science of music, I am not always looking for defects, or listening for discords. As the tongue coils cheerfully around that is played.

Music has been, I suppose, a gradual growth, subject to the law of evolution; as nearly everything with the possible exception of theology, has been and is under this law.

Music may be divided into three kinds: First, the music of the simple voice, without any particular emphasis—and this may be called the music of the heels; second, music in which time is varied, in which there is the more faste and then deliberate delay, that is, the fast and slow, in accordance with our feelings, with our emotions—and this may be called the music of the heart; third, the music that includes time and emphasis, the mastering and the delay, and something in addition, that produces not only states of feeling, but states of thought. This may be called the music of the head—the music of the brain.—*The late Robert Ingersoll in an address before the New York Liederkranz, April 2, 1891.*

How the Musician May Improve His Hand Conditions

By L. E. Eubanks

CHIEF among mechanical reasons for failure of some pianists and devotees of stringed instruments, is stiffness of the hand. This can be overcome in practically every case; though when the fault is congenital more time and patience are necessary than when it is the result of improper use of the hands in heavy work or some finger-straining sport. To cure acquired stiffness, the first and most important step is, of course, to remove the cause.

The third or "ring finger" is nearly always the most troublesome; and this is explained by the anatomical arrangement of the tendinous strips that connect the fingers on the back of the hand. Examination will show that the leaders of the third finger are so held down by overlying tendons that it has little independent action; usually it moves in unison with either the middle or little finger. Special training is necessary to establish an individuality in this member, to loosen it, increase its latitude of movement and place it under control of the mind.

One way among piano-players of getting at this finger separately is to hold all the others tight on the keys and practice raising and striking with this obstinate member alone. A better way of isolating it is to press the hand on the edge of a table or something else where the third finger may be allowed to hang down. In this position practice curling it inward as close to the palm of the hand as possible. Also, work it from side to side. Each of the other fingers may be treated similarly, but the third usually requires extra attention.

Another good exercise for the finger is to practice the trick of touching the first and little fingers over the backs of the two between them. This helps to develop individual control. Also, hold the hand palm up and try to bend the last joints of the fingers while holding the other joints rigid.

As a rule, the musician's hands are strong enough; what they so often lack is suppleness. All the strength one can acquire without any stiffening effect is of decided benefit. A good exercise for strengthening the hand without toughening its tendons or surface, is paper-gripping. Take a sheet of newspaper, crumpled to convenient size, in each hand; hold the arms at the sides and grip then relax rather rapidly till the muscles of the forearm ache slightly. Never take up hand-exercises that require a protracted tension of the gripping muscles; they detract from the suppleness of the fingers. For variation, use the finger-pulling exercise occasionally instead of paper-gripping, lock a finger into the corresponding one of the other hand and pull across the chest. Treat each pair of fingers similarly.

Exercises for Making the Hands Supple

Sometimes the wrists are weak; frequently beginners on the piano complain of fatigue in the wrist-joint. Exercise will soon make the wrists more enduring and more supple. Clasp your hands, palms together, fingers interlocked. Hold the hands up in front of your face and press first one then the other backward, resisting each time with the muscles of the wrist and forearm. Take care to confine the movement to the wrists and hands, holding the arms still. By reversing the resistance, the backs of the wrists are called into play. Very little practice along this line will enable anyone to devise a number of simple and very effective movements. Remember to relax frequently to avoid any danger of stiffening the tendons.

Despite the fact that some great musicians possess short fingers, we must admit that they are a handicap on certain instruments; to argue otherwise is unreasonable. The short-fingered unfortunate needs something more helpful than the consolation that such and such famous players had short fingers. I cannot promise any lengthening of the bones of the fingers from muscular training; but there is an exercise that will so loosen and energize the tissue around the joints at the base of the fingers that "octave playing" will cost less effort. I refer to the simple practice of "spanning;" that is, covering as much distance between the ends of the thumb and little finger as you can. Practice daily on a rule and you will soon notice improvement.

Is Liniment Ever Desirable

Opinions differ as to the advisability of a liniment for the musician's hands. And among those who favor the practice of using something there is much disagreement as to the best article. Personally, I advise olive oil. First, hold the hands in hot water a few minutes to open the pores; then dry them well and rub in the oil vigorously on the back of hand and fingers. It is well to apply this water and oil treatment just before taking your exercise; the muscular movements will cause the oil to permeate the tissues thoroughly. Professional pianists and violinists when they have much tiresome playing on hand will find it very helpful to apply this oil and massage just before beginning their work.

Never play with the hands cold; your execution is certain to be affected by the stiffness of your fingers, and the unnatural effort is injurious to your finger-muscles. See that your hands are warm for an hour preceding your "turn," even if heavy gloves are necessary to keep them so. The exercises I have suggested will do much toward keeping the hands habitually warm by improving the circulation; and this result may be hastened thus: During the morning ablutions draw two basins of water, one very hot, the other very cold. Hold the hands in the hot water about two minutes, then in the cold, then back to the hot, and so on for six or eight changes.

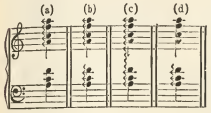
Questions and Answers

Helpful Inquiries Answered by a Famous Authority

Conducted by LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Q. Is there any rule governing the performance of arpeggios? I notice that some in playing arpeggios start both hands at the same time, while others play the left hand first and then the right hand immediately afterward. Please state how the following are to be played. Is b the same as c?—M. A. B.



A. If these are correctly notated (they often are not) the first arpeggio is to start its lowest note simultaneously with the chord of the left hand. In the second start the arpeggio in both hands simultaneously. In the third begin the arpeggio with the lowest note of the left hand and sweep gradually to the highest note of the right hand. In the last example begin the arpeggio with the lowest note of the left hand simultaneously with the full chord in the right hand. But I must warn you that there is a great deal of false notation in this matter, and you had better judge each case by its good or bad effect, independently of the notation.

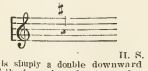
Q. When composers write a melody to the song do they try to have the melody follow the inflexion of the voice or is this ignored? I often find songs by well known masters in which the words follow a melody which differs them a very different inflexion than that when the words are spoken.—SISTER H.

A. You touch here upon a most important point in vocal composition. There are many cases where the composers defy the spoken, rhetorical accent. Sometimes it comes from ignorance, as when Handel accented the word "chastisement" wrongly, through his lack of knowledge of English. The great masters strive to follow the spoken word in their musical accents. You will find plenty of good examples in Wagner, in Schumann, and in Hugo Wolf. Very often the rhetorical accents suffer terribly in translating a song from one language to another.

Q. What is the difference between a mezzo soprano and a soprano?—L. A.

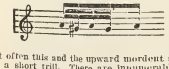
A. In the salary (operatic) generally about forty per cent. But in the compass, saith operatic, we find the mezzo-soprano going down to as low as G, and up to perhaps B-flat. The general lay of the tones (tessitura) of the mezzo-soprano would be in the lower register, while the soprano would sing easier in the higher register, even if not going any higher than a Mezzo. Such a role as Carmen, or Ortrud, or Mignon, would show the full compass of the mezzo-soprano. One might give the compass of a mezzo-soprano of first class as from G to B-flat, and of a good operatic soprano as from about B-flat or C to C or D. Thus while the compass does not display much difference the quality of tones and the position of the best tones would be different. The mezzo-soprano would generally be the heavier voice.

Q. Can you tell me how the following is played?



H. S. K.

A. It is simply a double downward mordent. If the tempo is moderate or slow play it as follows:



But often this and the upward mordent stand for a short trill. There are innumerable instances of this sign in Bach meaning only a trill.

Q. How is "interpretation" defined by virtuous pianists? Do they regard it as strict adherence to all marks of expression, etc., in the composition, or how they think they can best render it according to their own ideas so as to make it sound the best to their audiences?—A. J. V.

A. The best interpretation is that in which the player individualizes somewhat. In this sense Von Bülow was not of the really great pianists. He always played with the precision of a machine. In this connection I may quote a remark to me by Sir Hubert Herkomer. "When a pianist can always give the same result," he said, "he ceases to be an artist and becomes a manufacturer." I can recall Rubinstein playing the *Moonlight Sonata* at least half-a-dozen times, yet he never played it twice alike—it was sometimes full moon and sometimes not. Mendelssohn used to become irritated when anyone criticised him for departing from the metronome marks upon some orchestral work. He held that the conductor should allow his own feeling to rule. The very word "interpretation" signifies that the artist is translating something according to his own thought, that he is giving his own view of the composition. Perhaps an anecdote of Chopin may illustrate this point. When Georges Sand (Mme. Dudevant) would beg him to play at her *salon*, after he had declined, as not feeling in the mood, he would sit down at the piano and would play through it always in strict time, with all the precision of a music-box. The cultured audience would sometimes burst out laughing at the unexpected effect produced. I have heard De Pachmann do the same thing once or twice in public. Decidedly the artist must not be the slave of the expression-marks, but must rule them.

Q. What is the difference between a transcription and a variation?—C. O.

A. See my answer to "C. B. S." regarding "Agréments" and "Doubles." A variation is, as its name implies, a repetition of a melody in a new dress. Yet there is something more to be said about variations. In the 17th and 18th centuries the variation kept the theme of the same length, the same modulations, and often in the same tempo. But with Beethoven sometimes the variation became almost a metamorphosis of the theme. Examine the theme and variations of Beethoven's Sonata for Piano, Op. 14, No. 2, the Andante movement, and you will find each variation repeating the theme so precisely, as to length, tempo and modulations, that any amateur can instantly recognize it in each of its disguises. Now take the variations at the end of the third symphony, or the slow movement of the fifth symphony. In the latter you will sometimes find the theme reproduced with exactly the same proportions, but at other times you will find the figures of the theme spun out into something almost entirely new, by means of development. Brahms' variations are almost all of this latter type, which allows considerable freedom. With such variations there is danger that the skill of the composer may lead him to extreme lengths. Both Brahms and Beethoven sometimes fell into this trap and went on and on until they had squeezed the very last drop out of their melodic lemon.

There used to be a ghastly style of variations (?) published in America, in which the composer (??) would give a few notes of the melody and then make a wild scramble up and down the keyboard on the tonic subdominant or dominant chord, splintered into meaningless appergios. These were not variations at all, and the scramble aforesaid had no more to do with the *Silvery Wave* or *Home Sweet Home* melody than the gymnasties would have if an orator put in a hop at every comma, a skip at every colon and a somersault at every period in his speech.

A transcription is the presentation of a musical composition in some other scoring than it was composed for. Thus if I play *Annie Laurie* upon piano it is a transcription. If I play Raff's *Cavatina*, composed for violin, upon the horn, it is a transcription, etc.

Admirer, F. C. L., ETUDE Friend, M. T. S., Teacher in Milwaukee, and many others who have failed to give their complete names and addresses, are reminded that no questions are ever answered in this column unless this information accompanies the question.

The World of Music

At Home

CARL R. DITON, the accomplished Negro pianist, recently gave an "All-Negro Composers' Night" at the City Auditorium, Houston, Texas.

THE American violinist, Louis Persinger, formerly concert master of the Berlin Philharmonic, has been appointed to a similar post with the San Francisco Orchestra.

AT a Bible Conference in Winona Lake, Ind., Mme. Ernestine Schumann-Heink formed one of a trio of celebrities that drew an audience of 15,000. The other two were William Jennings Bryan and Billy Sunday.

CONSIDERABLE additions are being made to the Northwestern School of Music at Evanston, Ill., of which Peter C. Lutkin is director. Among other things a course has been arranged in the Eurythmics of Jaques-Dalcroze.

THE death recently occurred in Johnstown, Pa., of George H. Hohmann, a veteran musician and music dealer, and nephew of the author of the celebrated Hohmann violin method. Mr. Hohmann was born in Hamburg, Germany, 1847, and was brought to the United States the following year.

MUSICAL activities in Charles City, Ia., promise to be interesting this season. Mr. Frank Dossert will superintend the production of six small but brilliant choral works including d'Indy's *Mary Magdalene*, Deems Taylor's *Chambered Nautilus*, and Charles Villiers Stanford's new *Fairy Day Cycle*.

ARTURO TOSCANINI has definitely decided to give up his position as conductor of the Metropolitan Opera in New York. He pleads illhealth, a desire to devote himself to the needs of musicians made destitute in Italy by the war, and dissatisfaction with certain conditions at the Metropolitan.

A NEW conservatory of music has been opened in New York by Gustav L. Becker under the name "American Progressive Piano School." Mr. Becker is well known as a pianist, composer, lecturer, and writer, and has held office as President of the New York State Music Teachers' Association. He has every qualification to make his new venture a success.

A WRITER in the New York *Evening Post* estimates that "probably one-half in number of the Los Angeles population of 600,000 is directly or indirectly employed upon the motion picture industry." The moving-picture business is only in its infancy as a new and interesting field for enterprising musicians of all classes.

A DAUGHTER has been born to Alma Gluck, wife of the celebrated violinist. The violinist and herself one of the foremost operatic and concert singers of the day. Zimbalist himself has been the unfortunate victim of an automobile accident in which his hand was injured—not, however, to interfere permanently with his playing.

A FEATURE of the band concert in Philadelphia's city hall square this summer was the playing of popular songs such as *Old Kentucky Home*, *Star Spangled Banner*, and similar national and patriotic airs, so that the audience could join in by singing. In the latter part of the season approximately 6000 people took part each evening in this singing.

STANLEY MACKEY, a well known Philadelphia musician, died recently in that city. He played the bass tuba in the Philadelphia Orchestra, and was also its librarian. He was a director and founder of the Philadelphia city band, that delighted thousands in the public squares and parks in the summer time. At his funeral the Philadelphia Orchestra performed the Beethoven *Funeral March* under the baton of Leopold Stokowski.

DR. H. J. STEWART has been awarded the Diploma of Honor, and the Gold Medal of the San Diego Exposition for distinguished services rendered to the Exposition. It will be remembered that Dr. Stewart has filled the position of Official Organist at San Diego since the opening of the Exposition. The award of the Gold Medal proves that his services have been fully appreciated.

JOHN PHILIP SOUSA recently declared himself in favor of women's suffrage. "I can't for the world of me see why women shouldn't vote," says the March King. "In the parlor, the theatre, the church and every place else we can treat them with courtesy and consideration. I do not think that political places are so low that women cannot go there."

A PERFORMANCE is being planned in Jacksonville, Fla., of Dr. Davenport Kerlee's grand opera, *The Last of the Aztecs*, under the direction of the composer, who will be assisted by Jacksonville musicians. Who knows but in this lies the solution of the grand opera problem in America. When local musicians get together and perform the works of the composers in their midst, there may be some chance eventually of producing a truly American opera.

THE Boston Opera Company in conjunction with the Pavlova Russian Ballet opens its season in New York under the direction of Max Rabinoff at the Lexington Avenue Opera House, on October 25. The New York season will be followed by a tour through various cities including Boston, Philadelphia, Chicago, New Orleans, St. Louis, Cincinnati, Toronto, St. Paul and Detroit.

AN organization known as "The Three Arts Club" has been formed in Philadelphia. It is a residential club for women artists engaged in the profession of music, painting and the drama—including arts, crafts and authorship. The rates of board range from $5.50 to $8.50 a week and everything is done to make the club worthy of its purposes. The Honorary President is Bishop Rhinelander, and among the officers are Cecelia Beaux, the well known painter, and Mrs. Celeste D. Heckscher, the composer.

ONE of the novelties of the operatic season will be the production by the Metropolitan Opera Company of a Spanish Opera, *Goyescas*, by Enrique Granados. Granados was "discovered" by Ernest Schelling, the celebrated pianist, to whom Granados brought his opera for a criticism when both musicians were staying in Switzerland. Schelling is trying to get his Spanish friend over to New York for the production.

PITTSBURGH, PA., has lost one of its finest musicians in the late Fidelis Zitterbart, who died August 30, 1916. Two of his orchestral compositions, the *Marche Funebre*, which is the third movement of his Symphony in D, and a symphonic poem, *Undine*, were performed by Wassili Leps and his orchestra at the Exposition Building. The Leps organization has been giving a series of orchestral concerts in Pittsburgh which have been very popular. Speaking of Zitterbart, Mr. Leps says, "He was a composer of eminent ability. His works—at least those of them that I have seen—have been conceived and expressed in truly classical spirit."

THE names of composers seem sadly out of place when applied to unmusical people. The New York *Musical Courier* points out that a von Billow leading an army instead of an orchestra is something of an anomaly. There is a Dr. Franz Liszt in the German Reichstag, and the name Grieg would never get a score of butcher's carts in London. London also has a barber named Franz Schubert and a dentist named George Handel. "New York has its Bach's department store, and we believe Gluck has an establishment in the Bowery." Sullivan has a saloon in that neighborhood, and a recent Sunday newspaper announced the arrest for begging of a man named Chrino. Our distinguished contemporary suggests that we may yet find a Frederic Chopin in command of one of our dreadnoughts, and thereby misses an opportunity for a pun. The name of a battleship commander would surely be more appropriate if it were Ernest Schelling.

THOMAS is present as a result of the appointment of Alfred Hertz, former conductor of the Metropolitan Opera, to the post of conductor of the San Francisco Symphony Orchestra. As a result important members of the San Francisco Musical Association have recently resigned and the financial outlook has become overcast. Mr. Hertz has made some demands which are regarded as rather extravagant, and though this has been denied by the great conductor there seems to be a feeling that his pro-German tendencies were unduly evident when he gave a performance of Wagner's *Kaisermarsch* synchronously with the Kaiser's entry into Warsaw, at the same time omitting the *Star Spangled Banner*, while Hertz says the Wagner work was selected at random because the orchestra performers rehearsed without extra pay to perform Liszt's exacting *Les Preludes*, and that he knew nothing about the Kaiser's processional plans. We would rather believe that Hertz's desire to build up a first-class orchestra has made him seem extravagant to the more conservative of the directors. Probably also there is a good deal of feeling against the appointment of a foreign conductor to a post that has been well filled by an American in the person of Henry K. Hadley. A similar feeling manifested itself when the English organist, Edwin Lemare, was engaged for the exposition.

Abroad

IN Paris the next Prix de Rome, it is said, will be contested for only by women.

AMONG those who will come to America with the Russian ballet for the New York Metropolitan performances is Leon Bakst, the noted Russian colorist.

A SIX weeks' season of opera in London at theater prices is promised by the indefatigable Thomas Beecham.

A NEW opera by Max Schillings entitled *Mona Lisa* has been scheduled for production in Vienna.

THE London *Musical Standard* observes that "Home reports fighting on successive days of Monte Pinco, Monte Cello and Monte Piccolo. Surely the concert of Europe at last!"

HANS HIMMER a 'cellist of the Philadelphia Orchestra, has been fighting with the Germans and has been decorated with the Iron cross. He hopes to be back with the orchestra during the coming season if conditions and his wounds permit.

CHARLES MARTIN LOEFFLER'S symphonic poem, *The Death of Tintagiles*, was recently performed by the Queen's Hall Orchestra in London. It was very favorably received. Other works by this distinguished Boston composer from Alsace are to be performed in London during the coming season.

GIOVANNI TAGLIAPIETRA, a son of Mme. Teresa Carreño, has been arrested in Milan on the charge of spying. This is the second member of the noted pianist's family to be so treated, the other one being her daughter, well known as a concert pianist, who was arrested in Tunis. In both cases release soon followed after some trouble.

A WRITER in an English musical journal, who conceals his identity under the name "Veteranus" says, "As a proof of the healthfulness of singing as a recreation, I am in my sixty-fifth year, and have been singing without any break since I was eight years old." Under the circumstances we think the gentlemen is justified to stop for a few moments for rest and refreshments.

THE genial organist of Westminster Abbey, Sir Frederick Bridge, has composed a war song entitled *Michael O'Leary, V. C.* It is written to words by John Mcbrath in honor of the soldier whose gallantry in the field earned him the coveted Victoria Cross. When Sir Frederick presented King George with a copy, His Majesty said, "It is splendid, and I will give it to my daughter to play over for me. It pleases me immensely." Let us hope it will please everybody else.

THE late general manager of Covent Garden Opera in London, Neil Forsyth, left a fortune of $238,000, Dramatic critics, however, left fortunes left by entertainers," a London writer notes that Sir Arthur Sullivan, of Mikado fame, left $272,000, and his librettist, Sir W. S. Gilbert, nearly $500,000, and D'Oley Carte, producer of the Gilbert and Sullivan operettas, left more than $1,200,000; Mrs. D'Oley Carte made an additional fortune out of these works amounting to to about half a million. Jenny Lind left a fortune of about $200,000.

THE French composer, Florent Schmitt, is in the trenches fighting for his country. He confesses that he has written a little music in his spare time. Masseuet did the same in the Franco-Prussian War forty-five years ago. Clemenat, the best singer, is driving an automobile and Dalmorès was driven out of the trenches not by the Germans but by abscesses in his nose and throat from which he suffered excruciatingly; fortunately, however, his voice remains to him. Maurice Renaud seems to have endured the hardship better than the others mentioned here—he has been promoted to the rank of Captain. These scraps of information are gleaned with the Iron cross.

THE French harpist Carlos Salzedo, who was in the same ward as Dalmorès, and is now in America. Salzedo gave the information to an interviewer from *Musical America*. A question that worries Salzedo is this: "What sort of sentiments would have been mine had I found myself face to face with such a man as Fritz Kreisler? Could I have withheld him out of considerations of national policy?"

"WHEN Mme. Melba sets out to assist a cause," says the London *Musical Standard*, "success is assured from the beginning. In the course of the last few months the diva has sung at concerts, she has appealed strongly in worded speeches, and has sold flags by auction—all on behalf of various war charities. On one memorable evening a sum of $36,500 was realized to help stricken Belgium, a single flag realizing $6,000. This achievement followed upon many successful appeals on behalf of the Red Cross. Madame Melba's activities on behalf of nearly $85,000 has been collected for the Polish Relief Fund. Altogether the sum to Melba's credit for patriotic purposes is $150,000." Mme. Melba recently landed in San Francisco, on her way to Canada where she hopes to achieve similar success in her charitable purposes. While we have not the exact figures to hand, it may be safely estimated that the funds raised by Paderewski, Sembrich and others on behalf of the needy Poles assume equally impressive proportions. While we are not much of music as a stimulant for military purposes, we do think that there is something in it, as in all cases of suffering, proved itself a marvelous instrument for arousing compassion among the people. And are the artists who make the music any less backward in giving their services than those who give of their money. How many thousands of unhappy war sufferers have benefited by the music of Melba, Paderewski, Sembrich and others! Music is not popularly regarded as a "profitable" employment, but there is something like it for unloosing the purse-strings by way of the heart-stirings.

New Musical Books

Three Great Epoch Makers in Music. By E. C. Bagenal. Published by Smith & Sale. 106 pages, bound in boards. Price, 75 cents.

Three interesting essays upon the significance of Bach, Chopin and Richard Strauss in the modern development of music. The author's attitude is a lofty one and he is gifted with the real vision of the critic.

Joseph Haydn. By Pauline B. Townsend. *Schubert*. By H. F. Frost. Two volumes of about 125 pages, bound in cloth and protected by portfolios of the composers. Published by Charles Scribner's Sons. Price, $1.00 each.

These books are reprints of excellent biographical studies which have been popular for many years. Published in the Great Musicians Series. They make convenient handbooks for the musician's studio use.

Granville Bantock. By H. Orsmond Anderton. 154 pages, bound in cloth, illustrated. Price, $1.00. Published by John Lane Company.

Information upon the lives and accomplishments of all of the British tone poets of the last century is readily accessible, but with the exception of Elgar little has appeared in the American press about the latter-day writers. Bantock is easily one of the most brilliant and original of the newer English composers, and this new book should be welcomed by those who aspire to keep abreast with the times in music. The strong strain of Orientalism which has marked the career of Bantock and which links him in the minds of many to the British possessions in the East, as indeed Kipling is linked to India, receives a very interesting chapter in this biography.

Ears, Brain and Fingers. By Howard Wells. 96 pages, bound in cloth. Technical Illustrations. Published by the Oliver Ditson Company. Price, $1.25.

Mr. Wells was formerly a pupil of Leschetizky and he has in this work embodied much that he has evolved from his studies. The work contains many helpful hints, and is aimed at making the activities of the fingers and ears come more directly under the control of the brain from the very first steps.

The Art of Piano Player. Transcription. By E. O. Schaaf. Twenty pages, bound in paper. Published by the Author. Price, $1.00.

This work is a guide to those who aspire to make the perforated rolls used in mechanical pianos.

Some Staccato Notes for Singers. By Marie Withrow. 105 pages, bound in cloth. Published by Oliver Ditson Company, Boston, Mass. Price, $1.00.

A book of instructive epigrams for singers, ranging from throat-ache to spiritual commercialism. Here are two good ones by which the book may be judged: "The great law for the singer in a public performance is—sing for yourself." "Do not blame the voice when muscular movements are wrong, and do not blame the muscles for being wrongly directed by the mind."

Painting Tone-Pictures

Loyal R. Blaine

It seems to me that many piano pupils are like that very amusing character in fiction who was not aware of the fact that he had been speaking prose all his life. They are painting tone pictures all the while, and a majority seem to be ignorant of it. While painting and piano-playing are nothing alike in their respective technics, still, the pianist may learn many things from the finished product of the painter.

If the pupil will take a picture by one of the old masters he will perceive that one person or thing stands out above all the rest. Everything else is secondary. Just so, in every piece of music of any consequence, there is the theme which must be brought to the hearers' ears so prominently that this melody will be the first thing to come up in their mind in the recollection of the composition.

If we fail in this our interpretation is a failure. This theme is not always as plain as the "nose on your face" as the old saying goes, but in many cases must be sought after. I have heard many performances in which a beautiful theme has been lost in a meaningless collection of arpeggios and scale passages; the performer giving an exhibition of technic and nothing else. Schubert's *B Flat Impromptus* is a beautiful composition when played by one who is capable of bringing out the theme but in the hands of one who lacks this power it loses all its charm.

After the painter has depicted his principal object he does not leave us there, suspended in mid-air, as it were, but paints a beautiful background which harmonizes in character with his main object or subject. Just so in music, our theme will sound somewhat shallow if we play it alone, but when combined with other tones gains immeasurably. There are several little things we look at in the picture after we have scrutinized the principal subject and our background.

In the pieces we play there are likely to be several smaller counter-melodies which should be emphasized slightly but at the same time always keeping their rightful place in the background. The piano student can profit by many things and with a few hints may derive as much benefit from a lesson with Corot or Millet as he may receive from his piano teacher.

Religious Dances in the Christian Church

THE fact that dancing as well as music has its religious significance is well known. At the Cathedral in Seville, Spain, religious dances are performed around Easter time even to this day. A Jesuit father, named Menestrier, writing in the latter part of the seventeenth century, showed the relationship between the dance and the song in religious exercises in the following words:

"Divine service was composed of psalms, hymns and canticles, because men sang and danced the praises of God, as they read His oracles in those extracts of the Old and New Testaments, which we still know under the name of Lessons. The place in which these acts of worship were offered to God was called the Choir, just as those portions of comedies and tragedies in which dancing and singing combined to make up the interludes were called Choruses. Prefaces were called in the Latin tongue *Præsules* a *Præsiliendo*, because in the Choir they took that part in the praise of God which he who led the dances, and was called by the Greeks *Choragus*, took in the public games."

The Popular Songs of Our Grandparents—A Remarkable Collection

By Ralph Wolfe

THE famous Watkinson Library, of Hartford, Conn., has just come into possession of a remarkable collection of American sheet music dating before the Civil War. The collection, the result of years of careful research, is the gift of Professor N. H. Allen, of Worcester, Mass., and is probably the most complete of its kind in existence.

Upon these early compositions the art of the lithographer as then known was given the freest rein and the price, as there indicated, shows that the more colors embodied in the covers the more the music lover had to pay for the selection. The collection contains comparatively few instrumental pieces but such as they are elevated the Schottische to a high position. Polkas were also popular and one dated 1845 was, as the cover asserts, then in its fiftieth edition. The surprising number of editions to which these early songs ran leads one to feel that the song writers of those days must have reaped great financial rewards or else that an edition was about as limited as are the many books of verses each year privately published. Fifty and seventy were no unusual figures showing the number of editions. The song writers of to-day may long for the grand old times.

How firm a hold *Uncle Tom's Cabin* had upon the people is shown even here for John S. Adam's song on *The Death of Little Eva*, written in 1852, ran into many editions. The artist who embellished this particular gem showed the demise of Little Eva taking place in a bed carved and hung like those of a palace. *O Curse Me, But My Infant Spare* was a popular song of 1841 and to Mrs. Wood and Mrs. Seguin, pictured, of course, is accredited the honor of singing it to an exacting but delighted audience of countless thousands.

One of the most interesting features of the large collection is the interesting light it sheds upon the rise of the minstrel era in New York in 1843. The members of the various troupes were carefully reproduced in brilliant colors upon the songs they were supposed to make immortal. In all their glory appeared one of the earliest troupes, "The Great Southern Original Harmonists, the best band of singers in the United States." Edwin P. Christy, known as the parent of colored minstrelsy, graces the cover of many a song. "Christies" is still a familiar term in England in connection with minstrelsy but it no longer is heard here.

The *Breakfast Bell Polka* shows ladies in full evening dress with the lowest of low necks rushing madly into the dining-room, while an equally large number of men also dressed in the height of fashion crowd the doorway. *The Dinner Bell Polka* is another, but this shows exterior and interior views of the Crawford House in the White Mountains.

The collection is in excellent condition and is now safely housed in the Watkinson Library where already it has been visited by many people who find both amusement and instruction in looking over the popular music of their grandparents.

THE folk-song composes itself. The name of a folk-song writer is seldom remembered—he counts for nothing; but his song lives on and on and is passed from one generation to another. In these songs are reflected the very heart-beats of the people.—GRIMM.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

Reed Organ

"I have several reed-organ pupils, and would like to know what to use from the third grade on. What can be done for advanced reed-organ students?"

B. C.

It is difficult to lay out a course of instruction for the reed organ in the advanced grades. The limitations of the instrument are so manifest, both as to compass in the management of passage work, and the arranging of a suitable bass. I know of no advanced works for the reed organ. A very fine work is the *School of Reed Organ Playing*, by C. W. Landon, in four books and as many grades. His *Reed Organ Method* is also most excellent. There is also a book of *Velocity Studies for Cabinet Organ*, by Theodore Presser, which takes care of this problem admirably. *Laus Organi* for reed organs, in three volumes, will afford you excellent material. For ten cents you can order a pamphlet entitled *Graded Course of Study for Cabinet Organ*, by M. S. Morris, which will help you over many a difficulty. From the third grade on you can use many of Bach's things, if your pupil is serious enough, *First Study of Bach, Little Preludes, Lighter Compositions*, and some of the *Inventions*, and the *Preludes and Fugues*. In the fourth grade many of Heller's Op. 45 and 45 may be used. As to advanced pieces you will have to draw upon your experience as a piano teacher. You have a list of pieces you use. Examine them carefully and determine which can be successfully played on the reed organ. Many of Mendelssohn's *Songs Without Words* go well on the organ. Morris' pamphlet will give you help along this line.

"Crossed Wire Brains"

A couple of letters have been received from teachers who read the article on the foregoing subject last spring, and have responded stating their experience for the benefit of other readers of the Round Table. The first reads as follows:—

"I do not think my pupils have the trouble of 'mixing up' the clefs, complained of by L. P. in the Round Table. I urge them from the outset to read the bass clef first. I call their attention to the manner in which houses are built, pointing out that the foundations should first be considered. Should they forget and read one note in the treble first, I stop them, and ask, 'What did I say about playing the bass notes first?' or some such reminder. They immediately correct themselves. This suggestion works like a charm with my pupils."

—Mrs. M. M. Glass.

The second letter treats the matter more at length. She has had pupils who have had this difficulty and has thought out a scheme of treatment.

"Perhaps my experience may prove helpful. I taught a small boy, who, when he first tried putting the hands together, played the lower staff with the right hand, and the upper with the left. Learning the hands separately not helping any I invented a plan of my own. First, I explained that all notes on the lower staff belonged to the left hand; at the same time teaching him which was the left hand in order to get the two hands well separated in his mind. He was under six, and therefore such things were not yet clear to him. I did not try to impress him with the seriousness of the situation, but good humoredly told him he had played the left hand's notes with the right, and thus had played his exercise upside down. This to his childish mind was clearer than if I had told him he had reversed the hands, or something similar in words that were not in his everyday vocabulary. He saw the point at once, and felt somewhat humiliated over the joke, and we both laughed and concluded we must learn to play 'right side up.'

"Placing both his hands over the keys I said, 'Now we will read one measure, always reading the left hand note on the lower staff first.' Then if the measure should be, left hand G, C, and right hand C, G, I would have him begin, 'left hand G,' taking plenty of time to associate the note with the key and the hand that was to play it. Then we spoke the right hand note in the same manner. Next, having taken time to get them well in mind separately, I had him say, 'Left hand G, right hand C,' looking at the hands and getting the fingers ready to play as he spoke; then I had him play the notes he had spoken. This pupil came to me every day and I never allowed him to play hands together any other way until I saw that the right habit was taking form. Next I had him name the notes without mentioning the hands, telling him we always read the left hand note first. I found then as he read from the lower staff, he naturally associated the note with the left hand, and *vice versa*. Being able to do this I allowed him to play the exercise without speaking the notes, and found he did it fairly well. Sometimes it took a week or more to learn a simple phrase of four measures, and when he started a new phrase it was necessary to go back to the first named way of speaking the notes for the different hands.

"This may sound like very slow, tedious work; and it did require much patience, but after a few months, when I saw that the old habit had been entirely overcome, I felt that I was fully repaid. Later I had the pleasure of having him play a little piece at a pupils' recital."—Miss Nettie Gordon.

Technical Points

"1. In Mason's *Touch*, Book I, page 10, I cannot comprehend the two touches applied to the legato and mild staccato.

"2. Shall I keep the pieces memorized contained in the *First Study of Bach*?

"3. What studies shall I get to learn transposition?

"4. Mason's and Mathew's directions for the practice of the Mason technic differ. What shall I use?

"5. In Mason's Book I, exercises 17 to 22, I find that the speed required is far too great for my fourth and fifth fingers. They are strong but I cannot lift them high or quickly. Please advise."

J. W.

1. The plain legato is produced by the natural strength of the fingers in a downward stroke, in distinction from the clinging legato, in which there is more or less assistance from the arm muscles. This natural movement of the fingers on their joints, free from stiffness or strain, is the principal desideratum to be aimed for by all players. The mild staccato mentioned for the two finger exercises is obtained by a very slight pulling back of the tip of the fingers towards the palm of the hand, confining the motion as much as possible to the second and third joints. It is intended for rapid motions when there is no time for the action described for other forms of staccato. Another form of staccato in extreme rapidity is obtained by a very slight motion of the entire finger from the first joint, lightly touching and releasing the key as quickly as possible.

2. Pieces that a pupil should "keep" memorized should be carefully selected. Not all early pieces studied will be considered worth retaining as the pupil advances, and after he has extracted what technical value they have for him at the time. Some pupils find great difficulty in memorizing. Only the best should be used for them to work on. The ability to memorize speedily must be gradually developed. Memorizing the pieces in the *First Study of Bach* will cultivate the student's facility in the more complicated Bach compositions that will come later, and which he will be mentally prepared for by his work in the early compositions. No player can "keep" all his pieces memorized. He should have a certain limited repertoire always ready. Pieces he has once memorized and dropped he can take up later if desired and prepare with almost no difficulty. In this way players can always keep a varied repertoire at command.

3. Sawyer's book on *Extemporization* will give you the help you desire.

4. You will find Mason a perfectly safe guide to follow in the practice of his own system. If you have thoroughly digested and have at command his exposition of the principles included in his several books, you will be a pretty well-informed technician. By that time you will be able to comprehend any suggestions you may find in other teachers, whether it be Mathews or others, for additional methods of treatment of any given point.

5. The fourth and fifth fingers must of necessity lag behind the others so far as speed in the two finger exercises is concerned. They are weaker and more constrained in their placement on the hand. The speed indicated by Mason as the highest development is not intended to be encompassed at any one point in a player's career. It is expected that the exercises will extend over a number of years. You should not attempt to lift the fourth and fifth fingers high. Neither can there be any high speed with any finger with high motions. Speed demands close contact with the keys.

Studies and Sonatinas

"What studies would you suggest to follow Burgmuller, Opus 100, and Lambert's Vol. 1? Czerny, Op. 139, and Kuhlau's Sonatinas have been strongly recommended to me."

A. O.

Czerny's Op. 139 has been a standard work for many decades, and many teachers, after exploring other etudes, have reverted to these again and again. Their contention is, that after following the advice of many educators, that modern études embody more ideas in each one, and develop the student's musical perceptions more rapidly, but they find that there are many pupils who are incapable of digesting more than one thing at a time, and that they thrive better on the technical simplicity of Czerny. They contend that when a pupil is working for technic, it is better for him to concentrate his attention on that alone, leaving expression and other points for pieces, and art etudes, such as those written by Heller. With this view I am much in sympathy for the average pupil. With the overwhelming volume of etudes written by Czerny, many prefer to use selected studies, for in that way useless repetition is eliminated. The best selection I have seen is that of Emil Liebling, in three books. You can order Czerny-Liebling Selected Studies, and the first book will suit your needs, omitting substantially the first half. With the preparation you mention, the average pupil may be able to work these up to tempo. Then Book Two may follow.

The sonatinas you mention are also standard, and contain many fine movements. With young students, however, I believe the practice of giving complete sonatinas is of dubious value. It takes the average pupil so long to work up the three movements of a sonatina that he becomes tired and discouraged, and loses all interest in it. From that time on his progress will not be as rapid as it would be if his interest be transferred to some fresh piece. Therefore, I would recommend that you select the best movements, interspersed with these should be pieces in the modern style. Sherwood used to recommend that a similar course with young students might be followed with the Beethoven sonatas. Not only do the movements vary in difficulty, but students of mediocre talent need frequent change to keep up the interest. Talented pupils may often be treated from a different standpoint.

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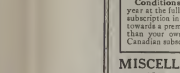

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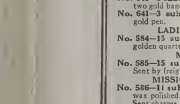

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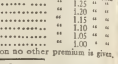

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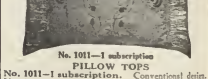

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