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### Volume 34, Number 03 (March 1916)

James Francis Cooke

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# THE ETUDE

March, 1916

\$1.50  
the Year



HELOISE, *by Henner*  
*From the private collection of Theodore Presser*  
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"A COLORED SUPPLEMENT"

Painted by Edward V. Brewster for Cream of Wheat Co.

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# PRESSER'S MUSICAL MAGAZINE *The Etude*

CONTENTS FOR MARCH  
1916

ARTICLES	Page
Editorial	169
Editorial	170
Radical Methods in Modern Pianoforte Study	171
Pianoforte Arrangements of Liszt	172
Origin of Songs Without Words	172
Liszt in Fiction	173
Practicing with One Hand	174
Shakespeare the World Over	174
Clara Schumann's Debt to Brahms	174
As in a Looking Glass	174
Muscular Memory of the Keyboard	175
Every One can Mend Music	176
Misleading Musical History	177
Shelburne and the Music of England	178
Teaching the Musical Alphabet	178
Nervousness versus Karma	179
Experience or the Big Name—Which?	180
Mixed Lessons	180
The Spur of Competition	180
Prospect and Retrospect	181
Helpful Ideas in a Nutshell	182
Sentiment and Sentimentality	182
Credits for Musical Work in Public Schools	183
Ten Commandments for Young Composers	184
The Illudious of Bach	184
Four-Part Round Table	185
Notes on Frying Music	186
Pianos I Have Known	215
Grave on Schubert's Appearance	215
Department for Singers	216
Department for Organists	220
Questions and Answers	223
Publisher's Notes	227
Musical Tidbits	228
Letters from Music Workers	229
New Musical Books	234
As a Man Thinketh	235
Music Lover's Digest	237
Poland's Prayer	239

MUSIC	Page
Idyll—Impromptu	187
Thomas	188
In Fond Remembrance	188
Maytime Revue	189
Recollections of Seville	190
Value Upon	191
Loyal Hearts	192
Poppies	193
Approach of Spring (Four Hands)	194
Serenade (Four Hands)	196
Scent of Roses	198
Indian Dance	200
Marche à la Turque	200
Indian Love Song	201
Gavotte	202
Gavotte	203
Polka Jokers	204
Scene of the Garden	206
Scene of the Garden	206
From the North (Violin & Piano)	210
A Sigh at a Sigh (Violin)	212
Since You Turned Sunshine to Rain (Violin)	213

## The Beautiful Héloïse

The cover of *The Etude* for March is a portrait of "the beautiful Héloïse," made from a valuable original oil painting by the French artist Henner. She is the heroine of one of the most noted romances in history, Pierre Abelard (real name de Palais), her famous lover, was one of the first of the philosophers of the Renaissance to merit wide attention. He was a musician, grammarian, orator, logician, poet, theologian and mathematician. His work as a teacher is immortal. After he founded his school in Paris his fame became so great that other schools found their pupils deserting in bodies. Among his pupils was Pope Celestin II.

At the height of his scholastic success Abelard fell violently in love with Héloïse, the niece of the canon of the church. Deserting his dearly-won position he ran away with Héloïse, but owing to the machinations of her uncle their marriage was prevented and Abelard entered the Monastery of St. Denis, while Héloïse took the veil at St. Agnès. Abelard became abbot of a monastery in Brittany, but later was imprisoned for doctrinal reasons. Then while on a trip to Rome he met Peter the Hermit and was reconciled. When he died in 1142 Héloïse begged for his body and it was given to her to be interred in the convent where she was abbess. Seven centuries later their ashes were brought to Paris where they are interred under a memorial chapel—a monument to one of the world's greatest love stories.

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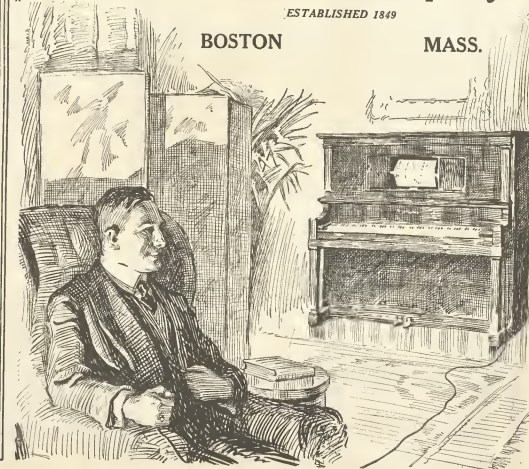
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# THE ETUDE

MARCH, 1916

VOL. XXXIV, No. 3



## Once For All



We knew a man who took great pride in claiming that for twenty years he had regularly gone through the entire forty-eight Wohltemperierte fugues, all of the Beethoven Sonatas, all of the Haydn Sonatas, the Mozart Sonatas, the famous works of Chopin, Schumann, Mendelssohn, etc. For twenty years he had systematically pushed himself through the better known parts of the pianoforte literature with the idea that he was doing something particularly noble. Yet he was a very inferior pianist indeed. Nothing that he played was really very well done and we are quite sure that much that he passed through on the twentieth year was quite as new to him as it was on the first year.

It never seemed to occur to this man that it is possible to learn certain things once and for all time. If he had heard a man of his years reciting the multiplication table solemnly he would have thought him an idiot. He did not go through the great masterpieces with the idea of absorbing their beauty but purely for perfunctory reasons.

In all music study there is entirely too much unnecessary repetition. We know an able linguist who made a practice of learning a certain list of words so thoroughly that he could destroy the paper upon which they were written and depend upon his well-trained memory to keep those words fresh in his mind and ready for use at all times. There are certain passages in music that demand continual practice before they can be mastered, but there are others that are purely a part of thorough understanding and good memory. The wise student is the one who will divide his work into sections so that he will know what to practice and what to master without practice.



## Forever and A Day



UNDER the sandy wastes of Mesopotamia men are still digging and groping for relics of that marvelous civilization of the Assyrians. In that territory which saw the world's earliest recorded Monarchy, we find to-day relics of human traits of but slight elemental difference from those of our present civilization—or, if you please, lack of civilization. Most interesting to musicians are the bas-reliefs now in the British Museum showing how highly music was regarded. Here is a procession of musicians and singers greeting the conqueror returning from battle. When the age-old sculptor hacked this out of the solid rock he was putting down a part of the biography of his race which shows us that music has ever been just as human a need as bread and butter.

The harps with the strings of varying length show that there was probably some kind of primitive scale long before the era of the Greek scales. The bas-relief shown here is probably from 2,500 to 3,000 years old. As the imagination gropes back through the centuries to such a remote date we realize that music, with which we are all proud to associate ourselves, is



PROCESSION OF ASSYRIAN MUSICIANS TO MEET THE CONQUERORS RETURNING FROM BATTLE  
(From a bas-relief in the British Museum)

really quite as ancient as sculpture and literature. The call for music was never more insistent than at this moment—not to greet the blood-stained conquerors fresh from the slaughter of their brother human-beings, but to emphasize that there is something higher and nobler than war, something better than waste, something grander than destruction.

The imperial grandeur of Ashur at the courts of Ninevah is gone as is the music which heralded his returning soldiers. Dig deep in the sand and dust if you would view the city in its grave. Which is better for mankind, dear friend, the music which exalts men's souls or the cannon which some day might bury all for which we have struggled in the dust of Ninevah?

The world is getting a new perspective upon the things that count. Music is one of the great things in life. The soldier glories in his uniform. How much more should the constructive workers of the world take pride in the art which will go on making the world more and more beautiful forever and a day?



## "Who So Blind?"



Who is so deaf or blind as he  
That willfully will neither hear nor see?

JOHN HEYWOOD—1865.

The blind people of the world are by no means limited to the sightless. Helen Keller, to whom all outward communication with mankind has come from the sense of touch in her finger tips, has proved herself to possess one of the most unusual intellects in the history of human culture. Immured from sound and light, condemned to a life of darkness, her wonderful soul has broken forth to enrich and encourage the whole world. Have you the vision of Helen Keller? Can you say with her:

"Deafness and blindness do not exist in the immaterial mind which is philosophically the real world, but are banished with the material senses. Really, of which visible things are the symbol, shines before my mind. While I walk about my chamber with unsteady steps my spirit sweeps skyward on eagle wings and looks out with unquenchable vision upon the world of eternal beauty?"

Ask one hundred intelligent teachers of music the chief fault with most of their pupils and they will tell you, "Lack of vision." Pupils do not see the simple things right in front of them. They wait for the teacher to point them out. They grope around blindly until they stumble on this or that, but never seem to open their eyes wide enough to show that they see for themselves. Take a page of Beethoven and put down on a slip of paper all that you see on that page. When you have finished and find that you have recorded only the visible printed marks upon the page you have not even raised yourself to the position of a Helen Keller, for you have not yet seen. Open those eyes which reveal, not alone those which look. There are still things to be seen. Behind the notes is the thought of Beethoven. What is that thought? What message does it convey to you?





BACH

## An Important Musical Educational Innovation

# ETUDE DAY

A Monthly Event of Real Interest and Profit to All Active Teachers,  
Progressive Schools, Musical Clubs and "Self-Help" Students.



MENDELSSOHN

## What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text.

This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal.

The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses award a suitable prize for the best prepared answers. Under no circumstance will THE ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense. Address your letter to the Editor of THE ETUDE, Philadelphia, Pa.

Some years ago when THE ETUDE started the Gallery of Musical Celebrities they were immensely helped by friends who wrote us telling us what they thought of the idea. Will you not kindly write us and let us know how you propose to use this page and how it could be improved to better suit your needs. Make your letter short and to the point. We shall appreciate it. State particularly whether you like the idea of having this page a regular feature of THE ETUDE.

## ETUDE DAY—MARCH, 1916

A Monthly Test in Musical Efficiency

The answer to each question is to be found upon the page indicated in parenthesis. Write answers in pencil.

### I—QUESTIONS IN MUSICAL HISTORY

1. Name ten famous musicians born between 1809 and 1815. (Page 181.)
2. Who is recognized as the greatest master of Finland? (Page 178.)
3. What did a great author think of Liszt as a man? (Page 173.)
4. What musicians were thought the equal of Beethoven in his day? (Page 181.)
5. How many piano arrangements of songs, orchestral pieces, operas, symphonies, etc., did Liszt make? (Page 172.)
6. What great composer befriended Clara Schumann after the death of Robert Schumann? (Page 174.)
7. What was the blindness of Bach due to? (Page 184.)
8. Why have we reasons to believe that scales were known centuries before Greek civilization? (Page 109.)
9. What great English author mentions music 140 times in his work? (Page 174.)
10. What new art form for piano did Mendelssohn create? (Page 172.)

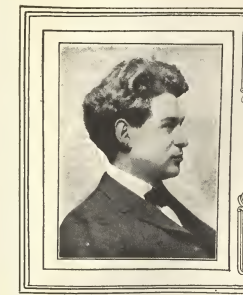
### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. How is the student to be guided in what touch to employ. (Page 171.)
2. Name three notes which affect the tone of the piano through percussion? (Page 172.)

3. What is the best cure for nervousness in playing in public? (Page 179.)
4. How can even tone be secured in scale playing? (Page 175.)
5. Why are arpeggios more difficult than scales? (Page 175.)
6. Can children memorize music better than adults? (Page 176.)
7. Should a student try to compose before studying harmony. (Page 184.)

### III—QUESTIONS ON ETUDE MUSIC

1. In what key is the opening portion of each one of the twenty-four pieces in this issue? How many are major and how many are minor? (Music section.)
2. What is meant by a patrol? (Page 186.)
3. What does the "dolero" rhythm consist of? (Page 186.)
4. What is the characteristic feature of the "mazurka" rhythm? (Music section.)
5. In which piece is a native American rhythm employed? (Music section.)
6. Which pieces afford the best opportunity for finger practice? Which for chord practice? (Music section.)



A Misapprehension

"DURING recent years I have had occasional opportunities to express myself upon certain phases of pianoforte study and pianoforte instruction. The main object of my remarks has been to point out that much of what many people seem to think is necessary at the keyboard in the way of technical or (to use the term in vogue some years ago) 'mechanical' exercises may be dispensed with to advantage. Unfortunately some of my remarks have been misunderstood and I have been placed in the position of saying that work was not essential in pianoforte study. This is an indication of how one's best intentions may be distorted by garbled reports. No one with any experience or judgment would fail to make clear to the student that work is first and foremost among the indispensable elements of success. Nevertheless, the report is spread that I do not work at technique at all. As a matter of fact I have worked just as hard as anyone I know but I have worked differently because I have in a large measure devised my own technical exercises from the compositions I have been working upon.

"This I have heard said was an excellent plan for one who was gifted but a very bad plan for the average student. Singularly enough I have never had a piano teacher in the sense of having someone to tell me what to do and what not to do. This must not be construed into meaning that I have not had a great deal of help from friends who have criticized my playing. When I was working with Paderewski, playing second piano parts to his concertos, I could not help absorbing a great deal. There is a French quotation which runs: 'On ne peut apprendre que ce qu'on sait déjà,' a translation of which is: 'One can learn only that which one already knows.' But one can of course constantly learn new things in pianoforte playing from others. Unfortunately the average pupil is not called upon to learn new things but is continually being forced through old technical forms that have little significance to him.

#### The Sense of Beauty in Pianoforte Study

"The sense of beauty belongs to intuition and does not correspond to anything in reason at all. This is clearly shown in an infinite number of cases of individual artists and students. According to the old pedagogical formulae one could sit solemnly down and make a deliberate study of the principles of beauty and accomplish everything by rule. How utterly absurd! One might as well take some printed plan showing how one might as well take some printed plan showing how one might become a humorist and hope to produce wit thereby. Beauty is a still more subtle thing than wit. There are certain canons of good taste in different styles with which the student should be familiar precisely as the student of literature and architecture and indeed of all the arts should be familiar with the great principles of Unity, Variety and Proportion. But the sense of beauty is so largely an intuitive sense in music as in all other arts that any technical method of pianoforte construction that does not take into consideration its proper development must fail in the long run.

"The development of an intuitive sense is accomplished by training that sense by means of the materials which naturally lead to its higher sensitiveness to outward impressions. Accordingly the pupil whose ear drums are continually assailed with nothing but the din of the ordinary technical exercises, who has no opportunity to absorb consciously or subconsciously the real beauty of music, is not being educated to produce beautiful results in his art.

## Radical Methods in Modern Pianoforte Instruction

An Interview Secured Especially for THE ETUDE with the  
Distinguished Virtuoso

MR. HAROLD BAUER

Mr. Bauer's radical attitude in the matter of pianoforte study as presented in THE ETUDE a few years ago attracted wide attention. The following interview, while complete in itself, expands Mr. Bauer's original ideas upon the subject.

"The innate sense of beauty possessed by the public at large is an indication of this principle. I remember that years ago I elected to play the Brahms' Concerto in B flat before the public in an American city because I was convinced that the work had a rich human appeal. When I found that a critic had been writing about this concerto in such a manner that the public might be prejudiced against its beauties. The work is one of the greatest pinnacles in music. It is delightfully lyric at times and again is powerful and dramatic. When the public heard the work it was delighted. Thereupon the critic had the audacity to reproach the public for appreciating a work that he had found uninteresting. It should be the critic's mission to define the intuitive sense of beauty which is common to man in his various stages of development and help the public to a better understanding. Unfortunately the opposite is often true and the critic obtrudes his individual and sometimes eccentric opinions in such a manner that little but confusion can result.

#### Develop Original Expression in the Pupil

"The teacher often shares the same shortcoming I have attributed to the critic. Instead of developing original methods of expression upon the part of the pupil the very opposite is true. The teacher will hand out an imperious ruling without ever attempting to analyze the pupil's own sense of beauty. In the case of the Brahms' Concerto I had never heard the work played and had no knowledge of its traditions. The last movement was generally considered weak. To me it appeared the contrary and that movement became to me the most successful part of the performance.

"There are cases in which it would be deplorable not to resort to long established traditions and there are other cases where it would be disastrous to follow certain traditions blindly. How can one develop one's sense of the beautiful in music? By the realization of beauty, stimulated all the time by every possible means. It would seem to me that the elementary teacher should make every lesson a continual endeavor to bring the beauty of music more and more to the child's inner consciousness.

"Judgment takes one just so far. The inner sense of beauty, the intuition that comes only with genius, real and great, takes one above preconceived lines. Intuition with the artist is a kind of soul perception that brings the artistic image before the pupil before the reality is executed. The pupil must see and hear and feel. If the student is making a picture he must know from the first moment his brush touches the canvas how the image is going to look. If he is making a piece of music he must hear how it is going to sound before one note is struck. If it is a poem he must have his artistic images constantly before him. This is as true in interpretation as in creation.

"The student must have, for instance, an intuitive perception of the appropriate touch, the appropriate shading, the appropriate phrasing. As long as the teacher continually points out certain things to observe and lays down those things like laws without endeavoring to awaken the pupil's own manner of thinking, just so long will the pupil lag behind and fail to attain original or interesting results.

#### Motion and Physical Gesture

"Freedom in pianoforte playing will never be attained by following stilted pedagogical rules. When a rule is laid down it should be a guide, not a hindrance. Musical sound is not an exotic. I have a feeling that

the endeavor to get the right sound carries with it a corresponding physical gesture—a gesture of expression that is quite as intuitive in its conception as the expression that comes to one's countenance as different thoughts pass through the mind. This explains much of the mystery of the touch which some pianists employ at the keyboard. While every pianist of intelligence has spent hours and hours in the consideration of appropriate touches there is still something which distinguishes the great pianist from the mediocre performer.

In speaking, certain gestures come as naturally as the movements of the tongue. The less conventional the people the more frequent and expressive are the gestures. Every thought brings about a corresponding movement of the arms. The gesture that naturally accompanies the free expression of a musical thought affects the touch more than has been previously admitted. This may sound extravagant to many but only because they have not attempted to get beyond the ordinary, the conventional, in musical expression.

"Thus to my thinking, every note has an imperceptible gesture if not a perceptible gesture. The heroic character of such a work as the first part of the B flat minor Scherzo of Chopin would demand a heroic gesture. Convey this thought to the keyboard and your touch cannot be far astray. Gesture makes touch and touch makes tone. Again such a work as the E flat Nocturne demands a delicate caressing gesture.

"I trust that I may be spared misunderstanding upon this point; it is a difficult thought to put into words. The thought of making the natural expressive gestures affect the touch must not be distorted into license to make all manner of unnecessary gestures at the keyboard. Indeed it is a dangerous game to play and one which must be played with great good sense or not at all. Sincerity is after all the keynote. If your gesture is a sincere expression of your musical thought it will mean something; if it is not it will make a clown of you. Many gestures can be made which result in nothing because they come from nothing. Any unnecessary show of gestures invites ridicule, as well it may. Gesture made for the sake of making gesture—gestures that do not come from one's own intuitive sense of beauty are an abomination.

"If you were an opera singer and were called upon to sing such an imperious theme as the following from the Liszt Concerto, you would not do it in an attitude of supplication.

#### Outward Expression of Inner Moods

"Allowing that outward expression depends upon intuitions, it is interesting to observe the attitude of pianists upon the subject. De Pachmann, who cannot be accused of restricting his gestures, was once about to go upon the stage to play the B flat minor Sonata. I ventured to tell him a funny story but he stopped me with the remark:

"Do not tell me anything funny now as I am going to play the Chopin B flat Minor Sonata and I must get myself in the proper mood."

"After all we are not playing for blind people and the personality of the pianist upon the platform may of course be veiled behind a kind of iron mask of assumed reserve. However if that reserve is nothing but a pose of what advantage is it? Is it not not better for the artist to take the sensible middle course and be himself—allow himself free play in the matter of gesture? What indeed would we think of an actor who came upon the stage, recited his part like an automaton and then walked off in stilted fashion?







Liszt's tendency to take up with every new fad is ridiculed, particularly his connection with the Saint Simonian movement, which held among its tenets that artists were the real high priests of humanity. "He represents himself as receiving his inspirations from heaven. Art is something sacred and saintly to him. Listen—the artist is a missionary. Art is a religion, that has its priests and ought to have its martyrs. Once started on that, he reaches the most disheveled pathos that a German professor of philosophy ever sputtered to an audience."

Balzac's personal opinion of Liszt was that he was ridiculous as a man; that he indulged in much high-faloot talk; that he had an exaggerated style of expression in conversation, to which Balzac, in his meetings with the great virtuoso in society, was forced, perhaps, at times to listen. We find this same hyperbole in much of Liszt's literary work.

Balzac has taken this love of display as the dominating note in Liszt's characterization. He has made it the consuming passion of his life, from which the insincerities in his art and life emanated. He has exaggerated these weaknesses, he has allowed the Italian singer scarcely a redeeming quality, treating him, no doubt, from the standpoint of the realistic novelist's creed. No account has been taken of Liszt's many noble qualities, his generosity to his colleagues, his championship of Berlioz and Wagner. But as to Liszt's relations with women there is slight exaggeration, compared with our own Abbe Liszt's perperations. "I love them all," he used to say, "but they will not believe it." We all know how they loved him. What man was ever more sought after by women? The attentions received from women by Errary, the pianist in *The Concert*, that amusing play of a few seasons ago, pale into insignificance beside the richer and more varied experiences of the fascinating Liszt. Women strewn flowers in his pathway before his concerts; four of the most beautiful princesses in Europe were photographed as carriages carrying him last on high; and Countess d'Aguil is said to have taken the initiative in their elopement. It is said that Liszt shortly before the event saw with alarm her ardor and tried to cool it, but without success.

"She was," Camille said, "one of those women who prefer the celebrity of a scandal to a quiet life of tranquil happiness. Her talents (she was known as a novelist under the name of Anna Sten), beauty and fortune had not not given her the notoriety she craved, nor had they enabled her to reign supreme over a salon."

Balzac has painted in Conti, however, a musician of flesh and blood, and has added a real masterpiece to the gallery of novelistic musicians.

## Practicing with One Hand

By Phyll Gordon

The usual reasons for practicing with one hand are well enough known to need no repetition. There is, however, one reason which is generally overlooked, despite its importance. It is that practice with one hand in any act of manual skill improves the ability of the other hand to perform the same act of skill. This has been proved again and again. It has been shown, for instance, that learning to catch with the right hand alternately each of three balls while the other two were in the air improved the ability of the left hand to do the same act.

Applying this knowledge to music, one may believe that continual practice with one hand for several weeks in correct position, or in evenness and precision, or in any of the many problems of piano playing, will make the learning of the same feat by the other hand much easier, besides reducing the time that will have to be spent in this second learning.

It is not necessary to tell the experienced teacher that a saving in energy and time is highly desirable. That much time and energy are lost in the same way to attain a particular accomplishment with both hands at the same time is manifest.

An interesting experiment is to test the ability of the left hand in a certain point of skill, then to give the right hand some weeks of practice in the same point, then to re-test the left hand. The increase in ability is always considerable, even though the left hand had no practice whatever.

As a result we have a fine degree of skill in the right hand and the capability of the left to attain the same degree of skill in about one-third the time given to the other hand.



## Shakespeare's Music the World Over

Shakespeare died three hundred years ago this year and his admirers all over the world have planned elaborate ceremonies in his memory. Even when the great Elizabethan poet did not concern himself with the tone art, there is a melody in his words that seems lost to the poets of to-day. It remained for the Bard of Avon to call music the food of Love. The word music is mentioned 130 times in his plays. There are many excellent books upon the music of Shakespeare's plays but none more interesting than that of Mr. Louis C. Elton, unless it be the delightful collection of extracts from the plays put in calendar form by Sir Frederick Bridge. The following are from one hundred and forty references to music in the plays.

"If Music be the food of Love, play on."  
—*Twelfth Night*.

"Music oft hath such a charm  
To make bad good, and good provoke to harm."  
—*Measure for Measure*, IV, i.

"When love speaks, the voice of all the gods  
Makes Heaven drowsy with the harmony."  
—*Love's Labor Lost*, IV, iii.

"Music to hear, why hear'st thou music sadly?  
Sweets with sweets war not, joy delights in joy."  
—*Poems*.

"In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing die."  
—*Henry VIII*, III, i.

"The nightingale, if she should sing by day,  
When every goose is cackling, would be thought  
No better musician than the wren.  
How many things by season season'd are  
To their right praise, and true perfection!"  
—*Merchant of Venice*, V, i.

"How sweet music is  
When time is broke, and no proportion kept!  
So is it in the music of men's lives."  
—*Richard II*, V, v.

"Come, let's away to prison:  
We two alone will sing like birds 'i' the cage:  
When thou dost ask me blessing, I'll kneel down  
And ask of thee forgiveness: So we'll live,  
And pray, and sing, and tell old tales, and laugh  
At gilded butterflies!"  
—*King Lear*, V, iii.

"'Tis strange that death should sing—  
I am the cynnet to this pale faint swan  
Who chants a doleful tune to his own death  
And from the organ-pipe of frailty sings  
His soul and body to their lasting rest."  
—*King John*, V, vii.

"The setting sun and music at the close,  
As the last taste of sweets is sweetest last;  
Write in remembrance, more than things long past."  
—*Richard II*, II, i.

## Clara Schumann's Debt to Johannes Brahms

WHEN in 1854 the necessity arose for placing Robert Schumann in an asylum his wife was naturally heart-broken. With her little brood of seven children, the inevitable financial drain upon her resources, to say nothing of the immeasurable distress and horror over the tragic fate of her beloved one, Clara Schumann was never more in need of a friend. This friend she found in Johannes Brahms. Shortly after Robert's death she paid the following tribute to the young genius in a message to her children, published in Berthold Litzmann's *Clara Schumann: An Artist's Life*:

"To every man, no matter how unhappy he may be, God sends some comfort, and we are surely meant to enjoy it and to strengthen ourselves by its means. I have you, but you are but children. You hardly knew your dear father, you were still too young to feel deep grief, and thus in those terrible years you could give me no comfort. Hope, indeed, you could bring me, but that was not enough to support me through such agony. Then came Johannes Brahms. Your father loved and admired him, as he did not man except Joachim. He came, like a true friend, to share all my sorrow; he strengthened the heart that threatened to break, he uplifted my mind, he cheered my spirit when and wherever he could, in short he was my friend in the fullest sense of the word. Brahms, too, was a friend in the fullest sense of the word. To this glowing tribute she added further testimony:

"He and Joachim were the only people whom your dear father saw during his illness, and he always received them with evident pleasure so long as his mind was clear. And he did not know Johannes for years as I did. I can truly say, my children, that I never loved any friend as I did him—it is an exquisite harmony of soul. It is not his youth that I love, there is no flattered vanity in my affection. I love his fresh mind, his wonderfully gifted nature, his noble heart, which I have learned to know as others cannot. 'At times he may seem rough, and the younger musicians feel his superiority of mind—who likes to confess that to himself or to others? Therefore they do not like him, and Joachim alone openly expresses his admiration, for he is his equal as an artist. They look up to each other with respect. It is an emboding spectacle such as is seldom to be found in this world. Joachim, too, was a true friend to me, and so it was Johannes alone who supported me. Never forget this, dear children, and always have a grateful heart for this friend, for a friend he will certainly be for you, too. Believe what your mother tells you, and do not listen to petty and envious souls who grudge him my love and friendship, and therefore try to impugn or even cast aspersions on our relations, which they cannot, or will not, understand."

## As in a Looking Glass!

By L. D. Andrews

It is a fact patent to all that an object looks very different when viewed from above than when viewed from a point on the same level as the object itself. The player at the piano views his hands from above, and adjusts their position to accord as closely as possible with his idea—or his teacher's idea—of a normal hand position. Yet the one who actually judges whether or not the hand position is correct generally views the hands from the side.

In order that the pupil may see for himself how his hands look from the side—and how his body looks too—I have used a little device for accomplishing this result. On the wall, by the side of the piano, I have hung a mirror at such a height and angle that the player sees himself as does a person sitting several feet from his side. Since he gets a side view of himself, any errors in position—round shoulders, too low or too high seat, poor hand position, etc.—are far more glaringly apparent to the pupil than they would otherwise be. When a closer view of the hands is desired, I adjust a small mirror, about six inches by three inches, on the end of the piano so that the hand itself is seen.

This way of examining one's self has several advantages. On account of its novelty, it appeals to most pupils. They are more anxious to do things correctly since they see themselves as others see them—perhaps their pride and vanity assert themselves somewhat. And though they actually see their hands, they do not feel the inconvenient habit of gluing their eyes on the keyboard.

## Muscular Mastery of the Keyboard

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Written Especially for THE ETUDE

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—*Editor of THE ETUDE*.

Even Tone is another most difficult object to strive for in playing scales. For the human hand is physically so constituted that certain of the fingers are weaker than the others. Namely, the fourth and fifth, are the weak ones, and the first, second and third the strong ones. From this fact ensues the natural consequence that the notes struck by the first, second and third fingers are liable to be louder and firmer in tone than those upon which fourth and fifth fall. This weakness can only be corrected by pressure from the forearm transmitted to the fingers, as I have already insisted upon when speaking of the articulation in five-finger exercises. The pressure is here used as an equalizer, in this fashion, that the vicious habit of the pressure having been established by practice, it works upon the mind and forces the performer unconsciously to give an extra compensatory pressure to the weaker fingers, according as he detects by his ear that they require it. This equalizing of the tone by pressure serves again to illustrate how the theory of its administration through the forearm, working upon the fingers, establishes absolute control of the muscles, not so much by its direct action on the fingers as by its indirect stimulus to the mind, which through it becomes conscious that it has work to do, and is alert to command the muscles properly. The principle is similar to that of the well-known physical trainer Sandow, in advocating the use of springs inside the dumbbells his pupils work with. It is not the pressing upon the springs themselves which is necessary to obtain a good result, but the action on the mind while doing so, which excites it to think during the work, and prevent what is being exercised from being merely mechanical action. Later on it will be seen how vital a part of piano technique this control of the muscles by the mind is, constituting, as it does, the principle upon which is based the imparting of light and shade, gradations of expression and tempo, in fact the life which changes the sounds of the mechanical instrument into music.

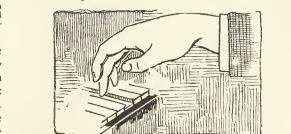
### Daily Scales and Arpeggios

Scales should be played every day and in all tonalities. Upon the title notes the fingers must be slightly extended, as it will be found difficult to keep them quite as rounded as on the white ones, owing to the lack of space. Finally, it is important in practicing scales that they should be played absolutely correctly, therefore it is always best to practice each hand separately.

In some ways smoothness is even more difficult to master in arpeggios than in scales, as in them the intervals necessitate wide jumps, which have to be negotiated. I will take the arpeggio in the common form of C major in the right hand, to illustrate the method which I have found very successful with students.

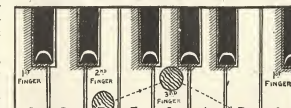
The idea is the same as in the scale. The problem which presents itself is how to smooth over the jump between G and C. On the accompanying diagram I form the attempt to show, by the small lines underneath the notes, how the finger which falls just before the thumb

(in this case it is the third, on G) is raised from the wrist and inclined towards the direction to which the hand has to proceed. Thus:



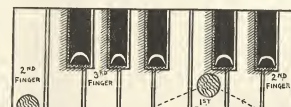
Right Hand Arpeggio, C Major  
C. E. G. C. E. G. C.  
(1). 2. 3. (1). 2. 3. (1).  
Thumb. Thumb. Thumb.

This third finger should be placed upon the note exactly one and three-quarter inches longer away from the edge of the key, towards the back of the keyboard, and the thumb should fall underneath it upon G, just the length of its own nail away from the key edge, that is about a quarter of an inch. Thus:



Arpeggio, C Major, Left Hand ascending, showing relative positions of the thumb and fingers.  
\* Arrow shows direction.

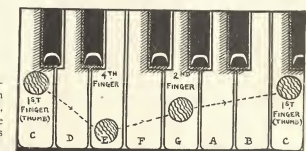
Coming down the position is reversed, as follows: The thumb falls upon the note at the one and three-quarter-inch position from the edge of the key, when it is lifted up by the wrist movement, and the third or fourth finger, as the case may be, then falls over the thumb on to the note below, about one-quarter inch from the edge of the key. Thus:



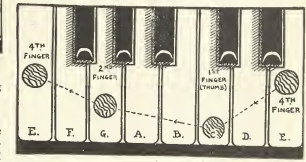
Arpeggio, C Major, Right Hand descending (starting from right of diagram), beginning with 2d finger

on E, so as to show relative position of the fingers used.

The movement of the wrist makes for smoothness at the jump and helps to prepare the hand for the next position. The principle is similar in both hands as in the scales, only reversed in the left, that is to say, when the left hand ascends the thumb is lifted by the wrist and placed one and a quarter inches from the end of the key, while going down it is the third or fourth finger which assumes that position, the thumb falling on the key at the quarter inch from the end of the key, as in the ascending right hand arpeggio.



Arpeggio, C Major, Left Hand ascending, beginning with the thumb on C, so as to show the relative positions of the other fingers.



Arpeggio, C Major, Left Hand descending (starting from right of diagram), beginning with the 4th finger on E, so as to show the relative position of the fingers used.

Exactly the same rules apply in all the varieties of Arpeggio Playing.

It is absolutely imperative for students who wish to acquire any proficiency in pianoforte playing to practice a good amount of scales and arpeggios every day, for these difficulties are the A, B, C of the piano, without which no one can get on. Therefore, he who starts his work regularly and thoroughly every morning with a course of scales and arpeggios will gradually find a fine easy technique coming to him and a mastery over the keyboard which will be of inestimable advantage to him when he starts investigating the treasure house of pianoforte literature.











## Experience or the Big Name—Which?

By Harriette Brower

Two young women applied for a piano teacher's position in the music department of a large school. The post in question was one of importance; the teacher must know the repertoire of her instrument, must be able to arrange concerts and musicals, must take charge of a harmony and ear-training class, and be fully capable of managing pupils of various kinds.

The first applicant had just returned from Europe, where she had spent four years in study. She had been a diligent student and had made good use of her time. Her masters were foremost in their profession; they had been pleased with her progress, and had given her excellent credentials.

The second young woman had no foreign privilege to aid her, for she had never studied music out of her own land, nor had she testimonials from this or that fashionable professor, with a high sounding foreign name. She had been instructed by capable women teachers who had given her business and were up-to-date and thorough. Early thrown upon her own resources, this girl began teaching when very young. Even then she seemed to have the "knack" of imparting what she knew. Soon she had a large and promising class. She organized classes in ear-training and analysis, and gave frequent pupils' musicales, besides keeping up her own study and practice. She took organ lessons also, and played the organ in the home church.

With seven years of experience behind her—with enthusiasm keen and fresh, ever striving to advance and improve herself—this girl applied for the post above-mentioned, not at all sure of winning it, but anxious to try. I hardly need add that she secured the position without the least difficulty, on account of the experience she had had. It was American training plus experience against foreign training minus experience.

It is quite likely, on the other hand, that if the girl with the European training could have shown that she had taught with success for six or seven years, she might have carried off the coveted position; but it would have mainly been due to her previous experience. School directors will not engage teachers without experience. Many young musicians have suddenly come upon this stumbling block, as, with high hopes and artistic aims, they prepared to start out and enter the profession. Perhaps they have already begun to give a few lessons in their native town. Having grown up with the people, and played about in private musicales in the home town. When possible they leave home and go to a music center for a couple of months, where they take a course in some musical college or conservatory. Returning, they believe it will be an easy matter to start again in the home town; but alas, the results are almost the same as before; it is uphill work, with insufficient pay.

## What Are Your Qualifications?

They now grow restive, these young people, who are so eager to make a living out of music. What is to be done next? They apply for positions in schools and institutions away from home. But the first questions that confront them are: What are your qualifications? What experience have you had?

A case of this kind was that of a talented young teacher, who had studied the piano for years. She also broadened her horizon by taking up the organ, voice and harmony. She had a small church organ to play, and drilled the choir of the church. Wishing to understand public school music, she took a two year's course in this branch, and then applied for a position. To the question as to experience, she replied that in this particular line she had had

no experience, but desired to secure such a position, as it would give her the necessary experience. Of course, this answer did not satisfy the examiners. She was given a class of children to teach (during the examination), as a test of her ability. While she acquitted herself valiantly at this trial, and came off with flying colors, yet her fatal lack of experience went against her, and she was unable to secure the wished-for post.

This girl was made of the right stuff. She returned home, kept right on with her class of pupils, her organ and her singing. Not an opportunity did she slip to broaden herself, to make herself more efficient—to gain all the experience she could under the circumstances. At several different times she came before this board of examiners in her musical metropolis; she learned to ignore their harshness and brusqueness, and finally was able to do so. The lack of experience in the department of public school music militated against her, account was taken of her record as piano teacher, pianist and organist, and she received an appointment to an important post.

What is to be done in order to gain this coveted experience which is such a valuable asset in the young musician's career?

## Help Yourself

First: We must do all we can for ourselves. Suppose, for the time, our lot seems to be cast in a small town, where there are but few musical advantages. Shall we sit down with folded hands, and give up the game? Not at all. If we desire to improve, to broaden ourselves, to gain experience, we will be on the alert to enlarge our class of pupils, to make our teaching more effective, thus making our pupils more interested in their work. We will improve every opportunity that comes our way; if they do not seem to come, we will entice them—more than this, we will go out and seek them.

Second: Enlarge your repertoire. You can always be at work, learning new compositions, becoming familiar with the best that has been written for your instrument. There is no need to settle back with indolent contentment, when you are ignorant of the Fantasies, Rondos and Sonatas of Mozart and Haydn, the early Sonatas of Beethoven, the compositions of Mendelssohn, Schubert, Chopin, Schumann and Liszt.

Third: Books about music. There are so many of these, and the number is constantly increasing. Lives of the great composers, their letters and essays; analytical and critical studies of the works of the great composers, history of music, all these will prove of deep interest. While we speak of books on music, let us not forget the musical magazines, so full of helpful and progressive ideas. No wide-awake teacher or student can afford to do without these aids to progress. If the teacher lives in a small, out of the way town, it is all the more imperative for her to have the uplift of these helpful monthly or weekly visitants.

Be true to the suburbs of your town—or beyond them—and broaden your field. Bring the message of harmony to those who are not as fortunate as yourself. You may chafe because you do not live in a music center, you may think your life narrow, because you fill it with a round of lesson-giving. Do not forget that while you are teaching those pupils, you are helping yourself; you are the one who is gaining the much-wished-for experience. Finally, when you have improved to the utmost every opportunity which can be grasped in your environment, the way suddenly opens for you to obtain a larger environment, a wider horizon.

At such a moment, then, but begin to gain your experience To-day!

"Experience keeps a dear school but fools will learn in no other." Benjamin Franklin could well say this because his whole education, right up to the day of his death, was in the school of experience and what American was wiser than "Poor Richard"?

## The Penalty for Missed Lessons

By Charles W. Landon

RAILROAD engineers will tell you that every time a train stops at a station it takes just so much more energy to start the train again. Energy means money. That is one of the laws of existence. Can you see what the application is to the missed lesson? Teachers all over the country are fighting to make the public realize that it is the necessary custom of the profession to charge full price for lessons missed. Just as though they had been taken. Allowing that the teacher gets the full price and the pupil sustains the loss that does not by any means measure the pupil's loss as a whole.

The loss in interest is hard to calculate, but it is there. The pupil who goes eagerly to every lesson, never misses a lesson, and finally gets to the end of the road before he knows it and has a fine time getting there. The pupil who goes eagerly to every lesson, never misses a lesson, and finally gets to the end of the road before he knows it and has a fine time getting there. The pupil who goes eagerly to every lesson, never misses a lesson, and finally gets to the end of the road before he knows it and has a fine time getting there.

The penalty for missed lessons is a loss of time and energy. The pupil who goes eagerly to every lesson, never misses a lesson, and finally gets to the end of the road before he knows it and has a fine time getting there. The pupil who goes eagerly to every lesson, never misses a lesson, and finally gets to the end of the road before he knows it and has a fine time getting there. The pupil who goes eagerly to every lesson, never misses a lesson, and finally gets to the end of the road before he knows it and has a fine time getting there.

## The Spur of Competition

By Mrs. A. M. Colville

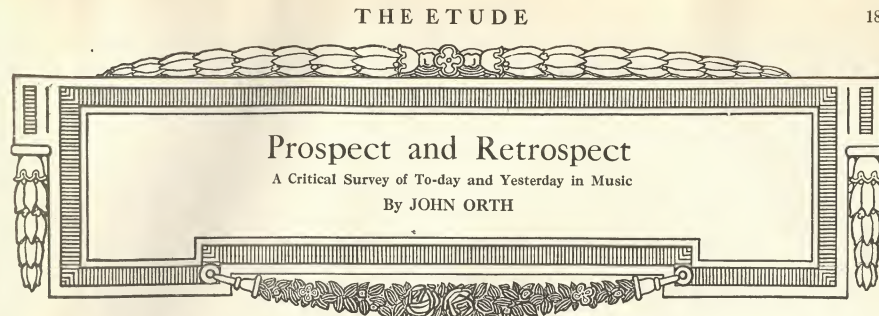
All life is a race for goals and the teacher may employ the spur of competition every day in putting pupils ahead. Among the crowd of pupils, who are at school, only one is interested in everything but music. She couldn't find time to practice, she didn't like to practice, nor did she like the things she was supposed to practice.

The only decent thing left for me to do was to write to her parents, telling them I could teach her no longer. Then my waiting room came to the rescue. One day this unsatisfactory young lady, not having been at school, came early for lessons. She had been at school, came early for lessons. She had been at school, came early for lessons. She had been at school, came early for lessons. She had been at school, came early for lessons.

"What was Ethel playing?" Upon my telling her, she said, "I want to learn it too."

Telling her it was more difficult than anything she had attempted seemed only to add fuel to the flame of her ambition, so having a copy on hand we set to work. Then came a surprise. I fancied she would tire, but not at all. She worked like a Trojan at home and at home. Difficulties were overcome, and not a word said of lack of time or inclination to practice. Practice periods jumped from an uncertain half hour, to two and a half hours a day. Then the reason for this remarkable reformation came to light. At school, the girls and Ethel were rivals for supremacy in their grade.

This gave me an idea which served me well. One month I invited the girls whose music was about the same grade as mine to the school. They brought their fancy work, and it was understood each was to play once. Between numbers they discussed the pieces, composers and each other's interpretations, with an appalling frankness. Criticism developed in me in the same way as it had in the girls. It was a word of mine, dropped in these discussions, helped to a better understanding, and eventually I had the satisfaction of knowing that music lessons were studied and discussed as earnestly as school work.



Did you ever stop to think what a musical galaxy came into the world just about one hundred years ago? There were

MENDLSOHN	1809-47
CHOPIN	1809-49
SCHUMANN	1810-56
LISZT	1811-86
WAGNER	1813-83
each one of whom was doing some of his most wonderful work in the forties. I leave out of consideration	
HILLER	1811-85
HENSEL	1814-49
HELLER	1815-88
HABERBERG	1813-69
DOEBLER	1814-56
DEYSCHECK	1818-69
THALBERG	1818-82
HERZ	1818-71
MOSCHELES	1794-1870
LACHNER	1811-93
LITZKE	1818-91
BERTINI	1798-1876

all of whom, with many other talented ones, were active at this time. And yet the people of that period looked back into the past to find anything worth while in the realm of music.

Many people seem to have eyes in the backs of their heads, so that it is much easier for them to look backward than forward. We all know that something very unusual happened to Liszt's wife when she gave in to the impulse to look backward, but that does not deter them. How secure we feel in the past and how most of the world, especially the well-to-do part, likes to go on reproducing its past to the end of time. How sure we feel of Bach (1685-1750), Beethoven (1770-1827), Mozart (1756-91) and even Brahms (1833-97) now, and yet these men were all pioneers, "anarchs" as Huneker puts it, men who dared to stand alone, men of faith, not faith in the past but faith in themselves and the future. Now, the question is, have we to-day worthy successors to Beethoven, Schumann or Brahms and their kind, and if so, who are they?

## Masters of To-day

It is safe to say that if we have any such masters at this time we are not aware of it, at least I see no reason for us to flatter ourselves that we are more discerning in this regard than the generations that have preceded us, including the very last one, which was certainly as far off the track as any in its estimate of its own decadence.

I believe we have with us at the present moment as great musicians as ever lived at any one time. Furthermore, I feel certain there never were more talented composers than now at any one period. Every generation has its own geniuses. I believe we are playing the same now as in the past in our lack of appreciation of what is around and about us and with us. If you will now lend me your imagination for a moment we will see if we cannot get a little further light on this interesting subject. We will now suppose the announcement is made that Handel, the great immortal Handel (1685-1759), is to conduct his Oratorio of *The Messiah*, or Bach (1685-1750), John Sebastian Bach, is to give an organ recital the coming season. Let's go to a little further and imagine that Mozart (1756-91) is announced to conduct his opera *Don Giovanni*, or

Beethoven to conduct his ninth Symphony. Mendelssohn is to conduct his Oratorio of *Elijah*, or Wagner to conduct *Lohengrin* or *Die Meistersinger*, or it is learned that Chopin, the beloved Chopin, and Liszt, the incomparable pianist of all time, are to give piano recitals, or Liszt to conduct his *Dante*, or *Faust* Symphonies or Oratorio of *Christus in St. Elizabeth*. What do you suppose would happen? Wouldn't the musical world stand on its head, and wouldn't it be all agog as never before? Wouldn't it be wild with excitement, even to the point of hysterics, with anticipation if any one of these things were to happen, and yet when these and similar events did occur there was no hysteria and often no undue excitement, which shows that it takes time to appreciate the true greatness of a real master.

Saint-Saëns says, "When we have passed over the fashion of extreme modulation, when we have ignored the strivings after effect and complication we may come back to strong simplicity."

I venture to say, however, that this "come back" will not take place until we revert to the romantic days of the stage coach and the tallow candle, not to mention immemorial other milestones, which have been passed at this rate for so long. This reminds me of what Bartel once said about Mendelssohn when someone remarked that he thought Mendelssohn's star was on the wane, that he had seen his best days. Bartel replied with much warmth, "Mendelssohn seen his best days?" My dear sir, I tell you Mendelssohn's star has not yet dawned.

"Moscheles (1794-1870) disappeared of Chopin and Liszt." Yes, and so did practically every one else, at that time, although Chopin's greatness as a composer was recognized before Liszt's. Moscheles considered himself the equal of Beethoven. And why shouldn't he have thought so when practically every one agreed with him in this estimate of his powers?

## Madame Moscheles' Fund

Madame Moscheles, you know, left a fund by which her husband's memory was to be kept alive. The student who plays one of his concertos in the best manner is to benefit by this fund. I believe the contest is an annual one, but who would think of playing or studying a Moscheles' Concerto to-day unless he were paid for it? Moscheles was a mere imitator figure in his day than even Paderewski, let's say, is to-day, but what of it, what's left of him now? Moscheles was born in 1794, but passed away as recently as 1870. We read, "He was undoubtedly for some considerable time the greatest pianist of his age. For a concert given by Cramer he wrote his famous *Fourteen a Hand*, a duet for two pianofortes which afterwards became a lasting favorite with the public." Yes, it used to be played much even twenty odd years ago, but has it lasted? How many of you have heard it or have played it? He was recognized from end to end and in all of Europe as a virtuoso of the highest rank." Moscheles' most important compositions are his Concertos Sonatas and Studies, *Three Allegri di Bravura*. He also wrote a Concerto for two pianofortes, and orchestra which he first played from manuscript with Mendelssohn in London, in 1829. We all know his twenty-four studies, Op. 70. Of these he might well be proud; they form such a valuable connecting link between Cramer and Chopin studies. The oblivion into which the rest of his work has fallen would make him very sad if he

were to return to earth now. He wouldn't understand it at all, after all his truly magnificent success as composer, pianist and teacher so recent date.

And what about Hummel (1778-1834), who was on most intimate terms with Mozart and studied with him for two years? He also studied with Haydn in Vienna. His was considered by many the leading musician of an age in which Beethoven was in the zenith of his power. The orations offered to him were unprecedented." His compositions are numerous and comprise almost every branch of music. He wrote several operas, two grand masses. And didn't Hummel's Sonata in F sharp minor, Concertos in A minor and B minor and Septet were, a comparatively few years ago, rated by many as high as anything that had ever been written. Up to twenty-five or thirty years ago even Hummel was a figure in the world of music. One of the critics of the Beethoven-Hummel period wrote about as follows:

"His man Beethoven has talent, undoubted talent, but he seems to be constantly straining at his new effects. His music is more or less bizarre, dissonant, unmusical and erratic. If he would only write in a sane and normal way, like his great contemporary Hummel, for instance, much might be hoped for his future as a composer."

## Roger and Debussy

Look at the cases of Reger (1873) and Debussy (1862), for instance, at the present time, and see how highly they are regarded. You see it's somewhat like this: The young pianist of forty or fifty years ago just as naturally studied Hummel and included him in his repertoire as the young student of to-day takes up, not Hummel, but Beethoven, Schumann, Brahms and Debussy. The Carl Baermanns, Peralos, Carl Reineckes, William Masons as young men took up Hummel (1778-1837) and carried him along with them through their lives just as the younger pianists of to-day are taking up Debussy, etc., and leaving Hummel to his fate. That means in a few more years, in spite of his brilliant career of a few decades ago, Hummel will be entirely forgotten, lost in oblivion.

I have taken these two figures, Hummel and Moscheles of two generations ago, to throw light on musical conditions and show what happened at that time as regards contemporaneous criticism. Matthew Arnold says: "To ascertain the master current in the literature of an epoch, and to distinguish this from all minor currents, is the critic's highest function; in discharging it he shows how far he possesses the most indispensable quality of his office—justness of spirit."

What I wish to make clear to you is the fact that no generation has ever been able to see itself up correctly. Emerson says, "To be great is to be misunderstood." He might have gone further and added not only misunderstood but often to be hated, despised and rejected of men. It is worthy of note that all composers of importance have been instrumentalists, most pianists, although a few who leaned toward the violin, notably, Haydn, Spohr, Dvořák, Kalliwoda and Joachim, also did fine work. No vocalist has ever written anything of consequence. Study your list of composers and see how true this is.

I will remember attending a Liszt piano recital in Berlin, in 1872, in commemoration of the fiftieth anniversary of Liszt's appearance before the public, given by Franz Bendel. Liszt was not much thought of as a



"Many writers who make a profound contemporar

What of Rubinstein. I don't think any one ever tried harder than Rubinstein to stand in the front rank as a composer. Now Rubinstein had every reason to be encouraged in regard to his greatness and immortality as a composer, so far as the favor and enthusiasm of the public was concerned. Rubinstein was constitutionally orthodox as a composer and so was decidedly opposed to the arch heretics, his great contemporaries Wagner, Liszt and Berlioz, and yet the instre of these three has grown steadily brighter, while Rubinstein's glory has almost faded out. His symphony in C major, the *Ocean Symphony*, was

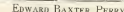
Raff and Tschaikowsky

A word about Raff (1822-1882). I well remember when on the music committee of the Philadelphia orchestra in the late seventies there was such a clamor for his *Leonora Symphony* that it was actually played in one sitting. His *Concerto in Walde* was also given with acclamation and enthusiasm. His name was even on programs on all sides. His concertos, especially the one in C minor, was often played. This has passed. His music is left of Raff is a few years ago, which still linger with us, and so with the glorious lion-like, invincible and uncomparable Rubinstein, after there is left is the *Kammermusik* to tell the story of *Valse Caprice* and the *Concerto in A*. The music of Tschaiakowsky (1840-93) to-day. His *Symphonie Pathétique* bears the same relation to our time as *Raff's Leonora* bears to the music of his day, a one of the great masterpieces of the nineteenth century, greatness and immortality in Tschaiakowsky just as it was predicated in Raff's case. I believe they are misapprehensions. The legend of the greatness of the music of Raff, and as time goes on I feel very certain this is the way it will work out.

And we are marching forward? Have we eyes in the front of our heads?

The laws governing declamation and musical interpretation are practically identical and if they are duly regarded, the effectiveness of both will be in exact proportion to the intensity of the emotion back of them.

Let us have sentiment then by all means, in preference to hide-bound pedantry and frozen stolidity. To my thinking the greatest man is not he who can accomplish the most in a practical way, nor even he who can think most clearly and profoundly, though I duly honor these, but rather the man who is emotionally most highly endowed. It is the small but gifted class of such men which has given to the world its poets, its composers, its heroes and patriots and its religious leaders.



At a recent recital the children came in costume suggestive of the piece of music they played, which added considerable novelty to the affair. In cases where they could not be applied they might dress in costume of the country in which the composer was born.—G. J. F.

Draw on a piece of paper a number of squares—many as there are measures in the section of piece being studied. At the same time number the measures and squares to correspond. Then carefully go over the piece, and in every measure where a mistake appears mark with a pencil a cross in the corresponding square. Then, as you overcome the mistakes, erase the cross. When the piece is clear sheet is shown. Thus at a glance you can see what you have accomplished and avoid the mistake of practicing too much on familiar phrases and neglecting those which are unfamiliar.—G. F.

When in Vienna studying I stayed at a pension that had a musical custom we, in this country, ought to adopt. In a very conspicuous place in the general hall a bulletin board held up to our notice posters of the forthcoming musical events. In this way we knew exactly what was coming, when it was due and our memories were wisely jogged in time to get good seats. As a result of this I have now in my studio an announcement board upon which I post concert notices and urge all pupils to attend. It helps create that much talked-of European musical atmosphere.—L. R.

secured a musical instrument.

EDWARD BAXTER PERRY.

and patriots and its religious leaders.





## Credits for Musical Work in Our Public Schools

By Edward Baxter Perry

[Mr. Perry here deals with those schools which have adopted the plan of employing materials issued by different publishers. The schools to be dealt with are the ones upon the schools to the exclusion of all others but the publisher of all musical education—Barnes or The Etude.]

A MOVEMENT is being strongly agitated in Kansas City and some other of the most progressive centers of education in the west to inaugurate a system of credits or marks, to be given to pupils who seek to learn, correspond to and identical with those given for work in other studies. Such credit marks are not merely for work done in the school under the regular teachers and musical supervisors, but also for legitimate and useful studies under private teachers out of school hours, who have a good and recognized standing in the profession.

This is an encouraging sign of the times and the value and importance of such a system cannot be too strongly emphasized. First, because it places the serious study of music on a par with other lines of intellectual effort and development, as an equal factor in education and the acquisition of knowledge, and because it would stimulate both pupils and teachers to make it really such by forcing them to treat music seriously, to put into it the same mental effort and concentration which they have to put into their other studies, to pass examinations successfully, and giving them the same definite standard to work toward and for, instead of regarding it as merely a superficial and pleasure-giving accomplishment; third, because such a system of mental music is concerned it is the best manual training known.

Why teach your boys to use tools and your girls to make baskets? Or are you training them all to be carpenters and basket-makers as a vocation? Or are you penitents teaching them to use their hands intelligently and dexterously, to establish the correlation of brain and muscles?

It is hard to make some school men realize that the proper study of music is an education, not a pastime, and the most exacting and intensive education of every faculty and capacity, mental, emotional, nervous and muscular. They say or feel that it is a waste of money to be able to play or sing a few little pieces more or less satisfactorily. In some, perhaps many cases, this is only too true, but if teaching and study are properly conducted, the results are far more important and far-reaching.

Merely learning to play scales accurately and rapidly on any instrument demands more exact and instantaneous coordination of brain impulses, muscular nerve transmission and responsive muscular action than any form of manual training yet devised. The motions must be ten times more swift, more exact and more carefully controlled than in any kind of basketry or fancy work ever contrived. It develops also will power, patience, self-control and especially if done without printed notes, as it should be, much discriminating intelligence.

If any professor of mathematics or physiology doubts this, let him learn to name, even without sounding, the notes in half a dozen minor scales, and he will find that he is up against a problem a degree or two more difficult than any he ever pronounced in his classroom. I cult than any he ever pronounced in his classroom.

Again, an even fairly knowledgeable interpretation of any good composition, however technically simple, requires the relation and balance of parts, and above and beyond all these the development and control of the emotions, to perceive and reproduce the composer's mood and intention. This latter is a phase of education sadly neglected in our country.

But, it may be said, music is an art, not an exact science. How can the examinations be made scientific and the marks be accurate or just? Methods differ. It is true the task may not be easy, but it can be accomplished. I have had years of experience as Visiting Examiner in various schools and colleges. I suggest that the examination be appointed to pass out of the hands of all pupils, consisting of the Musical Supervisor in the schools and two or more disinterested teachers of standing in the city.

Let each pupil play or sing a few scales and exercises in two or more compositions of different styles or moods. Then let each of the committee mark the work to the best of his judgment, on three separate counts

on a scale of ten: on technique, which is, roughly speaking, the ability to play or sing a series of notes accurately at a given rate of speed, and let the metronome regulate the rate for each grade; on tone quality, that is, the kind of sounds produced, and on interpretation, which is simply the approximate rendition of the composer's thought or emotion.

Then let each member of the committee average the percentages and finally take the three series of marks and average them. The results will be a fairly accurate average of the work done, even if sometimes incorrect.

It must be remembered that marks in themselves are of no real value or importance; but as a stimulus to better work, definite to be striven for, as a stimulus to progress, to be reached and passed by those who can only see a mile ahead, they are of vital significance.

The plan suggested if adopted would raise the standard of music and its estimation in the community, help the students to do better work, and make for general culture, of which we all have at present very little in our practical America of to-day.

## The Kansas Study Credit Plan

The preceding article by Mr. Perry indicates the need for credits for musical work. The plan followed in Kansas has resulted in issuing between two and three hundred certificates of accreditation to teachers. The plan followed is outlined in a Blue Book recently published by the Kansas State Music Teachers' Association. The Kansas teachers have wisely avoided falling into the mire of commercialism, which might easily have been the case had they adopted one proprietary system to the exclusion of all others. The school book scandals, which have been some of the ugliest examples of graft legislation in our country, have been due to the nefarious plan of permitting publishing firms to make the use of their books compulsory.

As system is behind every successful business enterprise, so it is essential in studying and teaching. Theology, medicine, law or any other branch of learning. This fact is not one that has been discovered in recent years, as all successful universities, colleges and other places of learning have demonstrated. Our public schools are based on system, and every successful private school and private teacher has a system. System is not a cut-and-dried formula to which one is adhered, or one to which one is forced whether it fits them and they fit it or not, but an intelligent mode of procedure which, by experience, has been found to bring the best results when applied to the needs of the pupil. The one who gains the most by such a course is the pupil himself, for there is no longer any danger of haphazard, aimless experimenting.

The superintendents of public schools and principals of high schools of the state of Kansas have desired for some years to allow credit in the schools under their charge for music study done outside of school hours and under the instruction of teachers not directly subject to their control. It was found that the only standard by which it was possible to judge whether or not the instruction received outside the school was of such a quality that it merited recognition by the public schools, it was the standard of the present Blue Book, in which pupils should receive credits and which not.

The system of credits has been under discussion among progressive teachers of music all over the United States, and the state associations have taken up the less definite action in the matter, while all are agreed that there should be such a system. The state association of Kansas at its last two annual meetings discussed the matter, and the outcome of these discussions and the work accomplished by the committees appointed for the purpose of drafting the courses. It will be seen that this is not the work of a few moments, but a moment set of courses is not the result of experience, deliberation, discussion and earnest labor on the part of people who have devoted, and are yet devoting the best years of their lives to the study of how to teach music in the present. But only by following it to the letter good results can be obtained; but any musician will readily see, that it is assembled from the best and most authoritative sources, and contains the best of the content of the most expert composers arranged in the order which, in the opinion of leading teachers the world over, is likely to produce the best results. In the very nature of things all teachers must necessarily use some of this material with all pupils,

and it is arranged in this order not as an iron-clad rule that must be followed in detail with each pupil, but simply as a standard to which all experienced and competent teachers unconsciously adhere, and which the younger and less experienced can safely follow as a guide and goal. These courses will prove a special model of being and guide for teachers, and already they have been enthusiastically received by them.

No arbitrary, dictatorial or narrow spirit, and no mercenary motives will be discovered in these courses. It will be found that this work is so broad, indubitable and flexible, that it will fit all pupils and all teachers, yet so carefully planned and prepared that even the most indifferent teacher or pupil can easily improve his work by following it.

No particular publisher, author, method or school has been favored in these courses, and there is absolutely no expense of any kind or to anyone connected with their use.

## Ten Commandments for Young Composers

1. Don't try to break into print with mediocre stuff. I did it, and it took a while to live it down.

2. Don't try to compose the smaller forms before you've mastered work of the smaller forms.

3. Don't call the publishers fools for rejecting your first manuscripts. They are human, they often make big mistakes, but they are ANXIOUS to accept works which "get across."

4. Don't try to market orchestra works and chamber music until those who have exploited your works have really made a success with your more unpretentious works. Were they to break this rule they would soon lose caste with Duni's and Braids'.

5. Don't try to set to music *The Night Has a Thousand Eyes* and *The Sweetest Flower That Grows*. Other composers have succeeded with these poems, and your own efforts might precipitate an anti-climax.

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10



## THE ETUDE

## INDIAN DANCE—F. HENRIQUES.

Fini Henriques is a contemporary Danish composer whose compositions are beginning to be very popular. He makes a specialty of teaching pieces. His *Indian Dance* recently composed is a characteristic specimen of his work, which is distinguished by excellence of workmanship, breadth of treatment and originality of harmonic scheme. This composition must be played in a very spirited manner and with firm accentuation. Grade 3½.

## LOYAL HEARTS—G. N. ROCKWELL.

In this interesting number Mr. Rockwell has employed an idealization of the well-known *macurka* rhythm. In this rhythm it will be remembered that the accent falls chiefly on the second beat of each measure of three quarter time. This composition should be played in a pompous and dignified style, paying due attention throughout to clearness and accuracy, particularly in the passages in thirds. Grade 3.

## SCENT OF ROSES—D. ROWE.

*Scent of Roses* is a graceful waltz movement written in the modern drawing-room style, but not intended for dancing. It should be played in strict time, but at a rapid pace, with the various themes well contrasted. Grade 3.

## GAME OF TAG—H. CLARK.

A lively six-eight movement which will require light and accurate finger work. It should be played at a rapid pace and with almost automatic precision in order to obtain the best effect. There is but a little, if any variation in the time in pieces of this type. This number has real educational value. Grade 3.

## GAVOTTE—M. LOEB-EVANS.

A taking and useful *rondo* movement with a running passage in sixteenth notes carried out consistently throughout, the principal theme returning after the introduction of each new melody. Absolute evenness in the passages in sixteenths is demanded. This number will prove attractive both for teaching and recital purposes. Grade 3.

## GAVOTTE—F. J. GOSSEC.

The *Gavotte* by Gossec is one of the older classics, which has been revived, and which for some time has been popular as a violin number. It makes a very dainty and effective piano solo also, and we are printing it in response to numerous demands. It must be played in a precise and dignified manner, bringing out the true style of the old-fashioned *gavotte*. Grade 3.

## JOLLY JOKERS—R. R. ANTHONY.

A fascinating little *polka* movement full of life and go. Mr. Anthony's teaching pieces are always appreciated. In this number, as in most of the pieces by this composer, the melody in the trio is assigned to the left hand. This imparts a pleasing variety. Grade 2½.

## Why Do I Not Get Along Faster?

By Charles W. Landon

It is not unusual to come across a pupil who has practiced regularly with the best of intentions but who fails utterly to get good results from the work. This is due largely to lazy practice. My mother once said to me when I was a boy "Charles, do you know that lazy folks always have the most work?"

Lazy practice is a common curse with many pupils. Lazy practice means practice with the mind half awake and the body moving carelessly in response to the mind. The pupil who is wide awake every second of the time, who is fired with the zeal to make every movement of every nerve and muscle count, is the one who invariably succeeds in the end. Here are some tests which may help the reader to find out whether his practice is real practice or lazy practice.

Do you find your practice hour grows duller as the moments fly by, or does the work become more and more interesting so that you hate to give it up like an interesting play or a good book?

Do you slumber over notes on the ledger lines without sitting down and learning them thoroughly once and for all as you learned the staff in the first place?

Do you "make a bluff" at playing a chord decorated with bewildering chromatic signs or do you fix in your mind what the chromatic signs really are?

Do you ignore the dots after the notes, failing to

## THOMAS—P. LAWSON.

This is an additional number in the operatic series by Mr. Lawson. It introduces the celebrated *Gavotte* from Ambrose Thomas' master-piece *Mignon*. This little *Gavotte* has a perennial popularity. Grade 2.

## MAYTIME REVELS—L. A. BUGBEE.

*Maytime Revels* is taken from a set of pieces by this well-known writer and teacher, every number of which has proved a success. Although very easy to play this is a perfect *gavotte* movement, both as to style and rhythm. It will afford opportunity for the practice of the *staccato* touch and will prove valuable either for teaching or recital purposes. Grade 2.

## POPPIES—A. T. GRANFIELD.

A dainty little waltz movement by a composer who has not been represented previously in our music pages. This number is taken from a new set of teaching pieces in the various dance forms. Although primarily intended for teaching purposes, this waltz might be used for dancing. Grade 2.

## THE FOUR HAND NUMBERS.

Schubert's *Serenade* has been arranged for almost every possible vocal or instrumental combination. It is one of those undying melodies which carries a universal appeal. The arrangement for four hands is full and effective, following the original harmonies, but not at too rapid a pace. This number is a good one to add to the solo transcription by Liszt.

Chas. Lindsay's *Approach of Spring* while easy to play, has all the fullness and brilliancy of many much more difficult pieces. This number is full of go and it should be played in the orchestral manner, strongly accented, with the various counter-themes well brought out.

## FROM THE NORTH (VIOLIN AND PIANO)—

H. D. HEWITT.

This is a very effective *Macurka* movement written in the same style as those by some of the eminent violin masters, but considerably easier to play. The "double stops" in the trio section are particularly good and sonorous, but they are not at all difficult of execution. Fire and vigor will be demanded throughout.

## ALLEGRO MODERATO (PIPE ORGAN)—

E. S. HOSMER.

This is a fine and dignified movement in the true organ style. Good postures other than march movements are scarce, but this one will be found ideal in respects. It will sound well on an organ of any size.

## THE VOICE NUMBERS.

Mr. Homer Tourjee's *Since You Turned Sunshine into Rain* is a very attractive ballad with a taking refrain. It strikes us as one of Mr. Tourjee's best numbers. It will make a good teaching or encore song.

Mr. William H. Nedlinger's *Southern Dialect Song* has proven extraordinarily successful. They are all true to nature and they are good music, besides. *A-Singin' an' A-Singin'* and *Lindy* are two of the most attractive numbers in the series.

## THE ETUDE

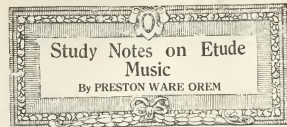
## IDYLLE-IMPROMPTU

THEODORE LACK Op. 284

## Allegretto tranquillo M.M. ♩=72

Copyright 1910 by Th. Lack

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## MARCHIE A LA TURQUE—BEEHIVEN-RUBINSTEIN.

This famous number is to be found in the repertoire of every concert pianist. Beethoven's *Turkish March* as found in the *Ruins of Athens* is one of the most genial and characteristic of the great master's inspirations. As transcribed by Rubinstein it makes a wonderfully telling piano solo, affording opportunity of bringing out all the tonal qualities of the instrument, from the softest *pianissimo* to the most ponderous *fortissimo*. It is treated in the nature of a "Patrol," beginning as softly as possible, as though approaching from a distance, then working up to a tremendous climax, and gradually dying away, as though retreating. It affords excellent practice in arm work and control throughout. Grade 7.

## FRAGRANCE FROM THE GARDEN—M. PESSE.

Maurice Pesse is a contemporary French composer of high attainments. His piano pieces are just beginning to be popular. *Fragrance from the Garden* is written in the modern impressionistic style. It will require lightness and delicacy of treatment throughout, but the various themes must be made to sing out clearly against the shimmering harmonic background. Grade 6.

## IDYLLE IMPROMPTU—TH. LACK.

Theodore Lack's *Idylle*, which was written some years ago is still a universally popular piano piece. His *Idylle Impromptu* recently composed is an excellent companion piece to the foregoing number. It is much in the same style, but a trifle more elaborate in treatment and with somewhat richer harmonic effects. It is a drawing-room piece of the very highest class. It should be played in a refined and expressive manner. Grade 4.

## IN FOND REMEMBRANCE—J. R. MORRIS.

Mr. J. R. Morris is an American composer, who has a number of successful works to his credit. His *In Fond Remembrance* is a lyric piece or song without words in the style which has been made popular by Grieg and others. In this number will be found expressive themes and considerable richness of harmonic treatment. In order to gain the best effect the inner voices must be well brought out. Grade 4.

## VALSE BIJOU—E. KRONKE.

E. Kronke is a contemporary German pianist, composer and teacher, whose work has attracted favorable notice. *Valse bijou* is one of his most recent shorter compositions. It is in idealized waltz form, original in melody and with very interesting harmonies. It should be played clearly and with full tone, bringing out all the voices distinctly, with due attention to the dynamic effects. Grade 3½.

## RECOLLECTIONS OF SEVILLE—WM. FINK.

Wilhelm Fink is a veteran German teacher and composer, whose compositions have been popular for many years. *Recollections of Seville* is an excellent teaching or recital piece, in which the characteristic rhythm of the *bolero* is employed throughout. This refers to the repeated chords in eighth notes in the left hand with the two sixteenths occurring always on the second half of the first beat. This rhythmic figure must be brought out crisply and with good accentuation, in order to give the real characteristic effect. Grade 3½.

## INDIAN LOVE SONG—C. W. CADMAN.

Among a number of American composers who have been studying Indian music and introducing Indian themes into their works Mr. Charles Wakefield Cadman has been one of the successful. His *Indian Love Song* serves to demonstrate how effectively a modern chromatic harmony may be employed as a background for a purely diatonic native theme, enhancing its eloquence without in any way detracting from its noble simplicity. Grade 3½.



# THE ETUDE THOMAS (MIGNON)

PAUL LAWSON

Allegretto M.M. ♩ = 108

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## IN FOND REMEMBRANCE

Slow and with feeling M.M. ♩ = 72

J.R. MORRIS, Op. 71

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# THE ETUDE

## MAYTIME REVELS GAVOTTE

Tempo di Gavotte M.M. ♩ = 126

L.A. BUGBEE

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## THE ETUDE

RECOLLECTIONS OF SEVILLE

ERINNERUNG AN SEVILLA  
BOLERO

WILHELM FINK, Op.482

Moderato M.M.  $\text{♩} = 108$ [illegible]

\* From here go back to **S** and play to Fine; then play Trio.  
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## THE ETUDE

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and bass. It consists of four systems of staves. The first system has a treble staff with a melody and a bass staff with a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system also continues the melody and accompaniment. The fourth system concludes the piece with a final chord in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, *f*, and *rit.*. The tempo is marked 'a tempo'.

VALSE BIJOU

Tranquillo con sentimento M.M.  $\text{♩} = 144$

EMIL KRONKE

Tranquillo con sentimento M.M. ♩ = 144

EMIL KRONKE

*dolce*  
*p*

*f* *Fine* *rall.* *pp subito* *Un poco animando*

*f*

*rall.* *mf* *a tempo* *no.*

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# THE ETUDE

## LOYAL HEARTS

### MAZURKA NOBLE

GEO. NOYES ROCKWELL

Tempo di Mazurka M. M. ♩ = 144

ff con brio

f

ff

mp

cresc.

ff

f

ff

con anima

mf

cresc.

ff con forza

f

mp grassioso

cresc.

dim.

cresc.

f

D.C.

## THE ETUDE

# POPPIES

## WALTZ

ARTHUR TRAVES GRANFIELD

Tempo di Valse M. M. ♩ = 54

mp

ff

Animato

mf

D.C.\*

Trio

p

D.C.

\*From here go back to the beginning and play to Fine; then play Trio.  
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## THE ETUDE

## APPROACH OF SPRING

SECONDO

CHAS. LINDSAY

Vivace M. M.  $\text{♩} = 144$ 

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## THE ETUDE

## APPROACH OF SPRING

PRIMO

CHAS. LINDSAY

Vivace M. M.  $\text{♩} = 144$ 

Copyright 1918 by Theo. Presser Co.



# THE ETUDE

## SERENADE

### STÄNDCHEN

#### SECONDO

F. SCHUBERT

Arr. by L. WINKLER

Moderato M. M. ♩ = 69

pp

mf

pp

*Cantando*

pp

mf

*cresc.*

*sempre staccato*

*poco a poco rit.*

*pp*

*dim. e riten.*

*smorzando*

*ppp*

# THE ETUDE

## SERENADE

### STÄNDCHEN

#### PRIMO

F. SCHUBERT

Arr. by L. WINKLER

Moderato M. M. ♩ = 69

pp

*sempre pp e stacc.*

*pp*

*cresc.*

*poco a poco*

*pp*

*diminendo e riten.*

*smorzando*

*ppp*



# THE ETUDE

## SCENT OF ROSES

### WALTZ

DANIEL ROWE

Grazioso M.M.  $\text{♩} = 64$ 

mf *delicato* *p* *cresc.* *piu f* *dim.* *mf delicato* *f* *brillante* *Fine* *f marcato* *dolce* *marcato* *mf* *brill.* *cresc. poco a poco* *piu cresc.* *brill.* *D.C.*

TRIO *p cantando* *cantando*

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*rit.* *p* *piu f* *cresc. b* *brill.* *D.C.*

# INDIAN DANCE

## INDIANERTANZ

FINI HENRIQUES

Allegro M.M.  $\text{♩} = 126$ 

*f* *pp* *cresc.* *f* *Fine* *p* *pp* *cresc.* *f* *p* *mf* *D.C.*

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## THE ETUDE

MARCHE A LA TURQUE  
from "RUINS OF ATHENS"

A. RUBINSTEIN

BEETHOVEN

Allegretto M. M. ♩ = 96

pp cresc. p ff f

## THE ETUDE

mf p pp

## INDIAN LOVE SONG

ON AN INDIAN MELODY

With lightness and simplicity M. M. ♩ = 69

CHARLES WAKEFIELD CADMAN

mp cresc. pp ppp



## THE ETUDE

GAYETY  
SCHERZO - RONDO

MATILEE LOEB-EVANS

Allegretto grazioso M.M.  $\text{♩} = 108$ 

mp

mf

mp

mp

## THE ETUDE

## GAVOTTE

FRANCOIS JOSEPH GOSSEC  
(1784-1829)Allegretto M.M.  $\text{♩} = 72$ 

*p con grazia*

cresc.

*p*

*mf*

*f*

*p*

*pp*

cresc.

*f*

D.C.



# THE ETUDE

## JOLLY JOKERS

### POLKA

BERT R. ANTHONY. Op. 29, No 2

Tempo di Polka M.M. ♩ = 108

\* From here go to the beginning and play to Fine, then play Trio.  
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# GAME OF TAG

## SCHERZO

HORACE CLARK

Con spirito e leggiero M.M. ♩ = 128

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## FRAGRANCE FROM THE GARDEN

COMME UN SOUFFLE EMPAUMÉ

MAURICE PESSE

Allegretto leggiero M. M. = 116

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Agitato

last time to Coda

a tempo

più lento

ff

p

pp

Tempo più lento



## THE ETUDE

*a tempo*

*Tempo cantabile animato*

*rit. dolce*

*a tempo*

*appassionato*

*ff*

*D.S.*

## THE ETUDE

## ALLEGRO MODERATO IN G

E. S. HOSMER

Gt. Full to 15'  
Sw. Full (Sw. to Gt.)  
Ch. Flutes 3' & 4'  
Ped. 16' & 18'  
Gt. to Ped.  
Ch. to Ped.

M. M. ♩ = 126

Manual

Pedal

*f*

*Fine*

*Sw.*

*Gt.*

*poco rit.*

*D.C.\**

*Gt. to Ped off*

*Trio*

*mf*

*Ch.*

*Gt. to Ped. off*

*D.C.*

*Gt. to Ped.*

\* From here go to the beginning and play to *Fine*; then play *Trio*.  
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# THE ETUDE

## FROM THE NORTH

### MAZURKA

H. D. HEWITT

Tempo di Mazurka M.M.  $\text{♩} = 84$ 

VIOLIN

PIANO

Violin and Piano score for 'The Etude from the North'. The score is in 3/4 time, marked 'Tempo di Mazurka M.M.  $\text{♩} = 84$ '. It features a variety of musical notations including slurs, ties, and dynamic markings such as *mf*, *f*, *poco rall.*, *rall.*, *a tempo*, *Meno mosso*, *lusingando*, and *poco rall.*. The piece includes a repeat sign with first and second endings. The piano part consists of chords and arpeggiated figures.

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# THE ETUDE

Trio score for 'The Etude from the North'. The score is in 3/4 time, marked 'Molto espress meno mosso M.M.  $\text{♩} = 78$ '. It features a variety of musical notations including slurs, ties, and dynamic markings such as *mf*, *p*, *f*, *cresc.*, *rit.*, *a tempo*, *perdendosi*, *dim.*, and *f*. The piece includes a repeat sign with first and second endings. The Trio consists of three parts: Violin I, Violin II, and Piano. The piano part includes chords and arpeggiated figures.

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

D.C. al Fine



## THE ETUDE

SOUTHERN DIALECT SONGS  
A-SINGIN' AN' A-SINGIN'

F. L. STANTON

W. H. NEIDLINGER

*Talk it with great repression* *mp*

*Allegretto grazioso* *p*

Des a lil' cab - in, en a white road lead - in' ter it, I Kin  
Des a lil' cab - in, whar de blue smoke rise en curl,

*cresc.* *rit.* *p poco piu lento* *pp*

*mp* fol - lers up de fur - rer, en I hoe de cot - ton fer it, fer de chil - lun on de flo, En a  
hol' e - nough er hap - pi - ness ter reach e - roun' de worl', I guess ter reach e - roun' de worl', Dey tells me dat I's po; But de

*cresc.* *rit.* *p poco piu lento* *pp*

*rit.* *p* *accel.* *cresc.* *f*

wom - an in de do, A - sing - in' an' a - sing - in', an' a - sing - in' an' a - sing - in' in de mawn - in.  
wom - an in de do, A - sing - in' an' a - sing - in', an' a - sing - in' an' a - sing - in' in de mawn - in.

*rit.* *p* *accel.* *cresc.* *f*

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## LINDY

FRANZ CHRISTIAN

W. H. NEIDLINGER

*Allegretto* *mp*

De Lo'd He made de worl', Den He made a man all  
De Lo'd He made de worl', Den He made a man ter

*mf* *mp*

noo; En af - ter dat much prac - tice He made a wom - an too. En ev - er sence, de Lo'd, He been a  
rule; En den He made a wom - an Ter teach de man in school. En ev - er sence, po' man. He try to

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## THE ETUDE

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

mak - in' birds en things; But He aint done beat mah Lin - dy, Wen she des up and sings.  
crow en flap his wings, But bime - by he finds his Lin - dy, Den lis - tens wife she sings. Lin - dy, Lin - dy,

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

De birds kaint sing lak you, Lin - dy. Lin dy, I sho - ly luv's yer true. Lin dy,

*mp* *mf* *p*

Lin - dy, Yo' eyes is lak a sta', Lin - dy, Lin - dy, Is sho - ly gwine to ax yo' ma -

*rit.* *a tempo* *rit.* *a tempo*

## SINCE YOU'VE TURNED SUNSHINE TO RAIN

MANNIE LOWENSTEIN

BALLAD

HOMER TOURJEE

*Andante moderato*

You told me, sweet - heart,  
I tho't you loved me,

*f* *poco rall.*

that I must go, You caused me pain, dear, I loved you so. I heard you sigh - ing, I felt like cry - ing,  
I was so glad, Then came a change, dear, You made me sad. You broke my heart, dear, And tears that start, dear,

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What's in your heart, love, Why must we part, love? Some day you'll miss the love I gave, You'll call me back a - To hear your call a -

Prove that I'm lone - ly, I need you on - ly. Sweet-heart - I seem to hunger so

*cresc.* gain. My heart is wear - y, Life seems so drear - y, Sun - shine has turn'd to rain. gain. Eyes sad - ly beam-ing, Just keep me dream-ing, Sun - shine has turn'd to rain

*poco cresc.* *molto rall.*

Valse lento *molto espress.*

Can't you change the rain back to smiles a gain? For my heart

is yearn-ing and burn-ing for you, To say you're true, Must I sigh in vain. Bear the

*poco rall. e cresc.*

part ing pain? There's no sum-mer day, On-ly skies of gray, Since you've turn'd the sun-shine to rain.

## Pianos I Have Known

By Samuel W. Merwin

Now pianos are not merely the upright boxes you see standing against walls; they are something more. A real piano is human, at least it has many human traits. It pays back when you pound; it catches cold when you put it in a draught; it dries out and cracks when you turn steam heat on it, and if it is not properly cared for it runs down like a neglected person and looks seedy and abused.

Our neighborhood is filled with pianos. There is one in every house. I was invited to meet the brand new grand on the corner only last week. It came in a moving van, wrapped and boxed, and the man from the factory was riding with it. He had his hand on the box and it lay on its side like some deep sea monster. There was great excitement when the van backed up—all the ladies ran out to meet the new grand—and then there was much shuffling and lifting to get it into the front hall. It took most of the morning to get it in and then the factory man came over and asked me, "to try it."

I went in the evening. There was a high bench before it and I noticed it faced two large square windows covered over with lace curtains that were very starchy. I dared not say anything about the bench because it came with the piano and was "brought in," so I sat there as though I were on top of a stage coach; indeed I had the feeling of being hitched up to something and nothing sounded right. When I finished they said, "The case is beautiful, isn't it?"

Sometimes in the evening I hear a Bachmann waltz or the Lack "Lullaby" coming from behind those starchy curtains; but let me tell you that the truly grand piano was built for Beethoven sonatas and Brahms' rhapsodies.

## The Piano Down the Street

Then down the street there is a piano. I know it by sound only, for its keys wobble; they should be pulled like wiggle teeth and a new set put in. It jingles along most of the day, for there is a persevering lady who sits over those wobbly keys and "picks out" pieces. She is very patient, and hour after hour the tunes wobble along until I want to run in and help her find the sharps or flats that she has left out, for they lie scattered over the hours like dead leaves on the snow. The things she plays never sound twice the same; one day she plays them in the bass, then they travel to the treble and sometimes she hits the middle of the

keyboard. When I think it all over for to-day she suddenly speeds up and down the scales, and I know the feeling she must have when she is doing scales—"At last I am doing something!" And so long as she can't do anything else then let us have scales by all means.

Did you ever have your face and hands so numb? Well, that scorching feeling comes over me when the next door piano plays. Nothing could stop its noise but electrocution. It is one of those reckless pianos that scream and shout all day and up to eleven at night. It has prodigious lung capacity and some way you feel it is going neck to neck with Lizzie or Mabel or whoever she is beating its reckless life to pieces. There is one thing to remember about such pianos: they have vitality and they invariably begin in the morning where they left off at night, an endless chain of sound. Yes, indeed, they are rowdy pianos, and I sincerely hope you don't own one.

## The Rickety Piano

Then I know the demurest little piano, it has a mouldy smell because the parlor is seldom aired and its poor insides rarely see daylight. There are queer sounds when you play as though the jacks and straps were complaining to each other. That bitter tone goes on and you wander around hoping to strike something that won't squeak, when all of a sudden the pedal sticks fall out. The old-fashioned lady thanked me for playing and said, "It has a sweet tone, hasn't it? And to think it hasn't been touched for thirty years." There should be an honorable cremation for such rattle traps.

Also among my acquaintances there is a solemn rosewood piano. It has traveled up and down the country, and looks worldwide and wicked, for in the evening when the cover is down its white keys stick out like snarling teeth and it gives you a vicious leer as if to say, "Touch me if you dare." You dare touch it, at least you will not be hauled by an inanimate thing, so you sit down in a low chair and play all the things you know. The tone is beautiful, like the voice of some instrument in the orchestra, and you play on, thinking of all the places the piano has been, of its experiences, and you play better and better until somebody says, "You must be inspired to-night. I don't know when you have played so well!"

It's such a beautifully responsive piano, a cultivated piano with a wide experience. It's one of my best friends.

## Sir George Grove on Schubert's Appearance

SOMETIMES artists who paint pictures of famous people, and sculptors who make statues of statesmen, composers and poets, do not always "hit the mark." At least Schubert's statue in Vienna caused Sir George Grove to write this wretched description of it:

"Schubert was a short man. The statue makes him tall. He is seated on a heap of stones, with the right elbow leaning on a truncated stem of a tree, and is looking up, as if for inspiration. The right hand holds a pencil, and the

effect produced is that he is going to write in a large bound book which lies open across his knee." Then in exasperation Sir George demands:

"What can he be writing a book for? Why is he in the open air? What can he be looking up for? Schubert never sketched in the country or anywhere else. He never carried a book. He wrote straight off at a tall desk in his room. He was short-sighted, and, no doubt, bent down his head over his pages; and, as for looking up, the inspiration flowed without seeking it."

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Edited for March by D. A. CLIPPINGER

### Some Facts and Fallacies in Vocal Study

The truth of my statement that vocal organs differ in construction is proven by a considerable number of facts, but one alone will suffice for the present, namely, that of natural compass. Let no one fancy that the difference between a compass of an octave and a third and one of three octaves is a question of method any more than is that of the hand of two pianists, one of which can reach an octave with difficulty and the other an octave and a fourth with ease. The primary difference in both instances is that of construction. That this difference in construction results in variation in the action

pianists habitually spoil the tone of a first class piano by forcing it. This is a very common fault among singers. It would seem therefore, an easy matter to get together on the item of "forcing." On the contrary it is so difficult as to be at the present time almost hopeless. It is a fact that many voice teachers do not know when they are forcing the voice. This is due entirely to a difference of opinion as to what is good tone quality and what is not. This brings us to the most important thing in voice training. It is so important that in comparison with all other things are insignificant.

Musical taste, while seemingly intangible, is no less definite than is taste in poetry, painting or house furnishing. It exists in different degrees in different individuals, for one's taste is the measure of his development. A reliable musical taste can be gained only by serious study and a wide acquaintance with good music. The study of the other arts has an influence in the general process of refinement, but musical taste as the result of training should have it, means a refinement of one's nature until it becomes instantly responsive to that which is best in musical expression.

The order of musical taste necessary for the voice teacher includes not only a reliable sense of interpretation, but of quality as well. Now the general opinion would be that taste in interpretation would carry with it taste in tone quality, but nothing is further from the

### The Tone is the Thing

As a study the mechanism of the human voice is intensely fascinating. The analysis of tone, showing how different combinations of fundamental and overtone produce different qualities, is most interesting. But let us not overlook the fact that the tone must be sung before it can be analyzed. And if a certain combination of fundamental and upper partial is accepted as the standard it must be because that particular tone satisfies the trained ear, and if the ear must decide it why, pray, make the analysis?

Why, then, has he argued that the tone must be analyzed in order to find out what is the matter with it. Now I admit that there are those who cannot tell whether a tone is good or bad any other way, and they are the ones who are doing the bad teaching. I can think of nothing more humiliating to a teacher than to be forced to admit that the only way he can tell whether a tone is good or bad is to subject it to a scientific analysis. It is an admission of utter incompetency. If one's ear does not tell him wherein a tone is good or bad, it is proof positive that he has no standard, no mental concept of

pure tone and in the interest of his students he should go to some one who has a refined taste and study until he has gained the first and most necessary part of a teacher's equipment.

The reality that is continually running on what is called "Scientific Voice Production" is mechanical, not artistic. The scientific mind and the artistic mind operate in different ways. The scientific mind is always looking at the mechanisms to see how it is done. The artistic mind concerns itself with the finished product. The scientific mind operates in matter, the artistic mind in the realm of the ideal. The scientific mind is always injecting today's ideas into tomorrow's voice teaching to inject the scientific mind into the artistic mind and apart from voice teaching it is pernicious, but when made a part of voice teaching the thing it leads to is pernicious. It develops a mechanical way of produc-

WHETHER or not the head cavities act as resonators is one of the many mooted points in voice training. Those who believe they do are much in the majority, but those who do not are not a few. I am confident they do not. What are the arguments? That there is a sensation in the upper part of the head when singing in the upper register, and that compass no one can deny. Does it affect the tone? No. The soft palate offers the argument that it cannot do so because the soft palate automatically rises in singing a high tone. Thus closing the nasal cavities and the nose. On the other side it is argued that the soft palate is soft and that the soft palate can be trained to remain low in singing high tones. But whether low or high the soft palate is high or low does not settle the question. The soft palate may settle that breath should pass through the nasal cavities in order to make them act as resonators. In fact it is necessary to breathe through the nose. It is the air that is already in the head that is the resonator. It is those who are acquainted with resonating tubes

understand this. Neither is it necessary that the vibrations should be transmitted to the head cavities by way of the pharynx and over the soft palate. They may be transmitted through the bones of the head, and I have heard of men who, in satisfaction at least many years ago, recalled that they had been able to hear the vibrations of the piano.

I recall that in working with Emil Behnke he used an exercise to raise the soft palate and completely close the nasal cavity. He could deny that his pupils had head resonance, but he admitted that they had. I have found that certain facts in connection with this are hard to side-step. Plunkett Greene once told me that at one time he lost the resonance in the upper part of his voice, and on one occasion he was around a considerable growth on the septum. When it had removed and at once the resonance returned. Other equally strong arguments could be offered in support of the fact that the head cavities do act as resonators. At any rate, the soft palate is not the deciding factor.

THE ETUDE Voice Department will be particularly rich in sound, sensible, helpful articles during the ensuing months. The Department for April will be edited by S. Camillo Engel.

To think that one can develop without his consciousness the concept of the pure singing tone, all of the elements of which are mental, by the study of physiology, physics, and acoustics, is absurdity carried to the 4th power.

### A Standard Tone

The desire to "get together" is carried to the extreme in the attempt to establish a standard tone for singers. Considering the number of things that bear directly and indirectly upon the make up of the voice it would be difficult to conceive anything more impossible of attainment. Let us consider this for a moment.

It is well understood that a race living in a certain locality for a long period of time will develop a trend of thought from which will come its language, art, literature, and certain marked physical characteristics. The longer a race lives upon itself the more marked becomes its in-

dividuity and the more pronounced physical characteristics, and these show in the vocal mechanism no less than in the facial expression. Because all people produce tone by means of the vocal cords, it does not follow that their voices will be alike when properly produced. No two people have exactly the same form of pharynx and mouth. Some have a high arch in the roof of the mouth, others a low arch. There is the same variation in the formation of head cavities. Some people are thick skulled, others are thin.

These differences in the construction of the vocal instrument and its surroundings affect its quality no less than a difference in the construction of pianos results in different tone qualities. Thank heaven, there are as many kinds of good tone of bad.

of the vocal instrument has abundant proof in the reports of scientific investigators, which are as different as the platforms of the four political parties. The scientists have not yet reached an agreement on the first and most fundamental thing in scientific voice production, namely, whether the vocal instrument is a string, a single or double reed, or the lips of a trumpeter. Considering the length of time this debate has been going on and the little progress that has been made, there is every reason to believe it will continue indefinitely and we must safely leave it.

### Another Phase of the Difficulty

We do not want the voices of all people to be alike. That is altogether undesirable. What we want is, that each singer shall produce the best tone quality of which his vocal organ is capable. Some

Mr. R. A. Ciplinger, editor of the Voice Department for this month, is one of the best known voice teachers in the West. Born in Ohio he was educated at the Northwestern Ohio Normal University. His musical studies were undertaken in this country and in Europe. Apart from his teaching, Mr. Ciplinger has been active as a writer upon vocal topics, his best known work being the famous "Vocal Exercises" published by the Chicago Madrigal Club. He has also done much to revive interest in a fascinating branch of musical composition.—EDITOR OF THE ENTER.

ing tone. It forms the habit of direct control instead of indirect or involuntary control. Now it is a fact that in artistic singing all parts of the mechanism respond automatically to the idea of the singer. No process is right until it is automatic. The important thing, then, is to get rid of a universal tendency toward direct control rather than to fasten it still more closely upon the pupil.

The tone is the thing. When one has expressed his ideal tone he has gone as far as he can go until his ideal is raised. No mechanical knowledge can be of the slightest advantage or assistance in improving his ideal.

It is an uncommon thing to see the words "Voice Specialist" following the name of a teacher of singing. What does it mean? It does not imply that the teacher has some special system of medication. It is intended to convey the idea that the teacher has a superior knowledge of the voice; a knowledge not generally possessed by teachers of singing. This term, I suspect, is used rather loosely. Perhaps it is one way of making an advertisement attractive. The only voice specialist that is valuable to the pupil is the one who has an especially fine sense of tone quality and who can show the

pupil how to produce it without effort; whose ear is so sensitive that it will detect the slightest degree of interference and where it is located. His concept of tone must be so clear, so definite that he will hold his pupil to the perfect model until he produces it involuntarily. This, according to the knowledge of interpretation considered in the equipment of the old Italian masters who succeeded in producing singers that have found their way into the histories of music. The same thing is possible to the teachers of to-day; they will work in the same way. First of all it is necessary to remember that the process is "Psychologic rather than Physiologic."

### For the "Never-Well but Never-Sick"

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## Department for Organists and Choirmasters

Edited by ROSSETER G. COLE

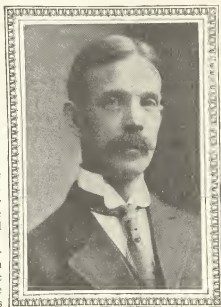
### Is Organ Improvization A Lost Art?

Among the large number of prominent organists who gave recitals at the World's Fair, in Chicago, in 1893, there were only three who were considered to be particularly skilled in improvization, although as a whole the list included many of the finest performers among the organists then living. This instance is probably typical of a present condition. In the early days of organ-music, all organists were extempore players and improvization was looked upon as an indispensable element of the organist's art. While conditions in organ-music, in the education of the organist, and in the relations of the organ to the church service have vastly changed with advancing centuries, it is at least pertinent to ask whether a revival of the art of organ improvization is now possible or desirable.

Of the various branches of the Christian Church, the Greek Church is the only one which entirely excludes the organ from its services. Of the other branches the Lutheran Church has always given greater encouragement to the development of the organist's art than has either the Anglican or the Roman Church. The organ has been accorded a really vital place in non-liturgical services only within the last few decades. But what gave such an important place to the organ and the organist in the Lutheran service?

It has frequently been stated that organists were compelled to improvise in the olden days, since so little music suitable for solo performance in the church service was published. But in this statement, cause and effect are really reversed. The early use of printed organ music for church use was due rather to the different mental angle from which the organist viewed his duties and responsibilities in the church service. In the seventeenth and eighteenth centuries, organists were as thoroughly trained in improvization, or the art of expressing themselves in free musical discourse, as were the preachers in free public speech and sermonizing. In Bach's time and for several decades preceding and following the great Leipzig cantor, the organ had assumed a certain liturgical authorization in the Lutheran Church from its importance as an accompaniment to the chorale—the people's song—and as the vehicle for the organist's extemporization on the chorale. So seriously did the organist regard his art and so anxious was he to assume a worthy place beside the pastor as a constructive contributor to the service, rather than merely an artistic appendage, that he brought his highest powers of musicianship into play in using as his musical texts the well-known chorales that the people loved. This has undoubtedly improved the artistic excellence of the performance of the musical portions of the service, as was the case when congregational participation in song was actually forbidden by the medieval church and relegated wholly to trained clericals. But it has equally undoubtedly

worked in the opposite direction to reduce the interest of the congregation in the whole-hearted singing of hymns. The organist of to-day has the same opportunity of stimulating a greater interest in congregational hymn-singing as the old Lutheran organist. Each one of the most recently compiled hymnals of the various denominations contains hymn-melodies in abundance that are as rich in modic and harmonic suggestions for improvization as were the old majestic chorales that inspired the organists of the old school. However, if I had the power of regulating the amount of improvization in the church-service under the present equipment of the average organist in this direction, I would certainly prescribe small doses, and I would brand as a serious crime against the spirit of church-music all improvization of the aimlessly meandering kind—the meaningless jumbles of chords and unrelated modulations that frequently pass for "original themes." But there are multitudes of organists who could, with a little careful preparation, take one of the hymn-tunes about to be sung and weave it into a pleasing and musically interesting introduction to his set prelude for the service. And there are many—a great many—in every large congregation who would derive genuine enjoyment from introducing these familiar and well-known church-melodies once in a while from an instrument that weekly dispenses music which they know is respectable and good, but which does not touch them in any vulnerable spot. It is probably true that there are somewhere from a quarter to a half of every congregation to whom the organ and its music appeals in about the same impersonal way as do the figures in the stained windows in the walls of the church. It may please them in a vague way, but it does not interest them vitally. And it does not interest them, because they cannot find any point of contact with it.



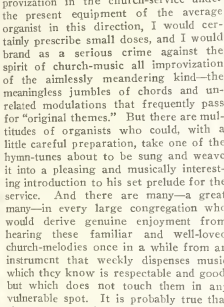
ROSSETER G. COLE

Church musicians are very apt (and not at all unnaturally) to play well-known almost wholly with the view of pleasing the musical portion of the congregation, with no systematic effort to make contact with the people. These are the very large ranks of the so-called "unmusical" sheep of the flock. These are very largely left out of the problem of church music. Yet they sing the hymns and love them; and their inability with the hymns could well be utilized by the careful organist in his improvization as a fulcrum by means of which many valuable members of the congregation could be pried loose from their seeming indifference to organ-music and trained gradually into interested conversions. Not knowing how to listen to unfamiliar music, they cautiously open the doors of their minds to the unmeaning sounds, but would gladly open wide, heard in whole or in fragments,

#### Can Old-Time Unity Be Restored?

Can something of that old-time unity be brought back again into the church-service? I think it can. And by the same means that gave the Lutheran movement its tremendous vitality and unity in its earlier years, namely, by bringing the people's religious song more intimately into the service. The Protestant services—liturgical and non-liturgical—have become bric-a-brac and more concise as years have come and gone, and the musical portions have been more and more taken away from the pews and given over to specially trained musicians. This has undoubtedly improved the artistic excellence of the performance of the musical portions of the service, as was the case when congregational participation in song was actually forbidden by the medieval church and relegated wholly to trained clericals. But it has equally undoubtedly

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### The Unfortunate Layman

It is not to be inferred from the foregoing that any lowering of the standards of organ-music is to be thought of, or that the regular music of the service should be displaced to make room for what may seem to many organists to be merely a catering to those who cannot appreciate the best organ-music. Yet are these unfortunate to be left always in outer darkness? Every organist knows that they are present in large numbers in the regular church-services and are absent in appalling large numbers whenever he gives an organ recital. But should they be left out of the musical equation altogether? Indeed, have they not a right, by every sense of justice, to be included in this equation as a very vital factor?

I imagine that the problem would present many more aspects favorable to a satisfactory solution, if it were treated, not wholly as an artistic problem, so many given organists insist on treating it, but partly at least as a human problem. The church-organist must be willing to bear constantly in mind that, if there is any point of contact with his listeners, it must be at their highest point, not at his own highest point. If he can only keep this point of contact in constant operation, their highest point will be gradually rising in the direction of his own. And it must be insistently stated that it is entirely possible for the organist to find this point of contact without at all losing or endangering his ideals.

I can see only two places in the church service where the organist can use hymn-melodies to advantage as material for improvization—as an introduction to his regular prelude (or possibly as a transition from the prelude to the Doxology or from the Doxology to the opening, or to the processional in the Episcopal service), and on an occasional postlude, when the last hymn offers good material for free thematic development. Possibly a majority of organists might feel quite unqualified to follow the suggestions outlined above. But improvization on given themes may be easily developed through practice and experimentation and, would result in a large accession of potential musicianship on the part of the organist-improvizer. Such improvization as the writer has in mind would need to be carefully thought out as to its general outline before performance in church.

The organist-improvizer would have to assume the attitude, toward his public performance, of the speaker who writes down the principal points of an address he is about to make on a subject well-chosen but who leaves the exact phrasing of the details to be chosen on the spur of the moment as his address develops. The first improvization should be thoroughly worked out as to harmonic details, modulations, etc., and possibly written out, at least in melodic outlines. As his skill increases, he may trust more and more to freer sketches and finally actually to the memory of what he has previously sketched out in his thought. Wholly impromptu improvization, however, should be inadmissible in any public service, except in the case of such a genius as Gounod or Saint-Saëns.

### Suggestions for Improvization

The following suggestions may be helpful. Let the organist get the hymns for the following Sunday as early in the week as possible. Let him study these carefully to see if any of the hymn-melodies possess some characteristic melodic or rhythmic design, as for example, the opening measures in *O Jesus, Christ Soldiers* (tenor), *Webb, Jeru-*

*alem the Golden, Portuguese Hymn, How Firm a Foundation, Hendon, etc.* Some of the hymn melodies are exceedingly rich in harmonic suggestion, that is, they are capable of various harmonizations other than the printed one. If this is the case, discover several that are natural and musically satisfactory, but carefully avoid any strained or bizarre harmonies. Avoid playing the hymn clear through just as it is written. Either vary the melody in certain places, or, if the general melodic character is retained, alter the harmonization wherever it can be profitably changed. Sometimes it is convenient to play the first phrase as written, then to use the beginning of the second phrase as a point of departure for constructing a new melodic idea growing out of the first phrase, returning soon thereafter to some clearly recognizable part of the hymn. It may be well to sketch out definitely the melodic motives or fragments in the given melody that will be usable as material for development; memorize these, so that, as the improvization proceeds, they may be used wherever opportunity presents itself. Sometimes, as in *Portuguese Hymn*, the melody will be so characteristic that it may appear several times in succession, if accompanied with sufficient harmonic or key contrast, without producing a feeling of monotony.

It should be avoided in order to remember the general law governing religious, namely—a motive or short phrase may be heard with satisfaction twice in succession, even though in exact or slightly varied repetition, but the third time it should appear in some developed form, in some different guise. The frequent appearance of full cadences should naturally be avoided in order to avoid the feeling of untrammelled flow in the musical discourse.

Improvisation such as here suggested will be naturally be a wholly different character from that of the old Lutheran organists who worked with the old chorales. Chorale-improvization was largely contrapuntal, the expression of minds highly skilled in the use of all the complex devices of the art of counterpoint. Such improvization, however, would scarcely enlist the interest of our present-day congregations, even if our organists possessed the necessary qualifications, since modern music has withdrawn the emphasis formerly placed upon complex polyphony and placed it upon harmony. The organist who is gifted with contrapuntal facility, however, will find it an exceedingly valuable asset in his hymn improvization, in weaving his counter-melodies around the given melody.

It may be urged against improvization on hymn-melodies that in many cases it would result in music of a poor quality. Granting this to be true, it would still be far preferable to the saccharine sentimentality of much organ-music of a well-known and much-used class that persistently intrudes itself into church services. When the organist feels that he has a hymn-melody that he can really develop and unfold (and all melodies are not capable of this), his improvization, no matter what its merits may be, judged from rigid artistic standards, will be an honest, sincere effort to avail himself of the divine right of self-expression. His musical material will be appropriate to the church atmosphere and, as soon as recognized, will be a constant reminder to the listeners of the sacred words associated with the music. He will be building into the church-service ideas that are essentially churchly, appropriate and sincere—and that is a wholesome contribution to the church service. He will, however standpoint viewed.



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## Color in Organ Playing

The organ possesses so many of the qualities and possibilities of the orchestra, that the question of registration or color-mixing rises to a plane of supreme importance for the organist. Dr. A. Eaglefield Hull, in his interesting volume on *Organ-Playing*, devotes much attention to this subject. The following extracts are taken from the chapter on "Color":

"Outside a few special solo-stops (several of them imitations of their orchestral prototypes) and a number of stops of a hybrid character such as the Clarabella, Rohr Flute, etc., organ color divides itself into six classes—"

- (a) Gedackt-tone,
- (b) Flute-tone,
- (c) Diapason-tone,
- (d) Clarinet-tone,
- (e) Trumpet-tone,
- (f) Gamba-tone.

"The qualities and properties of these tones must be thoroughly understood before 'blending,' 'shading,' 'balance,' and other issues are discussed. The student should make himself keenly alive to the characters of these six colors. They are arranged above in a crescendo scale of color according to their wearing qualities on the ear, beginning with the neutral Gedackt and ending with the more pronounced, occasionally aggressive, colors of Trumpet and Gamba-tones. The first four classes may be used for almost any length of time, but the last two quickly pull on the ear."

## Effective Registration

"In solving the problem of effective registration, let the student proceed on similar lines to those of the student of painting. First, let him become keenly alive to the properties of the prime tones, and then let him begin by cultivating and extending his knowledge of 'mixing.'"

- "In doing so, he should register his pieces on one of the following plans—"
- (a) One single color well chosen and adhered to throughout.
  - (b) A simple contrast of prime colors.
  - (c) One prime, but varied and shaded in power and brightness.
  - (d) Families of prime-tones contrasted.
  - (e) Blending.
  - (f) Soling.
  - (g) Two simultaneous color combinations.
  - (h) Three or even four simultaneous color lines or streams.

"Many things will guide the student in the selection of his primes for any given piece. The mere length of the piece will give some part in his decision, since many of the tone-colors are so much more wearing for the ear than others. Here are the tone-colors arranged in *crescendo*

scale according to their wearing qualities, quite apart from the question of power, which, as we shall see later, modifies the differences very largely.

1. Gedackt, almost neutral.
2. Flute, very graceful.
3. Diapason, normal organ-tone.
4. Clarinet, distinctive.
5. Trumpet, more strongly defined in character.
6. Gamba, most wearing (very piercing and aggressive in its loudest forms).

"The Gamba-tone might be supposed at first to be lower in the color-scale than Trumpet-tone. That it is not so is proved by the fact that a single Gamba-tone is further by the fact that it is possible in 'shading' to conceal the step from a soft Trumpet family into the Clarinet-tone, but not into the Gamba-tone which is an increase of effect and not a diminution. Consequently the Gamba-tone only appears on the organ in the softest scales and with great reserve, and *never* for long periods, as it soon pulls on sensitive ears."

## Appropriate Registration

"Certainly there is much that is praiseworthy in a system of registering which takes into account the instruments of the period and the state of the art at the time when the composition was written. Many authorities, however, hold that there must be certain exceptions to this rule, notably in the case of Bach, who seems to have anticipated consistently and unhesitatingly, almost all the modern resources and improvements of the instrument."

"Much of the power of Wagner's orchestral music is derived from his exceedingly happy choice of the right tone-color for the passage in question, and this method may be applied to many passages in organ music with excellent effect. The style, matter, and even the emotional feeling of the phrase will often dictate the tone-coloring. Certain passages will ask undeniably for Flutes, whilst others will imperatively demand stronger colors. There should be no mistake in Trumpet-tone passages, but even now some well-known organists apparently think the Tube is a stop on which to 'run about.'"

"The 'pitch' of a passage—its 'tessitura' as a vocalist would say—also helps in the selection of tone-color. Passages high up on the manual—other considerations, such as volume, etc., being equal—naturally ask for Gedackt and Flutes, whilst Diapason, Trumpet, and Clarinet tones appear more natural in the middle pitch, and the Gamba-tone in the lower register. We thus see that the *Crescendo* scale of color given above has also a close relation to the ordinary compass of the keyboard."

"... The interim may with profit and delight be taken up in recreating and composing their travelled spirits with the solemn and divine harmonies of music heard or learned, either whilst the skillful organist plies his grave and fancied descant in lofty fancies, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ stop waiting on elegant voices, either to religious, martial or civil ditties, which, if wise men be not extremely out, have a great power over disposition and manners to smooth and make them gentle from rustic harshness and displeased passions."

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Q. How may one overcome nervousness in playing before the public?

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Edited by ROBERT BRAINE

At the age of twenty Baillot went to Paris. Through Viotti he obtained place in the opera orchestra, but resigned it for a position which was offered him in the Department of Finance, where he had only occasional leisure hours for his music. He also served twenty months in the army, returning to Paris in 1795. The study of the works of the early Italian masters at this period of his life fired him with enthusiasm, that he decided to devote the rest of his life to music.

PIERRE M. F. BAILLOT

During the next few years honor flowed upon him. He became a member of Napoleon's private band, was the leader of the orchestra of the grand opera for ten years and was also leader of the

A correspondent writes to know why he can be accomplished under this class system. While, of course, such individual results cannot be obtained as in the case where one pupil has the undivided attention of the teacher, still not a little can be learned, provided a teacher is secure in his system, and has had long experience in teaching. The most difficult part of the system is in the showing movements, positions of fingers in left hand work, position of the instrument, etc. Every teacher will recall instances of private pupils who did not seem to be able to learn these things even with the undivided attention of the teacher. The purely musical part of violin playing can, of course, be much more

Ballot recognized that with the advent of Paganini a more modern school of violin playing was gradually developing. That he did not entirely approve the innovations of Paganini is proved by the fact that when he heard the Italian war and perform some of his pyrotechnic feats of left hand pizzicato, double harmonics, etc., at his concerts, he would

During the next few years honor flowed upon him. He became a member of Napoleon's private band, was the leader of the orchestra of the grand opera for ten years and was also leader of the

I have no doubt that there are three or four times as many violin pupils in the United States in England than there are in the United States, this being due almost solely to the prevalence of class instruction in that country. In the United States, where there are more violin pupils there are in proportion more teachers, and the more teachers the more people there will be to attend orchestra and violin concerts. I do not think it will be many years hence we will have a class system of violin teaching which will be prevalent all over the United States, and the wonderful day arrives there will be a wonderful accession of interest in even the thing that pertains to the violin, and violin playing.

As a teacher Baillot was very successful, and formed a large number of excellent pupils, including Habeneck, Mazzi, and the two Danclos.

"There was, however, Signor Beethoven, who had but to make a gesture and the world would do anything he pleased, as the ponies in a circus are obedient as the ponies in a circus and their voices were at times so harmonized and blended—so abnormally rich and transcendent—as to find most sluggish and besotted nature a new life. For myself I seemed suspended between darkness and a hardly knowing whether I was in the body or out of the body, in heaven

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Know the technic and expression of the etude or piece before you practice it.

No. 3.

Concentrate your mind on the work before you to the complete exclusion of all other thoughts.

No. 4.

Notice the composer. Go to the reference library and look up his history.

No. 5.

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