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### Volume 34, Number 05 (May 1916)

James Francis Cooke

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THE MUSIC OF THE FUTURISTS

# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

Price 15 Cents

May, 1916

\$1.50 a Year



RICHARD STRAUSS

ARNOLD SCHÖNBERG

CLAUDE DEBUSSY



PRESSER'S  
MUSICAL MAGAZINE

The Etude

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1916

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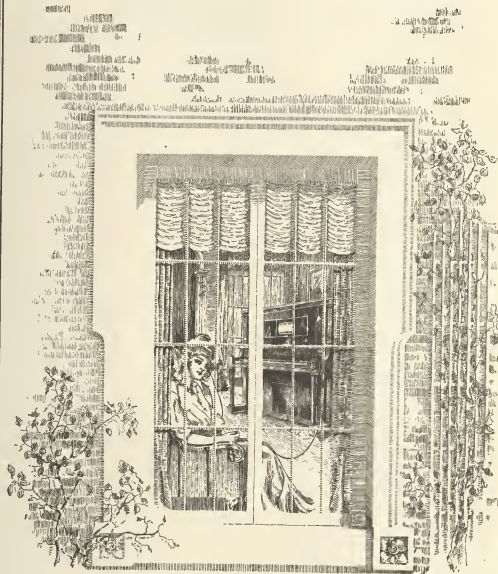
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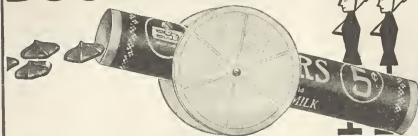
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## PRESSER'S MUSICAL MAGAZINE

## The 18th Year

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.  
Edited by JAMES FRANCIS COOKE

Entered at Philadelphia P. O. as Second-Class Matter  
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THEODORE PRESSER CO., Publishers,  
1712 Chestnut Street, Philadelphia, Pa.

## The World of Music

THE ETUDE does not pretend to be a musical newspaper. It is a Musical Educational Journal for the home and the studio. This department records those events with which music lovers should be familiar in order to keep pace with the progress of the musical world. All of the reliable musical newspapers, American and foreign, are searched each month for musical notes of importance to our friends who it is impossible for us to mention local occurrences of chief interest to those who give them. This must also explain why such notices and to publish some and ignore others must result in bad feeling. Yet if we were to publish all those received this department space limitations in this department make publication impossible.

## At Home

A SUM approximating \$10,000 was raised by a concert given at Carnegie Hall, New York, recently celebrated his eighty-fifth birthday.

The famous Wagnerian tenor, Albert Niemann, recently celebrated his eighty-fifth birthday.

GARMEN STIVA, dowager Queen of Rumania, who died the other day, was the author of three opera librettos.

New operas by Oscar Strauss, of Chocoma, Vienna, it is called *Loer's Magic*.

MEMBERS of the Prussian Court Opera before the war, reduction being no longer necessary.

The new opera house begun by the French invaders, who opened it amidst scenes of great enthusiasm, with performances of *Der Freischütz* and *The Barber of Seville*.

BY way of celebrating the fiftieth birthday of Schubert, Oscar Fried conducted in Berlin a performance of that composer's fourth symphony (in A minor). This is the first performance of that work in Germany.

ENRICH GRANADOS, the Spanish composer, of the choral stunner *San Juan*, another rich shipping. Granados was returning from the Metropolitan Opera in New York.

ENGLAND has lost one of her finest musicians to St. Paul's Cathedral, organist of St. Paul's Cathedral, London, he was the late Stainer at St. Paul's in 1888.

He was the composer of a most excellent church music including a *Te Deum* sung on the steps of St. Paul's on the occasion of Queen Victoria's Diamond Jubilee in 1897, an event which earned him his knighthood.

A CHOICE work by St. Paul's, entitled *The Promised Land*, written by the late Stainer, England, Festival of 1913, has been given a first hearing in France at a Sunday and centenary concert.

The audience was large and enthusiastic. The concert was a triumph for the veteran composer, who directed the work.

GABRIELE D'ANNUNZIO, the Italian poet and dramatist, has been killed by an airplane accident. He is attached to the Italian army, and is reported to have been killed by a bullet in the chest.

He was the author of a number of plays, and was a member of the Italian Academy. He was also a member of the Italian Academy.

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(World of Music continued on page 376)





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Sander Holmstrom

MAY, 1916

VOL. XXXIV No. 5

# THE ETUDE

## After To-morrow, What?

To-morrow, and to-morrow and to-morrow  
Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death.

—MACBETH.

AFTER to-morrow, what? That is the question which just now drafts more of the attention of the world of music than any other. For over four centuries many of the greatest intellects ever born have been pushing further and further toward the boundaries of musical achievement. Vast as the field is, its limitations have become more and more apparent to serious thinkers. Wagner, Brahms, were in their day given the credit of having touched the very poles. Not content with their accomplishments, Bruckner, Mahler, Reger and Strauss started new voyages of discovery and have produced unquestioned masterpieces. Then came the modernists and futurists, Debussy, Ravel, Schoenberg, Scriabine and Stravinski, all seeming to jump right off the planet into the musical ether. Yet all of the extremists insist they have their feet securely upon terra firma.

Through sheer fear of the scorn of posterity there are multitudes of music lovers at this time who are suffering their ears to undergo all sort of tortures rather than condemn music which they do not like. They remember how Richard Wagner was lampooned in his day. A Berlin critic said of *Die Meistersinger*, "Shut a hundred organ-grinders in a circus and start them playing different tunes at the same time and the result would be less horrible." Step back a little farther in the history of music and we find Prince Grassalkovics tearing up the manuscript of a Mozart quartet because "the hideous stuff was so full of mistakes that no one could play it." While the crowds stood in the streets of Vienna before the house of Beethoven waiting for a glimpse of the master when he appeared daily at his front window to shave himself, the critics, with their intellects anchored in the conventions of a bygone century, were damning Beethoven for his ruinous modernity. Haydn, the pinnacle of lucidity in music, was scored by some of his contemporaries for daring to found a new school—indeed they even induced Emperor Joseph II to believe that Haydn was a mountebank.

In the face of all this, music-lovers in this day and generation have an almost unheard of tolerance bred by temerity. We are actually afraid to pass judgment upon a new work for fear that we may lack the foresight which has made some critics of the past ridiculous. Consequently when we hear a new orchestral work which sounds like a dynamite outrage in a house furnishing goods store we meekly stroke our chins and resign criticism to posterity.

Yet the music of to-morrow must appeal to those same human emotions which were moved by the music of yesterday. There is much in some of the music of the present which seems sheer idiocy. Indeed the very daring of some of the writers has robbed us of our criterions of judgment. Perhaps this is as it should be. Possibly it makes us more ready to appreciate the delightful atmospheric effects of Debussy, the sparkle and "whiz" of Rabaud, the dreamy Orientalism of Cyril Scott.

Yet what shall we say of the futurists who go into ecstasy over such a passage as the following from Schoenberg's *Klavierstueck*, Opus 11:



Is this to take the place of the Chopin *Nocturne* or the Mendelssohn *Song Without Words* of yesterday?

Every person who takes a serious interest in music, and thousands whose interest is very superficial indeed, cannot fail to be fascinated by this subject of futurism. Particularly those who aspire to be "up-to-date" will find a feast in this futuristic issue of *THE ETUDE*. Meanwhile we are debating with ourselves whether the so-called futurist music is not very close indeed to the music of the yesterdays that may have lighted fools the way to dusty death. What do we see? On all sides Occidental peoples are taking more and more interest in the music of the Orient. With Russia as the bridge to the lands of mystery we now find serious looks being published upon the music of India. Mme. Ratan Devi sits squat with her tambura centuries old, and sings songs from the Ganges that entrance London audiences, while her cultured husband, Dr. Ananda Coomaraswamy, "India's leading art critic," lectures upon the music of the country where the octave is divided into twenty-two parts instead of our paltry twelve.

What shall be the music of to-morrow? What but the best from the music of to-day? In the march from formalism to liberty in art the force of design is not lost—only softened. Because paintings by Whistler, Sorella or Sargent have not the sharp definition which Jerome and Kaubach thought essential does not mean that all pictures in the future will resemble a custard pie.

It seems to us that Richard Strauss in his *Rosenkavalier*, possibly more than in *Salome* or in *Elektra*, has suggested one phase of future musical development. More people by far are musically educated now than at any time in the world's past, yet these people need music, which, however great its technical development, has elements of real melodic charm. As Goethe held fast to the philosophy of the eternal feminine in life, musical prophets of to-day still hold fast to that of the everlasting immortality of melody. Melody is the life-blood coursing through the veins of all music, great and small, here and hereafter. Strauss' *Rosenkavalier* is modernistic in every way, yet it is melodious—even more melodious than Moussorgski's *Boris Godounov* produced in 1874, although not in any sense as epoch making.

Even the atmosphere of Debussy is a cloud of cleverly conceived and delightfully balanced melodies. The late Gustav Mahler once told the editor of *THE ETUDE* that he had strong convictions upon this point. Mahler felt that the same folk song influences to which Beethoven laid his soul open were those which should mould the musical work of composers of all nations. In other words, the composer should feel the throb of humanity in its own music and then interpret it in glorified form.





"Knowledge Is Power"—BACON

## ETUDE DAY

A Monthly Test in Musical Efficiency



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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.

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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 we 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—MAY, 1916

FUTURIST ISSUE

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. What did a Berlin critic say about Wagner's *Die Meistersinger* when it was produced? (Page 327.)
2. When was the revolutionary Russian Opera by Moussorgsky first produced and what is its name? (Page 327.)
3. Of the great composers up to the time of Brahms state one who was insane and tell why. (Page 329.)
4. Name five modern composers of the following classifications: Latin, Teutonic, Slavic, English, American or Scandinavian. (Page 330.)
5. By whom were the great music schools of Hungary founded? (Page 333.)
6. When was the first organ built in America? (Page 336.)
7. Who was the first great European piano virtuoso to visit America? (Page 336.)
8. When was Bach's *Well Tempered Clavier* first published? (Page 338.)
9. Who was the composer of the famous *Habanera* which Bizet used in *Carmen*? (Page 340.)
10. When was the dominant seventh first used freely? (Page 341.)

#### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Into how many parts or steps is the octave divided in Indian music? (Page 327.)
2. What is the popular musical instrument of Hungary? (Page 333.)
3. What part has Gipsy music played in the development of Hungarian music? (Page 334.)

4. How is Debussy likely to be regarded by future generations? (Page 336.)
5. Name three important factors in artistic playing. (Page 336.)
6. How should the wrist be held in playing thirds? (Page 337.)
7. Define five musical terms precisely. (Page 338.)
8. State three common defects in playing. (Page 339.)
9. What was the instrument most used in Creole music? (Page 340.)
10. What are the notes of the whole toned scale beginning with C? (Page 341.)

#### III—QUESTIONS ON ETUDE MUSIC

(Answers to be found in the music itself and in the Educational Notes on Etude Music.)

1. What modern French composers are represented in the music of this issue?
2. What famous Russian pianist and composer is represented by a familiar melody, introduced into one of the easier pieces?
3. What extremely modern or futurist composers are represented, and by what pieces?
4. In which piece are major ninths and secondary sevenths found in abundance?
5. In what key is each piece in this issue? How many are major and how many are minor?

### Sanity and Insanity in Modern Musical Composition

Written Expressly for THE ETUDE by the Eminent British Composer

SIR CHARLES VILLIERS STANFORD

Professor of Music, Cambridge University, Professor of Composition, Royal College of Music

"Man is all symmetric,  
Full of proportions, one limb to another."  
—GEORGE HERBERT.

It has been said that the dividing line between genius and insanity in the individual is thin. Possibly so; although in actual life the crossing of that line is comparatively rare, and in creative music at any rate the cases which have occurred are generally traceable to physical causes wholly unconnected with the practice of the art. In the series of great composers of past times from Palestrina to Wagner and Brahms, there is only one instance of insanity, Robert Schumann; and his brain trouble was proved to be the result of a malformation of the inner surface of the bones of the skull, and had nothing to do with the organ itself. He continued to write while the disease was progressing, but the only sign of it was a tendency to gloom, and a dulling of the sharper edges of effect. There was no distortion of ideas or of phrases, and no loss of grasp in form and design. Insanity is the opposite pole to idiosyncrasy. It is not due to lack of power in a degenerate brain, but to a "fault" (in the geological sense) in a brilliant one. In many cases the brilliancy is enhanced by the abnormal condition itself, and some of the most witty and sparkling sayings have been noted from the lips of men who, though clever when in health, became uncannily so when the mental balance was disturbed. The immortal saying "Heaven lies about us in our infancy, but that is no reason why we should lie about heaven in our old age" is one striking instance in point.

#### Madness and Charlatanism

How far then can we speak of insanity in music? I take leave to hold the opinion that such abnormality as now exists is the result of a calculated and mock insanity, which is utilized to excite and to play upon such morbid and hysterical emotions as it can find in the public. Mad painters do not lose all sense of color, drawing and design, if they continue to work; neither do mad composers. Such manifestations of reckless capriciousness as have recently been foisted on the public ear do not come from the asylum but from the factory; they are machine-driven and machine-made; the only question is whether they will succeed in qualifying some of the audience to be inmates of the building from which they pretended to emerge. A century ago a physician in Berlin, who was once consulted by a deaf patient in the hope of recovering his hearing, carried him off to hear an opera by Spontini, then reputed to be the noisiest writer for the orchestra alive; after the first act the patient turned to his doctor with a delighted expression and exclaimed: "I can hear!" But the doctor took no notice—he was deafened. History is repeating itself nowadays on a large scale. To the real music-lover, attendance at a concert is becoming more of a pain than a pleasure, and the ears of the groundlings are being tickled by the appeal of sophisticated ugliness. The fault does not lie at the door of the unthinking part of the public but at that of the charlatans who are imposing upon them. When the public gets a good sound lead, it may be trusted to follow it; when it is hypnotized by a false one, it may too easily fall into the trap, and become the prey of the professor of the confidence trick. These gentry know their busi-

ness too well not to profit by it, and their returns are too large to encourage them to forsake the ways of chicaneary for an honest livelihood.

#### Berlioz, Liszt and Wagner

Whence did this systematized cult spring? In the present, as in the past (for the world has always had its attacks of ugliness-worship) from an attempt to carry on a policy of freedom until it degenerated into license; from a distortion of courage into recklessness; from a tendency to ride a new theory to death. Some of the

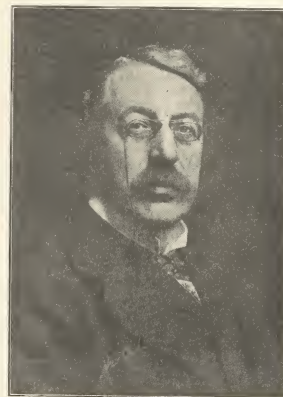
In his earlier days dominated by the personality of Chopin, he did much for the repertoire of the pianoforte and for enhancing its technique. In his later, he tried to penetrate into regions which he had not the thorough equipment to explore, concealing his inability to develop themes by preaching the insidious gospel of merely repeating and transforming them, and by encouraging a filtration between the stage and the concert room which led to disastrous results. His "symphonic" poems, which have none of the qualities of symphony, however they may claim an affinity with poetry, opened the door to the dangerous theory that absolute music can express situations and emotions which alone can be made clear in dramatic action on the stage. Without a title and an analysis they are unintelligible, and cannot stand alone. To the fatal consequences of such a propaganda, the contemporary composers of both schools, instrumental and dramatic, were fully alive. The well-known manifesto signed by Brahms and others is the record of the former, the conversations of Wagner with Damrau of the latter. Of the two Wagner, although he did not mention Liszt by name, is the more drastic and detailed; and it will bear quotation here. (The italics are mine.)

"Give me Beethoven's quartets and sonatas for intimate communion, his overtures and symphonies for public performance. I look for homogeneity of materials, and equipage of means and ends. . . . In instrumental music I am a Réactionnaire, a conservative. I dislike everything that requires a verbal explanation beyond the actual sounds. For instance, the middle of Berlioz' touching scene d'amour in his *Roméo and Juliet* is meant by him to reproduce in musical phrases the lines about the lark and the nightingale in Shakespeare's balcony-scene, but it does nothing of the sort—it is not intelligible as music. . . . Whenever a composer of instrumental music loses touch with tonality he is lost. . . . When occasion offered I could venture to depict strange, and even terrible things in music, because the action rendered such things comprehensible; but music apart from the drama cannot risk this, for fear of becoming grotesque." He instanced also eight bars in *Lohengrin* as an example of music too far-fetched to be intelligible except in connection with the dramatic situation, and which would be a blemish in pure instrumental music.

Thus, out of the mouth of the greatest progressives of the nineteenth century, do the works and principles of the Liszt school stand condemned. Sanity in music had no sterner champion than the man whose style and methods of expression have been so lavishly and even unconsciously drawn upon in the making of a music with which he had no sympathy at all. It is a half-bred progeny which has come of this ill-assorted union of concert-room and stage; and common-sense, let alone good taste, will presently find it out, and treat it as déclassé.

#### Angles and Curves

When an epidemic breaks out in some locality, experts perceive it to be their duty to investigate the causes, and to take steps to stamp them out. No art is proof against attacks of disease, and it is no very difficult matter to get at the microbes which give rise to it. Painting no less than music is having at this time one of its crises of abnormality. It has had several



SIR CHARLES VILLIERS STANFORD.

most gifted composers have succumbed to the wiles of this airen; most of them have done something, a few of them a good deal for the advancement of some details of the art in the process. Monteverdi did so in the old Florentine days; the rest are modern experiments however only survive in the better workmanship of the sounder masters, who could sift the chaff from his grain; but his music is a dead letter, while Palestrina's is not. In later times Berlioz, a red-hot reformer who carried realism to the point of extravagance, considered that beauty was secondary to vividness and force (though he was undoubtedly sincere in imagining that he was equally endowed with all these qualities), but who, save the conductors who revel in the driving of a restive four-in-hand, has an undiluted enjoyment in listening to his great conceptions? Yet Berlioz too did yeoman's service in adding to the pigments available for the orchestral palette. And after him, Liszt. The historian of the next century will have no hesitation in tracing most of the present-day aberrations to that personally fascinating and essentially superficial master.



in past days; one of them is to be seen in the Musée Wiertz at Brussels, where the artist rebelled against the limitations of a frame, and painted figures climbing round it out of his picture. In the present time it is taking the form of the angle *versus* the curve, and no doubt the intentionally perverse persons who are preaching and practicing the religion of the angle (not without pecuniary profit) will presently hold that the world is square, or if it is not that it should be. If this eccentricity did not pay, as a *succès de curiosité*, it would cease as quickly as it began. The distinction of color, which is another of the fads, may be, as some hold, a symptom of insanity, but it is much more likely to be the deliberate expression of a sane person who has studied insanity. Distortion is the keynote of these propagandists. Nothing is to be portrayed as the natural human eye sees it, and if the owner of the eye protests, he is told that he ought to train it to see—better. In some modern musical tendencies we see the same process at work. It is no longer "the thing" to write a simple chord of C Major.



It must be entrusted with some note foreign to its nature (usually A) to bring it up to date.

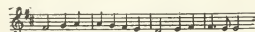


Not so long ago it was a habit with organists to put in A to give the chord, as they used to say, "a fine rolling effect."



These men were rubbing Philistines and antiquated donkeys, their dull effect was squashed, and the chord restored to its pristine purity, only to find itself attacked by the advanced and Precious sound, and an A put in instead of the obnoxious B. The natural human ear prefers to be let alone and in spite of all temptations remains faithful to the accidental value of the pure chord. It is a well-known phenomenon that taste as well as sight and hearing can be made to accustom itself to what is inherently nasty, and can even develop an abnormal liking for the most repulsive solids and fluids.

One well-known musician preferred an ancient egg to a fresh one, on the ground that antiquity added to the flavor. Several persons within my knowledge have relished cod-liver oil as if it were champagne. No human beings would venture to claim that such tastes are normal, or healthy; yet in matters of art they are expected to admit that equivalent eccentricities are the natural and healthy condition, and that the inborn instinct of the individual is false and unsound. Distortion is the most malignant of the bacilli. It also takes the form of substituting skips for direct motion in a melody. For instance the theme of the Choral Symphony would find no favor in the eyes of these "progressives." Instead of



it would become



so as to escape the accusation of being "obvious." Unfortunately however the tunes (if any) which composers of this type produce are so inherently poor, that the lack of invention, which is so patent to anyone with ears to hear, has to be performed concealed by this kangaroo method, or detection of their poverty could not have escaped. Another tenet is that all such things as rules are to be ignored because they have been called rules. Certain progressions which the great masters have condemned for their inherent ugliness and uncountness, not from red tape considerations but from acoustical experience, are regarded as essential, not because they are in the least degree more beautiful (than they used to be) (the laws of nature prevent that), but simply and solely because the great masters said "don't do it."

It must be admitted that for this not altogether unnatural spirit of rebellion, the teachers of technique have been largely to blame. If they had explained the true basis of the inadvisability of these progressions, and substituted reasoned advice for "prohibition" there would have been far less kicking against the pricks. There is practically no red tape "rule" in art; neither is there any "rule" which a master cannot break if he knows he is breaking it and has sound reason for so doing. But he has to be a master of proved and sound good taste to be able to violate principles which his great predecessors have adopted, not for the purpose of irritating their successors, but for preserving the canons of beauty. Similarly there is a tendency to rebel against form. But the plan of the universe predicated the necessity of form everywhere. Art is but an idealization of certain aspects of that plan. A great landscape painting is never a photographic reproduction of nature; if it were, it would be accurate, enough but merely a dry record of facts and objects. It is, in practice, a view of nature as it appears to the eye of a poet and idealist. But if the mountains were represented peaks downward, and the trees roots-upward, as if the canons of perspective were ignored (as in Hogarth's famous skull) the result would be a grotesque absurdity, precisely because the laws of nature were broken in the one case, and the laws of optics in the other.

Music is more intangible, and the difficulty of coordinating the laws of nature and the laws of acoustics is greater and more elusive. Moreover, the ear is often, in its natural state, less acute and less capable of close analysis of details than the eye. The uncultured ear of a beginner will often fail to appreciate an ugliness or a crudity which it will assuredly condemn when training has done its work. It has been more or less proved that there is no such thing as a wholly unmusical ear, except from physical defect, and that many apparently tone-deaf persons can be made to hear and appreciate musical sounds, thereby proving that their hearing organs are not deaf but asleep. This is but the lower stage of a process, which in its higher stages marks the difference between an ear which is insensitive to careful analysis of detail and one which has been trained to appreciate it. A few, like Mozart, had this

quality ready-made; most people, even those who have been great musicians, have had to work hard to possess it.

#### The Emptiness of Cacophony

The musical public must not be presupposed to possess this finely analytical ear, and it is for composers to exploit that fact to excuse their own lapses from beauty, as it is their bounden duty to use their power to increase their sense of it in directions which are, if progressive, always legitimate. This is often, in these days of quick music traveling, rapid action, and high pressure, a hankering after something to titillate jaded palates, and to astonish rather than to elevate taste. Anything which gives a shock is liable to appeal to this hysterical tendency. The music which ministers to this abnormal craving is doing infinite mischief to those who sit and listen to it, and the degradation of good clean art is certain to ensue. Accustom a child to restrict its diet to sweets and curries, and he will suffer for the absence of good solid food in after life. So it is with those musical children, the public. They are just now in the mood to accept any imposture, if it is only exciting enough, and sufficiently striking to arrest their attention. They would even render in a lecture which set out to prove that black is white; or that the earth is flat. They set the quack above the physician. The cranks (like the poor) are always with us; but they are happy in a minority. The majority, unfortunately, in Northern Climes do not hiss, and the minority, in consequence, claim that they accept what in their hearts they loathe, and only tolerate for the sake of a little extra excitement. The apostles of ugliness meantime prosper, and will continue to do so just as long as and no longer than the public allow it. Had the profits, and the purveyors of peppers, curries, and cold eggs and cod-liver oil will suspend business. The popularization of music of real value and sound progressiveness is and always has been a slow process. The very rapidity of the spread of ugliness is proof of the emptiness of its appeal. The war, with all its attendant horrors, has at least one virtue to its credit, in that it has already brought home to the suffering nations the beauty of simplicity, and done much to strip off the gew-gaws of the cranks.

#### A Classified List of Some "Futurist" and "Modernist" Composers

The following list of composers, who by their music have earned a place among the advanced musical thinkers of today—even though some of them are dead—does not pretend to be complete. It simply serves as an abbreviated "Who's Who," showing at a glance the representative composers of each school together with their most representative works.

- LATIN COMPOSERS.**  
(French, Italian, Spanish, etc.)  
ALBERT, ISAAC. Compostien, Spain, 1861; died Cambo les Bains, France, 1909. Piano suite *Arlequin*.  
BONAI, ENRICO. Pisto, Italy, 1861. Oratorio, *La Parolite Perduto*.  
BIZET, ALFRED. Paris, 1837. Opera, *L'Attila du Moine*.  
BOYER, E. Albert, France, 1841; died Paris, 1904. Orchestral work, *Esquisses*.  
CHARENTIER, GASTAT. Dieuze, France, 1860. Opera *Leone*.  
CHERUBINI, CLAUDIO A. Paris, 1802. Opera, *Pellée et Mélisande*.  
CHOPIN, FREDERICK. Warsaw, 1810. Piano music, *Opus 10*.  
CHOPIN, PAUL. Paris, 1862. Tone poem, *L'Apprenti Sorcier*, opera, *Arlequin et Burlesque*.  
FALLAI, E. Paris, 1860. Orchestral work, *Impressions posthumes*.  
GRANADOS, ENRIQUE. Lerida, Spain, 1867; died at sea, 1910. Opera, *Goyescas*.  
INDY, VINCENT. Paris, 1851. Opera, *Pellée*.  
LEONCE, XAVIER. Velletri, Italy, 1863. Opera, *Astarte* and *Le Roi Florentin*.  
PIERRE, GABRIEL. Metz, 1863. Cantata, *Croquis des Enfers*.  
RAVEL, MAURICE. Clugny, 1875. *Sheherazade*, orchestral tone poem.  
ROUSSEAU, ALBERT. Tournon, France, 1869. *Esquisses symphoniques*.  
SAINT-SAËNS, Camille. One of the first of the futurists, who insisted on writing his scores in red ink. Opera, *Le Rêve des Étoiles*.  
SCOTT, FLORENCE. Biamont, France, 1870. Orchestral and piano works.  
**TEUTONIC.**  
(German, Austrian, etc.)  
BALLET, B. Glasgow, 1844. Numerous operas, symphonic works, etc.  
BRUCKNER, A. Amfelsen, Austria, 1824; died Vienna, 1896. Symphonies.  
DORNAT, ERNEST VON. Presburg, 1877. Orchestral and piano works.  
KNOX, B. Brinn, Austria, 1897. Pantomime, *The Snow Man*.  
KNOX, B. Dandie, 1865. Piano works, etc.  
MAHLER, GUSTAV. Kalch, Bohemia, 1860; died Vienna, 1911. High symphony.  
MORRIS, MAX. Brunn, Bavaria, 1873. *Sinfonietta*, for orchestra, and numerous works of all kinds.

- SCHILLING, MAX. Dieren, Rheinland, 1868. Opera and orchestral works.  
SCHÖNBERG, ARNOLD. Vienna, 1874. *Kammersymphonie*, etc.  
STRATTON, RICHARD. Munich, 1884. Tone poems (*Tot und Verklärung*, etc.) and opera (*Elektra*, *Bolshoi*, etc.).  
STRECHER, THEODORE. Vienna, 1874. Choral works, *Wolpe*, *Hercules*, *Wanderer*, 1880; died Vienna, 1903. Songs.  
**SLAVIC.**  
BALAZHIEV, M. A. Novgorod, 1837; died Petrograd, 1910. Symphonic poem, *Thamar*.  
BORCHERS, A. P. Petrograd, 1847-57. Opera, *Prince Igor*.  
JOHN, PAUL. Moscow, 1872. Two symphonies, etc.  
MORRIS, MAX. P. Karev, 1830; died Petrograd, 1881. Opera *Boris Godunov*.  
RACHMANINOV, S. V. Novgorod, 1873. Orchestral and piano works, etc.  
REBEKOFF, Y. I. Krasnograd, Siberia, 1866. Piano and pieces, etc.  
RIMSKY-KORSAKOV, N. A. Tikhvin, Novgorod, 1844; died Petrograd, 1908. *Scheherazade*.  
SCHUBERT, A. Moscow, 1872-1915. Symphonic poem, *Prophetia*, etc.  
STANISLAVSKI, IGOR. Ballets (*L'oiseau de Feu*).  
TANZIEV, S. I. 1856; died Moscow, 1915. Operatic trilogy, *Orestes*.  
**ENGLISH AND AMERICAN.**  
BANYOCK, GLANVILLE. London, 1868. Dramatic cantata, *Omne Bene Quod Incipit*.  
CARPENTER, JOHN ALDEN. Park Ridge, Ill., 1870. Orchestral and piano works.  
DELTA, FREDERICK. Bradford, England, 1863. Six songs for voice with orchestra.  
GRAYSON, FRANK. Melbourne, Australia, 1883. Orchestral and piano works.  
HOLBROOK, JOSEPH. Croydon, 1878. Symphonic poem, *The Hesperus of the Red Dragon*.  
KORNESEN, LEO. New York. Piano piece, *Wild Man's Dance*.  
SCOTT, CYRIL. Oxford, England, 1870. Orchestral, piano works, etc.  
**SCANDINAVIAN.**  
GRUPP, E. H. Bergen, Norway, 1843; died 1907. Founder of the modern Scandinavian school of composers.  
SIBELIUS, JEAN. Tavastehus, Finland, 1865. Symphonies, symphonic poems, etc.  
SINDING, CHRISTIAN. Kongsberg, Norway, 1859. Symphonic, chamber music, piano pieces, etc. (*Fruhling*, *rauschen*).

## Will the Music of Ultra-Modernists Survive?

A Symposium by Eminent Musicians

### Arthur Foote

The current American composer makes an interesting disquisition which will interest Brown readers.

The progress of music has so far been through evolution, but by means of a few men, and in a few years; for which reason it seems to me that, for instance, Schönberg, as seen in his later works, will have not the slightest influence nor be considered in the future as anything but a freak. It is not fair to lump Debussy with him, for the former wrote music as hitherto conceived, and I believe will turn out to have had at least some effect permanently on our way of thinking.

### Dr. Frank Damrosch

Dr. Damrosch is the director of the Institute of Musical Art, and has no reason to be concerned about the music of the futurists.

It is difficult to answer the question relative to "futuristic music" categorically. Wherever and whenever such music is able to reach the emotions of the listener, in the best of cases, it is sympathetic, it has proved its reasons for existence, but that does not necessarily mean that a new law of musical composition has been created, in accordance with which anybody may produce similar results by the use of similar means.

However, in Apollo's house also are many mansions. The so-called "futuristic music" will no doubt find adherents in future generations as it has in this, because some people like it, or think they like it, or make believe they like it. But the music of Wagner and Beethoven and their great predecessors will continue to delight and satisfy the great mass of music lovers for many generations to come. Some "futurists" have written and will write some real music, which proves that even they feel the need of solid ground occasionally. Meanwhile why worry? If "futuristic music" should crowd all sane kinds out some distant day, we will be dead and therefore safe. Gaudemus.

### Percy Grainger

Four men have been more directly connected with the modernist movement than Mr. Percy Grainger, the noted Australian pianist-composer.

I see in the best compositions of Debussy, Debussy, Strauss, Schönberg, Cyril Scott, Scriabin and other extreme modernists deathless works of unchanging importance. Apart from that I view the message of novelty they bring us in the light of a priceless boon to living and future composers. From my personal point of view genuine art is always of equal value, at all times and in all places; progress, in the sense of going from worse to better, or better to worse, does not exist for me in art, since to my mind, not skill, but emotional genuineness, is its most imperative attribute. But constant change is the breath of life and of art; hence the innovator is generally the vital artist.

### Rudolph Ganz

Mr. Ganz's programs for many years have bristled with modernistic while his contemporaries have held fast to more conservative lines. The great Swiss virtuoso is naturally sympathetic.

As I am advancing in years my admiration and respect for the great masters of the past naturally deepens and it all seems to make life more worth while every year. But the same sentiments of respect and admiration I have for the masters of our time and also for those men who are just a bit ahead of our accepted habits. They are the pathfinders. People usually take for granted whatever lies within their mental or sentimental reach. This is the case as long as human feeling has been written and talked about. Such feelings are born and—unless we train ourselves to receive with interest and a feeling of glad welcome everything that is of value above or below us or yet far off—we remain stubborn. I am speaking from experience. I have seen so many gifted and clever musicians during their adoption of "modern" writers within a few months, from a stubbornly resisting attitude of "never" to one of "per-haps" and finally the one and only of "yes, indeed." That's why I do not worry about most people being so slow in "waking up." So many who are in fear of having their "souls" torn to shreds in listening to

"things new," are perfectly satisfied to sit through performances of bad playing, bad pedaling, bad intonation, unmusical phrasing, etc. They do not realize that involuntary "futuristic" cacophonies caused by amateurish or uneven professional performances are far more detrimental to the artistic ideal than the most cubicist "dare-everybody-and-dare-everything" of some musical anarchist.

There are a great many wonderful works—master works—from the pens of ultra-modern composers, which have come to stay. Some have already withstood the battle with the old-timers in the concert halls and the harmony professors at home. It is a gallant list from which we could select a few names of men who are fighting for complete artistic freedom, and whose inspirations are the guarantee that the future of music is safe, gloriously safe.

### Alberto Jonás

The noted Spanish composer and pianist finds conviction in the words of Saint-Saëns, "the greatest living musician."

Music of the Modernists and Futurists! To me the self-chosen designation is as bewildering and incomprehensible as most of the musical pieces that go under the name of Futurism and Modernism. What is Modern and what is Future? Profound musicians have called Bach's music the music of the Future, and, indeed, how pitifully few of the masses understand it to-day. The last five Sonatas of Beethoven are yet little understood by the greater part of the musical public. After the hostile reception of some of his orchestral works Liszt said, "I can walk! Richard Wagner's struggle for recognition is well known. But because many a master work was not understood at first it does not exactly follow that everything incomprehensible is a masterpiece."

Saint-Saëns in his last book, *Ecole buissonnière*, speaking of the professed adherents of some of these musical abominations, said, "They are very lucky, for they enjoy a happiness which is denied me." To these words of the greatest living musician I subscribe.

### Edgar Allan Kelley

Commercialism and spiritism will sound the death knell of the futurists; the opinion of the distinguished American composer.

The children born of the same parents are not all favored with the same degree of beauty or talent.

The works of a creative artist are not all alike meritorious.

The art creations of a given country are not all equally valuable.

The product of a given era is not uniform in quality.

Formal traits and stylistic peculiarities are unstable and variable factors. They afford us therefore no reliable criterion for the measurement of the merits of a poem, a painting or a symphony.

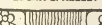
As to what one shall be permitted to enjoy in art, past, present or future, there can be formulated no rigid rules. But whatever a man of genius has brought forth as the result of sincere conviction—that will ultimately make its appeal, irrespective of method. On the other hand, just so surely will those works engendered by egotism and commercialism fail to earn more than a fictitious fame.

### Harold Randolph

Mr. Randolph is the director of the Peabody Conservatory and is noted for his progressive tendencies.

THE ultra-modern school of music seems to me an almost inevitable development of what has gone before, and as there is apparently no such thing in art as a finality, it seems probable that it will probably become accustomed to unbroken cacophony and in time learn to like it. Nevertheless, I cannot help feeling, personally, that if that is the path which music is destined to follow, its decline as an independent art has already begun, for in throwing aside concord altogether, as the ultra-modernists are doing, discord is robbed of its real significance and their compositions result in either an irritating monotony—when regarded as "absolute" music—or degenerate into mere descriptive noise.

EDGAR S. KELLEY



JOSEF STRANSKY



S. STOLOWSKI



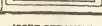
ARTHUR FOOTE



HAROLD RANDOLPH



RUDOLPH GANZ



DR. FRANK DAMROSCH





## Mr. James H. Rogers

Mr. Rogers has shown in his very successful compositions that he is alert to modern movements. To the history of music teaches any one thing with incoercible logic, it is that the science, or the art, of creative music is never static. There are fallow periods when it may appear to be, but always there is a seed germinating in some dreamer's imagination, which in due time will leap into a bloom, different from anything the world has hitherto known. So it has always been, and so it must continue to be.

The reactionary is playing a losing game in music, as in every other department of life. There is much sound and fury signifying nothing in this "futuristic" and impressionistic music of the day. Time will take care of that. The sifting process goes on eternally. Do you fancy there were only three or four composers at work in Bach's time, in Beethoven's, in Wagner's? So, in the decades to come, will there be an appraisal by the court of last appeal, to wit, the public, of what shall endure in the music of our own day. Out of the welter of conflicting purposes, removed from the clamor of partisans, the future will decide which names shall be put in the hall of fame and which shall be content with a line or two in an encyclopedia of music. He who being neither a prophet nor the son of a prophet, ventures a prediction, is rash indeed. Was there a certain Bononcini, who was a serious rival of Handel in popular favor, yet whose sole claim on immortality now rests on a whimsical quair of Charles Lamb? And was there not a François Schubert, a highly esteemed composer, a personage at the Court of Dresden, possessor of dignities and decorations, who protested bitterly at the unkindness of fate in bestowing the same name on an obscure song writer in Vienna; and who was consumed by the fear that some one might suspect him of having written the Erl King? Yet with all experience against me, I will bolderly hazard the guess that Debussy and Stravinsky will most typically represent the musical tendency of our time to coming generations.

## Dr. Cornelius Rüben

Prof. Rüben, as head of the Department of Music at Columbia is brought into constant contact with the New York railroads and has strong opinions.

The modernists and futurists have created a new world, one full of ideas, interesting combinations of harmony, new conceptions and new sounds, expressed both through the orchestra and through piano. But as a whole it seems more a process of experiment than a product of conviction. It seems unnatural, and this thought intrudes even when we are under the spell of its fascinating moments. That is because it seeks principally after the tonal effect of the moment, and pays little attention to broad lines of melody or form, which Wagner, who surely is not lacking in tonal effects, never fails to bring into focus at the proper time so that

the listener shall have the understanding and the comfort he needs.

Perhaps we do not yet grasp all the beauties of the works by the ultra-moderns. If so, it is probably because they represent too much a product of intellect than of feeling. The world of intellect can only exist rightly as a contrast with assonance, unless music is to be entirely an intellectual process, and I cannot believe that this is its tendency in any real sense. It seems to me that the Russians indicate the type of the music of the future.

## Josef Stravsky

The renowned conductor of the New York Philharmonic Orchestra modestly declines the role of a prophet.

Why attempt to be a prophet in art? Prophecies are almost invariably wrong. What actually happens is usually wholly different from the words of the prophet. It is better not to make prophecies, but let music do as it may, and will without interference. If the so-called "futuristic music" of to-day indicates the type of music of the future, that can only be determined fifty years hence. At that time few of us will be alive. But should our progeny enjoy such music they would have my sympathy. Of one thing I am convinced, and that is that if music of the so-called futurist kind were the only music of to-day, I certainly would not have chosen the career of a musician.

## Sigmund Stojowski

Mr. Stojowski as composer, pianist and teacher (and famous in each branch) has a threefold aspect upon this important subject.

"The future of futurism? I do not stutter—but am I far-sighted enough?"

"Out viva verum!"—and that old rascal of a Voltaire added in his usual spirit: "Nos enfants verront de belles choses." He did not predict what we were going to hear and what would become of the Shakespearean "concord of sweet sounds." At the table a guest once shouted, "There is no God!" and Voltaire interferred: "If you will, Sir, but don't say so before the servants, they would assassinate us tomorrow." To discredit the futuristic bomb in a democracy might be more dangerous than some supposedly broad-minded people imagine! It has worked some havoc already. It has blinded many to beauty—which does not necessarily belong to explosives only.

To me modernism is like the old god Janus—who never was so actual-double-faced; inasmuch as it is a craving for breaking the fetters of routine and conventionality. It is respectable and stimulating, inasmuch as it implies sweeping iconoclasm, it is the cheapest mental attitude that exists. When Mr. Debussy uttered his "pronouncement": "too long, the prejudices of harmony and form have crippled music," he perhaps meant to be taken "cum grano salis."

His art is, after all, rather one of careful elimination than of violent negation. But let behind the clever Frenchman were lurking: the adaptable Slav ever anxious to outdo the most daring Western innovations, the "logical" German ever ready to synthesize any nonsense, the candid Britisher willing to believe it, the wealthy American eager to purchase. All senses can be only of feeling. The world of intellect over the world the critics cheered; for the first time in history, music desperately needed their prose. And youth that has to lean on something, or someone who entering life, finds it comfortable to lean with both elbows on the keyboard. The gesture is easy; and it is true that conquered difficulty is an element of beauty in art, there is much in futurism that has to be discarded on that ground. The easier to produce, the harder the jumble may be to endure—although the human ear, "like the back of a mule," Mr. Damrosch recently told New Yorkers, "if heuten long enough, can sense insensibility." Is it not an ill omen for the future of futurism that it rests not upon the power to disintegrate, the noblest attribute of man's mind and senses, but upon the atrophy of an organ, physiological deficiency? That martyrdom is enjoyed by martyrs seeking a precarious foundation for a new theory of aesthetic pleasure.

Mr. Schoenberg argues that none of his critics could oppose to his views any logically conclusive objection. Perhaps not. But there is a geometry which seems clear away—most logically—from the undermost, Euclidean axioms into the realms of pure abstraction. To our world, however, it is not applicable. Now art, too, is not a logical, but a practical matter primarily. Whether it be a limitation of the human mind or the expression of a higher order which we only can perceive and obey, but neither create nor explain, it is governed by psychological laws. Of course, human law is forever incomplete; hence there is room for discovery, progress or merely change. All science is relative, all art artificial; yet, imperfect as they are, they are the august vehicles of the Spirit, built by man's toil for man's own use, comfort and uplift. "Music is free"—Mr. Busoni asserts. But alone the spirit is free in this universe where everything is conditioned: "Fiat tibi vult" the Ancients already knew, and we moderns have to admit, that, within the sphere of music, it potentially blew and stirred while the "prejudices of harmony and form" still reigned.

Let us bow down with reverence and wholeheartedly welcome the Spirit, regardless of its times and ways! But let us remember that where all is continuity and evolution, liberty, the ever-alluring siren, is but a vision, not a tangible reality. And in him who throws away the past, repudiates Father and Mother, to proclaim that he holds the absolute, let us recognize, whether he wears the armor of a Junker or is merely veiled in the fashionable Parisian dress, the false prophet, a modern embodiment of Beckmesser, the false enemy of Truth and Beauty.



## Thoroughness in Hungarian Music Study

An Interview Secured Expressly for THE ETUDE with the Distinguished Hungarian Piano Virtuoso

## Mme. YOLANDA MÉRŐ

"COMPARATIVELY few American tourists visit Budapest after the manner in which they go in veritable droves to London, Berlin, Paris, Munich, Vienna and Nuremberg. The reason probably is that the city is something over one hundred miles further than Vienna, and American tourists are fearful that they might not be so readily understood. As a matter of fact Budapest is the most hospitable of cities and the tourists has less difficulty there in making himself understood than he does in some of the western centres of culture in Europe.

"Musically speaking Budapest has the advantage of the so-called German efficiency and the Hungarian Zai, or spirit which is eternally identified with all phases of Magyar art. Part of the Hungarian capital reaches back to the middle ages, and other parts are as modern, or if you please as "up-to-date," as any American city. Elevation is reverently the University has in the vicinity of five thousand students. It is a city of very nearly one million inhabitants and what an interesting city it is with its cosmopolitan ancestry and its cosmopolitan present. Life lacks little in variety and color in the old city on the Danube. There people of all nations meet. The predominant spirit in Hungarian, although there are thousands of Germans and Austrians in the city, as indeed there are French and English and Orientals. Please get out of your head the idea that Hungarians are necessarily gnomes. As a matter of fact the stumpy population of Hungary is comparatively tall. There are, however, many influences from the Orient which one cannot fail to note. As late as the time of the birth of Bach, Budapest was under Turkish control and was the seat of a Turkish Pasha. It is desirable to review the character of Hungary in order to understand the nature of Hungarian musical education. In no city of the world do exactly the same conditions exist.

## Hungary's Great Music Schools

"In Budapest there are two great musical institutions both of which were founded by Franz Liszt. One is the Royal Academy and the other is the National Conservatory. Liszt's pupil, Count Zichy, who in young manhood lost his right arm and then started the world with his wonderful left hand playing, has been the artistic executor of Liszt in these great undertakings in that he has given of his time and energies in a most generous manner to the National Conservatory of which he is the president. Readers of THE ETUDE are chiefly concerned in the education side of the work and it is to that we will direct our attention.

"While there are many private teachers in Budapest, the government institutions set the standard and all other teachers are obliged to live up to that standard. The schools begin at the very beginning. Every step is taken up and nothing is left out. The pupil is not permitted to advance until the examiners have become convinced that everything has been comprehended.

Women have played a very interesting part in Hungarian musical education. Lina Hamann, although born in Bavaria, devised a system of training for the young which has influenced Hungarian music teachers in that it demanded that little children should sing songs as a part of their training. Lina Hamann was a pupil of Liszt and was his biographer and it is understood that she was advised by Liszt in many of the reforms she instituted. My own teacher, Mme. Augusta Reményi, had the greatest regard for her common sense ideas pointing to musical development along artistic lines. Unfortunately her valuable essays upon elementary musical training have not been translated into English.

"While the general line of musical instruction in the Hungarian schools is not so very different from that

of the German schools, the pupils are characterized by the enthusiastic Hungarian temperament and the interest in the work is intense in the extreme. There is constant rivalry among the pupils even in such matters as technique or simple scale playing. The pupils are kept at a white heat of interest and competition is very severe. The concerts that occur with great frequency are of immense help to the student. How is the student to gain his orchestral repertoire unless he has a chance to perform his concertos with orchestras? This opportunity the Budapest conservatories give in liberal measure. When I went out into the professional world I did not have a theoretical knowledge of the actual

aspires to play with the great orchestras of the country (every touring virtuoso of the present day must do that in addition to his solo playing) should have practical training with a real orchestra or run the chance of making a fiasco at the first concert.

## A Fault in American Musical Training

"One fault I would find with American musical training and that is that the pupils run after so many different teachers. I saved years by sticking to one good teacher. American music students should cultivate more respect for their teachers and teachers should be so thorough and so sincere that they will command respect. A teacher is not a suit of clothes that can be changed every day or every half hour. The selection of a good teacher is a serious problem but once you have found a good one and find yourself progressing properly, don't think of changing because some one suggests that you might do better under another teacher. The Hungarian musical students are spared such unfortunate changes because their musical training is intelligently guided. The parents have respect for the judgment of musicians of established reputation and do not as a rule attempt to interfere in things about which they know little or nothing. I have a feeling that many American parents of pupils who are put to shame musically by Hungarian parents of the same station meddle needlessly with the musical education of their children, sending them from teacher to teacher until the child has nothing but a muddled idea of what he is doing. Why cannot Americans see fit to leave the direction of the careers of their children to specialists?

"In much the same manner Americans have been sent in hordes to Europe for the benefits of the efficient training in some centers only to find that they could have accomplished as much if they had gone to the right teachers in America. Why send pupils to Europe half-trained to have the thorough European teachers laugh at them and gain a contemptuous idea of American musical training when as a matter of fact the right teachers in America would have given them quite as thorough a drilling as they could have gotten in any European country.

## The Land of Liszt

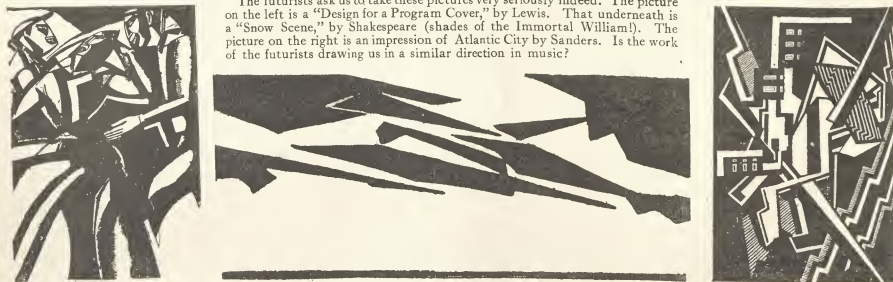
"It is natural that in the land of Liszt the piano should be the most popular instrument. The interesting symbol that one sees in Hungarian hands is comparatively rare—as the zither is rare in modern Germany. It is a national instrument, but the most popular instrument of Hungary is unquestionably the piano, with the violin as a second. Pianist's concerts in Budapest are attended with the same interest which the people of New York flock to the opera. The student is of course influenced by this. If one lives in a community where the piano is respected only as a piece of machinery, as one would respect a steam boiler or a threshing-machine, the interest in the instrument is not likely to be very uplifting to the student. Liszt was, and still is, one of the great national heroes of Hungary, and Liszt was first and foremost a pianist. In no country of the world has the piano a higher station than it has in Hungary. The interest in everything pianistic is serious and deep. The pianist is somebody. This principle needs no explanation. It is human to crave appreciation. Nobody is impelled to spend a lifetime in developing something that will be rejected by the public. For this reason the Hungarian music student, even though he is at the same time a violinist, usually plays the piano and plays it well.

## Gipsy Influences

"In Hungary the peasants still invent folk songs for their own entertainment. They have no idea of ever

## Some Examples of Cubist Art by Recognized Futurists

The futurists ask us to take these pictures very seriously indeed. The picture on the left is a "Design for a Program Cover," by Lewis. That underneath is a "Snow Scene," by Shakespeare (shades of the Immortal William). The picture on the right is an impression of Atlantic City by Sanders. Is the work of the futurists drawing us in a similar direction in music?





## The Efficiency Principle in Piano Study

By Carl Hoffman

doing anything more than amusing their own circle of friends with the pretty tunes. Many of the themes that are believed by the public to be Gipsy themes are no more nor less than these Magyar folk songs that have been appropriated by the Gipsies and played by them as they roamed around the country. The Hungarian themes have had a great influence upon Hungarian music of the more developed kind. Liszt was among the first to utilize this material. But it is a great mistake to believe that the themes are Gipsy in their origin. One hears it said that modern Hungarian composers such as Bartok and Kodaly, who are as advanced in their methods as Debussy, have employed Gipsy themes. They have been subject to Hungarian influences but their Gipsy influence is limited to the exploitation of Hungarian themes by the roaming Gipsy players. This is a distinction which Hungarians are proud to make as they do not wish to be classed as nomads any more than the Bohemians wish to be thought the free and easy habitués of the studio districts which with the misuse of the name Bohemian has given to them."

## The Talented Pupil Who Wastes His Time

By Leonora Sill Ashton

EVERY teacher knows of his or her sorrow the pupil with bright, active brain and quick, skillful fingers, who wastes time and gifts and energy in thoughtless, careless work merely because "music comes so easily."

In contrast with this scholar, is the painstaking one, of meagre gifts, who by dint of hard labor, accomplishes much that is genuine.

For the pupil with skilled fingers, a quick ear, and certain musical cleverness, the very best discipline will be this: To give at each lesson something a little beyond him, both technically and intellectually.

You cannot discourage a quick pupil, you can only encourage him to do more. If he is coupled with his skill, there is always a certain pride in being able to perform without effort. Of course such compositions should always be melodious or else the interest will flag; but there are plenty of such pieces to be found and in this, in cases of finger exercises and scales and études, one must insist upon thoroughness. Do not let a blurred note or a false one go unremanded. With the diligent, careful pupil, you will be obliged to overlook a great many mistakes, which otherwise would discourage and dishearten her; but with this bold young conqueror, who dashes off technical exercises and musical compositions with an air of fine abandon, you must be on the alert for every mistake.

The metronome will be a useful adjunct of this lesson, and in every case set it at a slower pace than the scholar would ordinarily play. This will make her more careful.

Impress upon the pupil the fact that every note must be given its full value—that for the good of the whole, none must be neglected. Perhaps you can touch a pupil's pride by telling him that concentration is the weapon of strong minds, who have conquered themselves; while empty skill, though of great value as a tool with which to work, is useless, unless coupled with hard work and growing intelligence. The teacher may sometimes sigh over the stupidity of certain pupils. These will be wearisome and nerve racking, to say the least, but to the truly painstaking pupil, who is so skilful but careless pupil will impregnate a knotty problem, which it will take many a thoughtful hour to unravel.

## Redundant Practice

By C. W. Landon

A LARGE part of so many pieces is so very much like large parts of so many other pieces that the student may be permitted to waste a great deal of time in needless practice. After a difficulty has once been mastered it is hardly necessary to set to work to master it in turn. Concentrate your attention upon the stubborn passage. Play it one hand at a time at first, then both together slowly solving every point in time values and in fingering by slow practice until accuracy is assured. Always remember that the goal is an air of deliverance. Practice habitually right and you will succeed. Practice habitually wrong and the best teacher on earth can not help you.

Tux well intentioned student of piano playing who aims at mastery of the keyboard has undertaken a heroic task requiring years of self-denying toil. If he can safely shorten this period by using efficiency he can save himself the trouble of adopting them. To a servant it is obviously to his interest to adopt them. This end he must rigidly adapt and correlate his practice with the purpose in view. He must eliminate all units to the purpose in view. He must eliminate all waste and misdirection in technique work, on the one hand, and, on the other, strive after a subconscious coordination of all acts entering into an expressive performance in all their manifold combinations and individual dynamic variations. Special trainings should be considered members employed in these acts should be considered members employed in the larger purpose of piano playing. His case is paralleled by that of the tennis tournament player who, season after season, assiduously practices the various coordinations required by the game, while reckoning his general gymnasium work as secondary to the game. No amount of gymnastic training alone will make him a tennis player just as no amount of detached work with fingers, wrist or arm will of itself make the piano student an efficient interpreter. Our make the piano student the mechanical principles of piano playing acts and, by applying them in the solution of actual musical problems, seek to gain the needed subconscious coordinations. By so doing he will cut out much wasteful and irksome labor and so much the sooner attain his goal.

## Some Examples of Waste

Much of piano teaching today seems faulty when the searchlight of mechanical analysis is focused upon it. Take one example. A large part of technique practice is spent upon finger work from the knuckle joint with straight high finger lift. Now long ago it was known that this practice tends to impair the elasticity of the playing members. Normal attack by the fingers takes place through a prehensile, hand closing movement with the impulse on the key initiated at the nail joint and involving immediately the whole hand. This movement is checked by the resistance of the key, reaction takes place in the arm which, pulled forward, causes the wrist to rise. Opposing this reaction by fixed hand practice naturally leads to a hard, unyielding action. I quote from an illuminating little work by Eberhart W. Graybill, *The Mechanics of Piano Technique*:

"The grasping or prehensile action of the finger is the most natural, as well as the most powerful." Action merely at the metacarpal joint has to be acquired. If we make the finger move at its first joint it is difficult to prevent its moving at its middle and metacarpal joints as well. The instruction to flex the finger, but later it has been disregarded for the more awkward and unnatural stroke from the metacarpal joint alone."

"Still hand" practice is, then, a case of misdirection

and waste condemned by the efficiency principle. There is no place in piano playing for any set positions of hand or arm. Control and direction of each attack movement involves reaction and, therefore, second movement, provided the principle of reaction be observed. To avoid all these and similar cases of waste and misdirection must be left to the acumen of the student aided by a progressively wise teacher.

Waste is also involved in the indiscriminate practice of études. Most studies are frankly mechanical, presenting various technical problems mainly and revealing a pitiable lack of musical value. They usually give little experience in balancing tonal values. In every page of the music to which it is worth his while to assimilate and remember. Many of the Heller studies fall in this category and of course most of the Chopin études. The Bach inventions and the preludes and fugues are structurally and technically instructive, besides having inappreciable value as pure music. The short pieces of Schumann, MacDowell, Grieg and other masters are valuable material for study. The Chopin preludes furnish material in plenty for technical study while each number is a priceless gem to enrich the student's repertoire. The student of Schumann's and of Grieg's will develop mechanical coordinations and refinement of tone quality more than a whole volume of ordinary technical études, to the saving of wear and tear of nerve and muscle, to say nothing of the gain on the side of music.

## Efficiency in Piano Study

The word efficiency today bristles with significance. Hitherto, in its general sense, it has dealt only with results, but now, in the newly acquired meaning, it means efficiency in processes and means as well as results. It advances the view that the best business is possible only by the use of the best methods, and moreover it has proved its point. It has entered every department of human activity, introducing new and carefully devised scientific systems and thereby greatly increasing profits. It makes war on waste and finds improved ways to turn head and hand work to account for greater productivity. It goes direct across long and tedious accretions, not

"Straight down a crooked path."

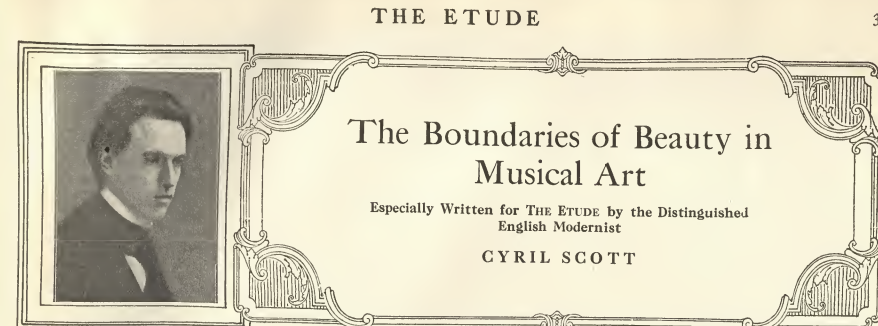
And all around the square."

Since the efficiency ideal finds such fruitful application in the world's activities, why should it not also apply to the study of music? Obviously of course it does, but the application is hindered, both by the Chinese-like attitude of music pedagogy which reverently but mistakenly pursues the "path the fathers trod" and by the singular view that the art of music can have nothing to do with efficiency formulas. Naturally this objection is valid as concerns the creative phase of music, but it has no weight whatever when considering the reproduction of musical thought.

## How Edward Grieg Found Success

In an article appearing some years ago in the London *Contemporary Review*, Editor George Gissing wrote of the great composer's mind. Not until the end, however, does he supply the answer. "As I indicated at the beginning," he says, "it was my intention to bring the reader to answer the question for himself. But perhaps overestimated my powers. Therefore I may as well give him the key by saying it all over again in a few words. The husk of these experiences conceals the kernel of the problem. That I had in myself sufficient power to shake the yoke off afterwards, to throw away all the superfluous rubbish with which I had been encumbered by my poverty-stricken education both at home and abroad—an education cumbering and one-sided, and tending to drive my natural talent into a totally wrong course—that power was my salvation and my good fortune, and as soon as I became conscious of this law is nothing more than an intensified consciousness of a weakness and tedious arising from repetition. We can in other words never associate beauty with triviality, and for a thing to be trivial is simply for it to be said. But all the same we feel compelled to ask ourselves over and over again why such a very simple fact connected with the human mind

the article the question recurs, "Was this a success?" until it seems like the husk of some literary fable in the great composer's mind. Not until the end, however, does he supply the answer. "As I indicated at the beginning," he says, "it was my intention to bring the reader to answer the question for himself. But perhaps overestimated my powers. Therefore I may as well give him the key by saying it all over again in a few words. The husk of these experiences conceals the kernel of the problem. That I had in myself sufficient power to shake the yoke off afterwards, to throw away all the superfluous rubbish with which I had been encumbered by my poverty-stricken education both at home and abroad—an education cumbering and one-sided, and tending to drive my natural talent into a totally wrong course—that power was my salvation and my good fortune, and as soon as I became conscious of this law is nothing more than an intensified consciousness of a weakness and tedious arising from repetition. We can in other words never associate beauty with triviality, and for a thing to be trivial is simply for it to be said. But all the same we feel compelled to ask ourselves over and over again why such a very simple fact connected with the human mind



## The Boundaries of Beauty in Musical Art

Especially Written for THE ETUDE by the Distinguished English Modernist

CYRIL SCOTT

"The pre-requisite to all true artistic value is the capability of creating something new." This is an axiom so obvious that for many centuries writers upon aesthetics seem entirely to have overlooked it—as many people overlook the largest things which "stare them right in the face." But at last in the twentieth century, enlightenment is creeping into the minds of a few critics, and we read with a certain satisfaction, passages dotted about here and there in books or articles upon musical aesthetics; those passages pointing out that invention is the Mother of greatness, and that to compose merely is inevitably to be laid sooner or later into the waste paper basket of oblivion and never to be heard of again. Indeed, a passage taken from an article of John F. Runciman is so highly significant of this latter-day belated enlightenment, that I quote it verbatim: for it runs: "To have at command the means of saying a new thing and to have the desire to say it, and yet to have nothing new to say—how could mortal be more unhappily endowed or have a sadder burden or fate laid upon him!"

And yet undoubtedly there comes into the matter the highly important question concerning the bridge between newness and beauty and the limits to which novelty may extend without bordering on the grotesque and utterly incomprehensible. For what does our axiom imply, and is it susceptible of being carried beyond any boundary whatever? There are points which indeed require careful examination and that examination is largely the object of the present article.

## Novelty and Beauty

And to begin with at certain axioms are reversible (or let us say rather that some people imagine them to be) so the one in question which I will curtail into the fact: "that in order to create something beautiful one must create something new," is by no means susceptible of reversal—just as Descartes' axiom "I think, therefore I am," would be different if placed, "I am, therefore I think," so to arrange our formula into "I create a new thing, therefore a beautiful one" would be equally meaningless. I do not doubt prove to be a most serious hindrance. But it will be asked, why must a thing of beauty in connection with artistic creativeness always be a new one? And the answer is by no means any explanatory answer, because the reason is far from easy to find. Nevertheless, history, proves the assertion to be undeniably correct. How is it that Bach, Beethoven, Chopin, and Wagner are still remembered, when hundreds of other composers have been forgotten? Simply because each of these masters invented a style, invented something new, whereas the others merely composed.

In talking of Chopin or in talking of Keats—to take a single also of poets—we are not merely talking of men but also of styles. This however is stating facts, but not stating reasons; and although to give an all-satisfying one were difficult yet what we may term the law of banality offers at any rate some explanation. And this law is nothing more than an intensified consciousness of a weakness and tedious arising from repetition. We can in other words never associate beauty with triviality, and for a thing to be trivial is simply for it to be said. But all the same we feel compelled to ask ourselves over and over again why such a very simple fact connected with the human mind

should be so extremely difficult of explanation? How does it come to be that a man who composes in a similar way to Wagner (for instance) produces mere tedium in us, while Wagner himself fills us with emotion and delight? The answers to this question might be expounded in many theories; but I hazard the opinion that they will not be very convincing ones, though a whole psychological article might with advantage be written on the subject, and that if they be not reached, at any rate the mind will have been exercised.

## Musical Monstrosity

Now, there are two ways of creating something new—one is to express one's inherent individuality, the other is to create a monster. And for the purpose of this article we will call the one Creative Individualism and the other "Monstrosity." If a man, for instance, made a statue and instead of moulding an ordinary face, moulded one with the nose a yard long and the eyes in the middle of the cheeks, one might say he had produced something new, but at the same time one could also say he had produced a monster and that he might justifiably be called "monstrous." I have seen, for instance, paintings in Germany, Austria and elsewhere of so-called human beings, who, were they composed of flesh and blood could not live for a moment, since their structure was of such a nature that not one of their organs could function, and yet their nature require to maintain life. This might be said to fit into the plane of the curious and extraordinary but hardly into the plane of Art. And at the end of it all might quite justifiably be called "monstrous." I have seen, for instance, paintings in Germany, Austria and elsewhere of so-called human beings, who, were they composed of flesh and blood could not live for a moment, since their structure was of such a nature that not one of their organs could function, and yet their nature require to maintain life. This might be said to fit into the plane of the curious and extraordinary but hardly into the plane of Art. And at the end of it all might quite justifiably be called "monstrous." I have seen, for instance, paintings in Germany, Austria and elsewhere of so-called human beings, who, were they composed of flesh and blood could not live for a moment, since their structure was of such a nature that not one of their organs could function, and yet their nature require to maintain life. This might be said to fit into the plane of the curious and extraordinary but hardly into the plane of Art. And at the end of it all might quite justifiably be called "monstrous."

And this brings us to the question of *ruler* in art and music. The pedant of course believes in rules and adhering to them in the strictest possible way—but as a matter of fact there are no rules in the sense he means. There are merely *conventions*. Now the most in an old language, the "Monstrous" is the musical language altogether—and with the result that nobody understands it—but may derive a certain morbid pleasure from its sheer curiosity. And this brings us to the question of *ruler* in art and music. The pedant of course believes in rules and adhering to them in the strictest possible way—but as a matter of fact there are no rules in the sense he means. There are merely *conventions*. Now the most in an old language, the "Monstrous" is the musical language altogether—and with the result that nobody understands it—but may derive a certain morbid pleasure from its sheer curiosity. And this brings us to the question of *ruler* in art and music. 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not essential to our contention). I am not maintaining however, that all these qualities must exist in their entirety with every composition of high merit, but it seems they must all be present to a varying degree. And the reason this must be so, is that the listener's brain requires a sufficient amount to occupy it, so to speak, otherwise it feels a sensation of tedium—as any developed brain feels tedium when confronted with too easy a problem of whatever nature.

#### The Danger of Sheer Novelty

What then is the danger of sheer novelty? Why that, as soon as that novelty has worn off there is nothing left in its place. As in any species of poetry that is all words and no content, so music which is all melody or all harmony or all "atmosphere" let but the dust of a few years tarnish the brilliancy of its newness and there is nothing left adequately to command its listener's attention. . . in fine there is no true content and there never was. And as an example of this take Donizetti as representing one end of the pole and some of our futurists as representing the other—both poles when we come to examine them being very much alike. The characteristic of both these specimens is a deplorable and very tedious "thinness."

As a melody without a thrilling accompaniment underneath, Schönberg in his piano pieces, harmony (if so it can be called) and nothing whatever besides—in short he presents what he regards no doubt as "atmosphere" and that is all there is to it. This by no means implies that nobody will admire or like it at the present time, but it very much implies that nobody will admire it in some years hence—for what produces the atmosphere is its novelty, just as what produced Donizetti's fleeting charm was his novelty; now in our later day transformed into nothing else but "offensive transparency."

To say that these ultra-modern and seemingly inconceivable gentlemen who call themselves futurists, live in the space of a very few years sound antiquated, may startle both their friends and still more their enemies; yet take the analogy of Monteverde and his admirers, and then reflect on the matter! For it was Monteverde who first introduced the unprepared dominant seventh, calling upon himself derision and contempt at first, and then very shortly after admiration, and finally its sincerest form—imitation. Indeed his imitators began to run this then regarded discord to death, considering themselves very daring and "modern" in the doing of it. Nevertheless all of them have perished in the sands of oblivion; they have not even become antiquated (as Donizetti) they have simply become non-existent. And yet, to return to the futurists (whose future by the way I regret to contend seems highly problematical not to say mythical) it is not their redundancy which makes them tremble for their prospective reputations, but their complete absence of anything but discord—above all as already stated their utter meagreness.

Even Ravel, who is still speaking comparatively, a young man, even he in many of his works strikes me as already antiquated, because of a thinness which gives the listener's mind too little to do—to express myself in a homely way. How Schönberg will fare in the course of a few years appears hardly an open question, for he is even more attenuated (I still refer to his piano pieces) than Ravel, and there is neither structure, polyphony nor melody to counterbalance his attenuation. After all, a folk song is thin, so to say, but at any rate its melody makes up for the qualities that may be missing, but sheer "atmosphere" cannot do this because atmosphere which is only atmosphere is dependent on novelty alone for its existence and sheer novelty. On its part, being transient, the hand of Time must inevitably do its obliterating work.

#### An Appreciation of Debussy

Let us, however, contemplate another modernist and analyze his characteristics, in contradistinction to futurism. And I refer to Debussy, who is undoubtedly a modernist without in any sense being a "monstrist." On hearing for the first time his poetic and most highly atmospheric fantasy of *L'après-midi d'un Faune*, one was struck by its complete newness (I use this word because novelty is tinged with a certain frivolity) but one was also struck by the absolute lack of any over-exaggeration. Here was a piece of music with novel harmonies, novel figures, containing both polyphony and touches of charming melodiousness; elusive on first hearing I admit, but awakening the desire at any rate in the soul of musicians to hear it again. In fine, it contained all the essentials of beauty, and gave us a completeness which required no fantastic accessories

of color-organ and perfume-engines as Scriabin imagines he requires for his own works—for both perfume and color seemed to be inherent in the music itself. And the effect on the audience was an instructive spectacle in that it aroused no laughter, no non-artistic sensation, it merely was not understood, and provoked no applause. Nevertheless, too "precious" as much of Debussy is, it is unlikely that he will, in many of his works, become as soon antiquated as some of his contemporaries who sound far more modern. And the reason is, as already hinted, in the fact that Debussy exists in his music far more than mere atmosphere; at least in what one feels are his most inspired moments, though there are times when he too is guilty of producing mere atmospheric effects.

Not that Debussy will be handed down to posterity as a great epic-tone poet; he will be a lyricist in music like Ernest Dowson in the art of verse; a master of the exquisite and deeply intimate. But the point is that this, that in order to produce that exquisiteness, that frail and lovely porcelain of music, he uses all the present knowledge of his forerunning masters. It is far from him to throw away as apparently useless the accumulated musical love of centuries; on the contrary, he uses it all, but not in order to create something huge and epic like a *Heldenleben* by Richard Strauss, but something fascinatingly fragile. To use a simile from painting, Debussy can draw, though all his draughtsmanship he elects to produce miniatures rather than gigantic frescoes. And this seems to me the distinctive feature which separates him from many of the futurists; for there is a feeling one obtains from them, that they do not want to draw, but that they can't draw, and herein lies the enormous difference.

In conclusion then we may say, there are boundaries connected with beauty, but at the same time I am inclined to think that they need not be necessarily associated with a limitation of discord, as some people suppose, for what is a discord in one generation is a comparative concord in another. All the same I would repeat in order to emphasize the fact that when a composer will discard and throw aside the old, then those boundaries have been overstepped, not because of sheer ugliness but because of a poverty of all-encompassing inventiveness.

#### Looking Ahead

By Loyal R. Blaine

There is such a thing as looking too far ahead in one's work. Some may say this is quite impossible, but through experience I have found it to be an actual fact. It is not detrimental to progress when one aims high but many young people lose sight of present tasks and opportunities in the rush toward their goal. I have in mind a pupil who possessed the idea that she was born to become a concert pianist. Pedagogy, history and tie topics were not for her to waste her time on. Beethoven, Liszt and the more difficult works of Chopin, Schumann, etc., were her steady diet. She neglected the fact that all concert pianists are theorists also. These composers were played fairly well, but one could easily see she possessed hardly any of the qualities essential in the make-up of a concert pianist. The pitiful part was just this: she could have had any number of pupils if she wished and might have become a great force for good in the community had her mind not been set on metropolitan appearances to which she was not attuned. In the words of Mrs. Malaprop in *The Rivals*, she was "as headstrong as an allegory on the banks of the Nile."

Let us see what the pupil must accomplish before a concert appearance is to be thought of. Firstly one must have at least fifteen years of study, not the kind that most American children go through (or should one say over), but unremitting toil. Then one must possess, that is, indefinable, quality, imagination, to which one's chances are decidedly slim. Lastly plenty of ready cash is indispensable for though you have the magnetism of a Paderewski or De Pachmann you will never get anywhere in Oskish or Cornville, Center. You must exploit yourself and that takes a bigger roll than a ward politician's. This is but an outline.

So if Willie declares at his next lesson that he intends to become a world-famed pianist, do not discourage him, as it is a laudable ambition. Also do not impress upon him the importance of having his scales and that Bach *Invention* in shape for next week. Don't work at too long range.

#### Three Trinities in Music

Every piece of music that comes up for study has three different factors which have to be considered before it can be played artistically. These three are:

##### STRUCTURE. TECHNIQUE. EXPRESSION.

Each one of these three factors combines three subdivisions:

**STRUCTURE.** All music is a combination of *Harmony, Melody and Rhythm*. Note in your piece which of these predominates—if any.

**TECHNIQUE.** The three branches of technique are *Scales, Chords, Arpeggios*. Practice the scales, chords and arpeggios involved in the piece, and with the varieties of touch required.

**EXPRESSION.** Expression demands *Tone, Rhythm and Dynamics*. See that there is variety in the tone according to the character of the piece; see also that there is rhythmic variety, rubatos, rallentandos, accelerandos, etc., and employ in your control the complete range of dynamic variety from pianissimo to fortissimo. Use it with artistic rectitude.

#### Keeping On

By Alice L. Crocker

Some music pupils are so far dissatisfied with their musical progress that they sigh for a change of occupation. The trouble is that they expect results in a marvelously short time. They get so well acquainted with their work that they think they have no more difficulties to overcome; and discontent follows.

Discouragement, because of slow progress, is nothing. The greatest musicians have had their discouragement, but they did not recognize it as a failure. They turned these failures into stepping-stones to success.

What is success but the triumph over a succession of failures? What pupils need is to keep on; practicing with all their hearts that they are progressing too slowly, they should not sigh for a different occupation, but keep right on in the work that they enjoy. Why should they expect a reward if they do nothing at all to earn it? And what is there for those who turn back from their work?

The best advice that can be given discontented pupils is that which Columbus gave his sailors, "Sail on! Sail on! Sail on!"

#### "Firsts" in American Musical History

The first organ ever built in America was constructed in Boston, in 1742, by Edward Bromfield. The first noteworthy opera performed in America was *The Beggar's Opera*, an English ballad opera, by John Gay. It was produced in London, 1727, and offered to the New York public in 1750. Other early operatic attempts in New York include Bickerstaff's comic opera, *Love in a Village*, 1768, and the same composer's *Maid of the Mill*, 1773.

In 1823 was produced for the first time John Howard Payne's dramatic opera, *Clari, the Maid of Milan*, which contained the immortal *Hone, Sweet Hone*.

The first notable attempt to produce a German opera in America was a performance of Weber's *Der Freischütz*, in 1825.

The first attempt to found Italian opera in America was that made by Manuel Garcia, in New York, 1823. His company included Grivelli, the tenor, his own son, Manuel, the basso, Anzani, De Rosa, the soprano, Mmes. Barbieri and Garcia and Marie Garcia, afterward better known as Malibran. The first opera produced by Garcia was Rossini's *Il Barbiere*.

The first really great European piano virtuoso to visit America was Sigismond Thalberg, who was brought over by Maurice Strakosch in 1857.

The first great American-born pianist was Louis Moreau Gottschalk. Among the earlier piano virtuosos who toured America it was the custom for each to play mainly his own compositions. This was the case with both Thalberg and Gottschalk. William Mason was the first to arrange his program on a more catholic basis. In fact, he deliberately planned his programs to cover a definite range of piano literature, having an educational purpose as well as an artistic end in view.

## How to Play Thirds and Sixths—A Study in Advanced Technic

Especially Written for THE ETUDE

By MARK HAMBURO

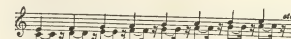
The Renowned Russian Piano Virtuoso

This Article is the Sixth in the Fine Series by Mr. Hamburo

To commence then with the study of passagés in thirds. A great many people seek to play the e in what I term a "physer-pianistic style" instead of a "pianistically pianistic" one. By this I mean that they make a point of striking both the notes that compose thirds together with exactly the same pressure of tone, thus giving no doubt an absolutely mechanical precision to double note progressions, but thereby taking away from them, in my opinion, all their melodic character and charm. For I maintain that all passage playing is essentially a matter of touch. They get so well acquainted whether it be in thirds, sixths, or single notes should necessarily preserve a melodic outline, otherwise it degenerates into mere sequences of notes for the display of agility and loses every musical significance.



POSITION OF THE HAND UPON COMMENCEMENT OF SCALE IN THIRDS.



For whereas some regard elaborate passages as merely technical embellishments, the earnest musician will realize that this is not often the case; on the contrary, close analysis will almost always prove them to be intricate and reasoned embroideries of melody.

Now in single note passages it is easy to obtain some sort of musical contour, because the brain has only one line to develop. But with double notes this is all far more complicated, especially as the melodic ideal remains to be achieved here, just as much as in the simpler case. But hard enough as it is to accomplish satisfactory results with only one finger to think of, what is to be done when two are having to be managed at once?

Well, I will start from the first third in the scale of C major, which will be C and E. Next come D and F and in attempting to pass rapidly from the first third to the second one, a difficulty will be immediately encountered. This is the ungovernable tendency of each finger to snap apart from each other and refuse to pull together at all. A purely mental difficulty though this is, and it can be overcome by training the mind, and accustoming it to govern the hands and fingers in complete independence one of the other. In fact



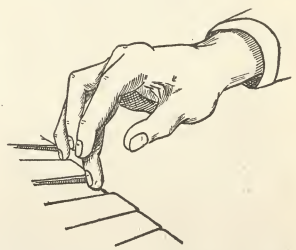
POSITION SHOWING THE RAISING OF THE LOWER FINGER, WHILE THE UPPER ONE IS SLIGHTLY STIFFENED AND SUSTAINED.

I am convinced that, in general, technical facility and control can only be obtained by great mental concentration, and not merely through mechanical practice. That is why some people are able to learn to play a scale in thirds in an hour quite recently, because they possess the necessary power of brain, while others who may have quite as much musical talent will never master one at all though they work six hours a day at it! I do not mean to say by this that thirds do not require an enormous amount of study, because of course they do, only to be successful the practice must be accompanied by much concentrated brain effort. Therefore one of the principal efforts of a good pianoforte teacher should be to stimulate in every possible manner, the mental faculties of his pupils.

Thirds should be worked with pressure of the finger on the top note, that is to say, in the third of C and E the pressure should be on the E, in the third of D and F, on the F and so on up the scale. In continuing the scale, after having struck C, with the first finger the scale, (taking the right hand ascending) the finger is raised and D is approached with the second finger. The first finger on the C is taken off very abruptly, almost as if it was on a spring hinge, whilst the top note E is held by the third finger which becomes slightly stiffened and is kept down after the lower one has been raised. The bottom note of the third might almost be 3/4 of the value of the top note by the way it should be released, practically equivalent to the following example:

POSITION OF HAND FOR SCALE IN THIRDS AFTER THE PROGRESSION FROM THE FIRST THIRD TO THE NEXT ONE HAS BEEN ACCOMPLISHED.

Although it be held higher than in single note scales, the wrist must still be kept absolutely relaxed, and the pressure must be obtained through the forearm acting direct upon the fingers. When the fifth finger arrived at, it should be placed on the key on the side or ball of the finger, the wrist being meanwhile raised even a little more, and the hand inclined in the direction upwards to which it is proceeding.



INCLINED POSITION OF RIGHT HAND WHEN THIRD AND FIFTH FINGERS ARE REACHED. THIS HAND POSITION IS MAINTAINED FOR REMAINDER OF SCALE.







## The Creoles and Their Music

By Joseph George Jacobson

and an otherwise mediocre playing may be greatly bettered and beautified by a skillful use of the pedals. All of this does not include the necessary rhythmic command over both hands—they often play in different time values and with different accentuations—the constant consideration of the treatment of the accompaniment (according to its greater or lesser richness) in regard to the melody of lesser "voices" in regard to more important ones, of poise, symmetry, contrast and of the greater memorizing feat in order to be mentally master of all these features.

Yet observation of his own playing will make a student save years of toil and energy, for he will then be, in a measure, his own teacher while practicing. (A second section of *Señor Jonas'* article will appear in a later issue.)

## How to Make a Ritard (Ritardando)

By Madame A. Pulpin

ONCE gave a piano recital in a small town, where there were many music lovers, but not many advanced players. After the recital, one of my most interested listeners said to me:

"Well I can say now, that, for the first time in my life, I have heard a ritard."

I have observed that most piano students, when told to make a ritard, simply take a slower tempo. A ritard is a gradual decrease of time, as a *diminuendo* is a gradual decrease of tone. But this decrease must be even. It is difficult to make a young student realize this gradual decrease.

In the following example, let the dots between the notes represent units of time, and the youngest student can see how the time decreases, as the space between the notes becomes longer.



As artist, by playing a closing passage both *ritardando* and *diminuendo*, can make it so effective, that he will hold a whole audience breathless, waiting for the last note.

## A Remedy for Nervous, Tired Teachers

By Ina B. Hudson

TEACHERS live in a world of ideals and idealism but very few have sufficient control over themselves to realize certain practical little matters which will enable them to live their ideals. Great works rarely come from exhausted bodies. So often the advice is given "Put the best of you yourself into your work," as if that were enough. Samuel Butler in his famous novel, *The Way of All Flesh* points out that "a fish's best out of water can't be very much." The teacher who seeks to "idealize" her work must do so by practical means not by merely hoping for results. This effort all is largely a matter of mental attitude. Think right and you will work right.

There is nothing that will enable one to get a normal mental attitude like a brisk walk alone in the open air. You get into communion with yourself and find out things never dreamed of before. The exhilarating air brings the color into your face and the courage into your heart. Above all it gives you the incentive to look beyond the narrow circle of your own circumscribed views and brings you in touch with the noble creeds of all times.

One nerve-ridden woman, with years of teaching behind her, confessed to me that she found herself in danger of becoming a mere back worker but by force of will power, rescued herself from this serious mental attitude. "I had come to the point," she went on, "where I dreaded the approach of a pupil. I was conscientious, so tried to give the best that was in me, but it was mechanical work."

"One day after the last pupil had gone I put on my wraps and walked out of my studio, with only one desire—to get away from my work. I must have walked miles before I realized that in the true sense I was getting away from my work. I returned that evening physically weary but with renewed vigor and a saner outlook on life."

To "idealize" our work then, we must take heed of our bodies and let the daily work quicken in us aspirations beyond and above ourselves which shall be reflected to our pupils.

THE Creole's talent for music is attributed by some to the warm Southern, Latin temperament of that life in the tropical parts of our country. To fully appreciate their talent and love for music one must have been so fortunate as to have come in closer contact with the folk songs of these gifted people. Then the exuberance of the Creole thought becomes a revelation to all lovers of music alike.

The French word "Creole" is derived from the Spanish word *criollo*. The verb *criar* means to bring up, to rear. Correctly speaking Creole should be applied only to the children born on foreign soil of French or Spanish parents. After the terrible and unpardonable massacre of the Indian race in the West Indies and the Continent of America the negroes were imported from Africa. When the negroes came in contact with the Spanish element they were said to have gone into raptures over the music of the other, and thus were laid the foundations of the peculiar music of the Creole songs and dances. These, many believe have degenerated into our present tang, craze, lacking however the charm of the Spanish dances. The passion for music among the African negroes amounts to frenzy and they seem inexhaustible in their ability to invent the most complex rhythms.

"In the beginning was rhythm," said Hans von Bülow. When traveling in Africa I have listened with amazement to the wonderful drum-language by means of which the natives communicate messages to places as far distant as the sound of the drum will carry. This language is a language of rhythm. The vital character and peculiarity of the Creole folk music lies in its rhythm and the syncopated quaver is due to the African music which made such an impression on the Spaniards.

The most popular song and dance of the Creoles is the Habañera not to be confounded with the Tango. The tango originated from the African "Tangana" and was introduced first in the West Indies, but danced only by the lowest classes. From there it found its way into Argentina but again was only danced by the plebeians. Straight from these objectionable sources it was brought into our salons.

Sebastian de Yradier who lived about the beginning of the nineteenth century was one of the most successful folk song composers, especially of the "Americana"—style which name was given to the Habañera in Spain. It was he who wrote the two world-famous Habañeras

## Curious Facts About Music

Few would recognize in Giovanni Pierluigi the great composer Palestrina, yet this was his real name, Palestrina being the name of the village, situated near Rome, where he was born.

Among the most remarkable of the compositions of Joseph Haydn are two musical settings of the genealogy of Christ as found in the Gospels of St. Matthew and St. Luke.

Adrian Willaert (1490-1563) "conceived the idea," says John Comfort Fillmore in his *Outlines of Musical History*, "of making his complicated polyphonic music more intelligible to his hearers by dividing it between two choirs stationed at either end of the church, the two organ galleries. This experiment was so marked a success that he carried it further, stationing separate choirs in the different galleries, until finally he had nine choirs, each of four parts, thirty-six parts in all!"

## THE ETUDE IN SUMMER

THE ETUDE is probably more closely read during the summer months than during the winter. The reason is that the student and the teacher as well as the amateur have more time during the summer. Consequently we have reserved many of our most interesting manuscripts for the summer months. Among those which are coming are articles especially written for THE ETUDE by Frederic Corder, Mrs. H. H. A. Beach, Henry T. Finck, Perlee W. Jervis, Eugenio Pirani and many others.

## The Futuristic Music of To-day

What It Is Made of and What Its Aim Is

By EDWARD KILENYI, M.A.

A Clear, Concise Exposition of the Means by Which Modern Composers Seek to Enrich Harmony

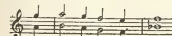
FUTURISTIC music or the music of the future, as it is called, is a musical movement which is the musical sequence of the music of the past. This may sound paradoxical to those who associate ultra-modern or futuristic music with unheard dissonances, with chords that at first hearing offend the ear, with harmonies that offer none of the pleasing qualities which characterize the acknowledged standard. There is truth in the statement of a conductor, who carefully prepared and performed a futurist's work that has been called by adverse critics a *Katerbammer* melody, that the hummer "like the back of a mule, if beaten hard enough, becomes insensible to pain." A similar statement could have been used centuries ago when into the empty fifth



the third was inserted as "novelty," thus forming the first triad:



and when sixths and thirds were introduced as consonant intervals. It should be remembered that at that time sixths and thirds were considered painful dissonances, and so we may analogously presume that the hitherto unheard of harmonies of present futurists may become standard chords in the future. For, after all, futurist traces may be found as far back as the fourteenth century, as we see in a Sacred Madrigal by Machault,



where we find the strange progressions of consecutive sevenths. We only forget them! Strangely sounding chords easily slip into standard use. They sound strange simply because they are new.

We must bear in mind that the art of music is not a natural growth like a plant. Music was made by artists, and therefore the music of to-day might just as well have developed into something else than it is to-day. On the whole, the principle of "getting used to it" or "beating the ear into insensibility" has indeed very much to do with the evolution of music into futurism. One can prove it historically. The first freely used dominant seventh chords in Monteverde's compositions (around 1601) may be cited in illustration. He justly argued that if the chord of the seventh upon the dominant



can stand as a passing dissonant chord—



Where the star appears we find a dissonant chord in which there are one or more tones than those of the plain triad—may be used without preparing the seventh; and thus he originated the independent use of the good old dominant seventh chord. In Monteverde's argument we find the essential difference between old and new harmony. In old times every dissonance was prepared and resolved strictly. That is, the dissonance was introduced and resolved stepwise as we have seen in the example of the dominant seventh. In Bach, Mozart and Beethoven we find dissonances appearing without stepwise introduction but with stepwise resolution. Thus the following chord—a very good name would be *tone cluster*, as suggested by Dr. Goetschius—



looks and sounds as if it were futuristic. The fact that it is resolved strictly or stepwise



makes it a legitimate "appoggiatura chord." A similar case is to be found in Bach as a "passing" chord:

BACH, *Motet No. 4.*

and in the whole tone scale.



But while in this way we obtain seven different triads from our major and minor scales, the whole tone scale gives but two triads (augmented) that are different in sound:



Therefore it is evident that harmonies based upon the whole tone system do not offer much variety. These chords and the whole tone scales are often associated





with the name of Debussy, who is the greatest exponent of this system, which he uses with intense effect as a means of impressionistic expression. The opening measures of his *Cloches à travers les feuilles* furnish a characteristic illustration:



Another way of creating new harmonic effects with the augmented triads is to move them in semitones in contrary motion. We find a good example in Schönberg's symphonic poem, *Pelleas und Melisande*:



Here the second and fourth chords are whole tone chords or chords consisting of intervals not of thirds but of seconds:



It is these kinds of chords (consisting of three or more intervals of major seconds) that have enriched Debussy's, Ravel's and D'Indy's music astonishingly. Of course none of them abandons the chords of the old system entirely. They make very good use of them too. A good example is the first measure of Ravel's *Folies de la Waters*:



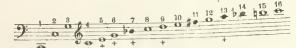
where the "ninth chord on the tonic"



is followed by



a seventh chord on the sub-dominant. Similar chords combined with the whole tone scale system are applied with astonishingly colorful effect. The compositions of Debussy, Ravel and D'Indy are beautiful and effective, consequently their methods are justified. One may say that anything new can be applied if it is done effectively and with beauty. This presupposes the presence of inspiration. Perhaps it is the lack of inspiration that has caused the failure of Scriabin's system in his *Prometheus Symphony*. He derived his scale from the harmonic series of overtones:



His favorite chord is a dominant thirteenth with a lowered fifth and a major ninth



in the following form:



a chord in which all the six tones of his scale are included. It is this chord from which he derived the material for his tone poem, *Prometheus*. This chord offers much variety in obtaining effective new harmonies. It contains two triads.

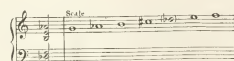
two dominant sevenths,



and two thirteenths.



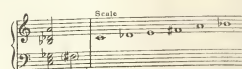
Inverting and arranging these chords in various progressions, he produces an effect that may bewilder the ear. The scale as taken from the natural series is not the only one that Scriabin used for his other compositions. His Sixth Sonata is founded on the following chord:



The opening phrase typically exemplifies Scriabin's way of unfolding his subjects:



This Seventh Sonata is based on the following chord and its transposition a major third lower:



Scriabin's harmonies in many cases at least could be explained by the theory of "added" and "altered notes" and, thus simplified, his music would appear fairly normal.

(A second section of this interesting article will appear in the next issue.)

### Shakespearean Opera

THAT composers should fly to Shakespeare for inspiration is not surprising. Many orchestral compositions and innumerable songs and part-songs, good, bad and indifferent owe their origin to the "Swan of Avon"—a foolish name, by the way, for a poet, since swans cannot sing. Comparatively few composers, however, have dared the task of setting an opera based on a Shakespearean play. The following by no means complete list of Shakespearean operas is compiled from John Townes' *Dictionary of the Opera*. The figures following the names of the works indicate the number of operas that have been produced. The name of the composer whose setting is best known is also given:

*Love's Labor Lost* (1) Bishop.  
*Romeo and Juliet* (at least 20) Gounod (and Bellini).  
*Richard III* (3).  
*Twelfth Night* (1) Bishop.  
*Midsummer Night's Dream* (2) Bishop.  
*Comedy of Errors* (1) Bishop.  
*Coriolanus* (18)—but as this is a classical subject they may not all owe their origin to Shakespeare). Handel.  
*Taming of the Shrew* (1) Goetz.  
*Merchant of Venice* (1) Pissini.  
*Tempest* (5) Arne, Haley.  
*Much Ado About Nothing* (1) Stanford.  
*Titus Andronicus* (1) Clark.  
*Hamlet* (6) Thomas.  
*Othello* (3) Verdi.  
*Falstaff* (6) Verdi.  
*Merry Wives of Windsor* (1) Nicolai.  
*Macbeth* (7) Verdi. This work of Verdi's was rearranged and is known as *Forza del Destino*. It is an early work but is still popular to some extent.

## Modern and Universal Impulses in Music

Especially Written for THE ETUDE by the Eminent Australian Pianist-Composer

PERCY GRAINGER

"Whoever walks a furlong without sympathy walks to his own funeral dressed in his shroud."—WALT WHITMAN.

WHEN asked whether I consider the most recent developments of European musical composition to be of permanent or merely passing importance I can only reply that to my mind the best efforts of Debussy, Ravel, Richard Strauss, Cyril Scott, Schönberg, Stravinski, Scriabin, Albeniz, constitute deathless music of unchangeable value, and that I regard the gospel of novelty and experiment which they contain in the light of an incalculable boon to living and future composers. At the same time I cannot refrain from adding that attracted though I am to "modernism" in music, I am still more compellingly attracted towards "universalism" in music. Just as I revere European art-music, not as the music of all humanity, but as a highly interesting and instructive expression of merely a portion of humanity, so I revere "modern" music, "futurist" music, not necessarily as a competitor with the music of past and future ages, but primarily as a momentary manifestation, offering quite sufficient justification for its existence, now and in the future, in the fact that it is truly vocal of our particular age and place. In my case the appeal of all new music is very greatly further enhanced by my consciousness of its close blood-relationship with all the achievements of the past, and of the portent it holds for as yet unimagined styles to come.

Some people are rather fond of talking about "hyper-modern" or "futurist" music as if it were some new kind of animal, only very distantly, if at all, related to former types. This seems to me an unduly romantic and imaginative way to take of the matter, though no doubt one that will not be without its appeal to some of the futurists, who, apparently, delight in magnifying differences rather than in discovering artistic kinships. It is, no doubt, chiefly as regards its harmony that the most "advanced" music differs from its forebears; through the inclusion of more and yet more sharp discords into the normal language of compositional expression. But surely this very process has been in steady and historically traceable operation since the days of Monteverdi, if not long before!

The most drastic developments of Schönberg, Cyril Scott, Ornstein and Stravinski appear to me just as logically and inevitably the outcome of the strivings of the creative generations before them as were Bach, Beethoven or Berlioz in their day. What is novel to-day becomes normal to-morrow through familiarity, and immediately some new twist, some fresh distortion is instinctively desired, since it is always some divergence from the normal that fascinates in art. This is clearly seen in our pleasure in modulations. No sooner is any key really firmly established in our ears than a yearning is born to stray away from it. As with modulation, so with musical style in general. At any given moment certain things seem permissible and desirable to a composer in his own compositions, others not. Yet with each new work he will probably find himself drifting farther and farther away from his original premises, until, in the fulness of time, he finds himself including in his habits of composition tricks and attributes that once would have shocked him and seemed to him utterly foreign to his artistic personality. And the more naturally gifted the man, the greater the likelihood that he will say with Walt Whitman: "I resist anything better than my own mind's progress." The whole course of so-called "musical progress" is along such paths; is an amelioration from worse to better or a deterioration from better to worse, but simply a continual and restless spirit of change guaranteeing that life itself is behind the processes of art.

Richard Strauss and Cyril Scott are two geniuses interesting to observe upon their style-wanderings. The "silver rose" passage in *Rosenkavalier* and the succession of somewhat Debussyish dissonant chords during the "golden rain" episode towards the end of

*Arriadne auf Naxos* are instances of the way the great-hearted Bavarian has of so branched out into harmonic subtleties but little to be expected from the general trend of his younger methods. And I can remember when Cyril Scott composed almost exclusively in perfect concords. The results he then obtained were beautiful and surprising, and yet unknowingly and unintentionally he got swept into the discordant vortex like all the rest of us, and was soon foreshadowing many of Debussy's most novel harmonic innovations some years before he first came in contact with any of the works of that transcendental iconoclast.



PERCY GRAINGER.

Speaking of musical modernism in general, what amazes me is not that it is with us now, but rather that it has been so slow in coming. If anything of this nature is surprising it is surely the stagnant last quarter of the last century when we compare it with the prodigious changes brought about in 50 years by Beethoven, Chopin, Wagner, and their contemporaries, and with the not inconsiderable pathbreaking activities manifested since about 1900. In that stagnant period Grieg stands out almost alone as a real iconoclastic harmonic innovator; perhaps the only man offering real revolutionary nourishment to men of go-ahead harmonic tendencies who had already digested Wagner's amazing contributions to compositional progress, and it is no doubt very largely on account of his isolated position as a pioneer of discord and "consecutive fifths" that his influence is so unmistakably apparent in the work of composers of such otherwise divergent tastes and tendencies as Debussy, Albeniz, MacDowell, Cyril Scott, Herman Sandby, Albeniz, Puccini, Sibelius, Sinding, etc.

Since 1900, certainly, a good deal has happened in the realms of musical composition, but I shall be greatly surprised, and I may add deeply disappointed, if the near future does not bring with it a goodly store of even more striking innovations. "So little done, so much to do."

Cyril Scott and Schönberg have liberated us from the inevitability of "harmony," and I feel that we can never be so thankful to them for that. Not that I dislike "harmony." I adore it. But I am thankful to have a modern substitute to contrast it with, just as I am also thankful to have unaccompanied unison, for instance. We need not fear that Schönberg's, or Cyril Scott's, or Ornstein's influence will tend to destroy our appreciation of "harmony" any more than the chromaticists destroyed our pleasure in diatonicism.

If I may be permitted to allude to my own creative work I should like to point out that the chords of my *Mock Morris* are at least as diatonic and unmodulating as Handel's, if not more so, in spite of the fact that I had for years before its conception steeped myself in chromatic, whole-tonic, discordant and every other to me available form of harmonic "decadence" (so-called).

Various compositional styles, vogues, tendencies and methods should give place to one another like the different seasons of the year; each excellent in its own time and place and implying no reproach to the others that go before and after it. To return to the question of Schönbergism: I firmly believe that the style of almost any composer cannot fail to gain something in the direction of greater freedom and naturalness through contact with the work of the much discussed Austrian, and independently of whether the composer happens to like or dislike Schönberg's actual compositions. Such contact can hardly fail to infect us all with a twofold impulse towards greater artistic self-indulgence, greater unrestraint. Emboldened by Schönberg's plucky example, we unconsciously feel ourselves freer than before to indulge in part-writing that "makes harmony" or in part-writing that neglects to "make harmony" at will; and surely this is an incalculable advantage to certain phases of European emotionalism—if, indeed, in the deeper sense, any influence outside of himself can be rightly termed an advantage or disadvantage to a creative artist.

But we still await "liberation" from rhythmical regularity. Why should the rhythms of our music be everlastingly limited to halves, half-halves, sixteenths, thirds, sixths, twelfths, etc., of regular beats, *i.e.*, beats of a standard value of duration? Stimulated by some experiments I made in irregular rhythms as a boy of sixteen, Cyril Scott has, it is true, made splendid use of what can be done with irregular barings, by constant changes from measures to measure such as  $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{32}$   $\frac{1}{64}$ , producing fascinating and pregnant results that can nowhere be studied in fuller perfection than in his exquisite volume of piano pieces entitled *Form*, and in his own *Sonata*, in *Sonata*, Op. 66. I ask: Is there anything in the whole literature of music more impulsively inspired, more deliciously wayward, more complexly "natural" than pages 5, 6, 7, 8, 10, 11, 26 and 27 of this *Sonata*? In some of these passages Scott, in an always wholly original way, has united the lyric ecstasy of Chopin with the rippling polyphonic "flow" of Bach. But even in Cyril Scott's rhythmically most advanced music the underlying *beat* never remains regular (though he subdivides them irregularly) and in each phrase the various parts that make up his polyphony obey rhythmic impulses in common; that is to say, a definite "beat feeling" is still present in each phrase and is shared by the various polyphonic parts at the same moment.

We cannot admire too much the artistic beauty of Cyril Scott's irregular barings: with them he has evolved a new rhythmic language of the most elastic eloquence—a language which will soon form part of every composer's every-day stock in trade; but these irregular barings do not constitute complete liberation from rhythmical regularity. Ever since a young



child I have heard in my head a polyphonic sort of music in which no kind of rhythmic regularity whatever obtains, in which not only no regular standard duration of beat is either stated or felt, but in which the various polyphonic parts do not obey rhythmic impulses in common. On the contrary, each part will, as a general rule, feel its beat impulse at a different moment, thus producing a rhythmic clash of a basically different nature from the mere syncopations possible under our present system.

Practical difficulties of notation and performance still bar the way to complete realization of my boyhood's dream, but I hope, nevertheless, to bring my "beatless music" before the musical world fairly soon. Should I not succeed in doing so, somebody else will. I feel sure, succeed in solving my problem, for compositional progress (I hasten to add that by "progress" I do not mean "improvement," but simply the path of the spirit of change and the instinct for ever wider universality) imperiously demands in its scheme the inclusion of the liberation inherent in "beatless music," which will be to the whole art of music much what "prose" is to literature, while our present-day music on a rhythmically regular basis can be compared with "poetry." Incidentally, there are many rhythms in the world more enthrallingly subtle and complex than the always utterly irregular rhythms of ordinary everyday speech?

While I have never happened to encounter any demand for beatless music outside of my own imagination, several voices have, at various times, urged the need for smaller intervallic divisions of the scale (quarter-tones, third-tones, etc.), if for no other reason, so that various native musics, such as that of the Maoris of New Zealand, employing closer intervals than our own, can be more efficiently studied and recorded. I do not doubt that the introduction and use of such closer intervals will, when they come, prove as beneficial and fruitifying as does Schönbergian at present. Those who oppose or dislike these

various innovations (which might almost be called musical "constitutional amendments") often seem to regard them as substitutes threatening the established forms and habits of music with extinction. If I believed for one moment that musical modernism harbored such destructive propensities I, too, would promptly become its bitter opponent. If to appreciate the lovely creations of, let us say, Debussy, Cyril Scott and Stravinsky we had to lose any of our capacity to enjoy to the full the warm glories of Brahms, I would reckon our newer tastes as dearly bought indeed. Under such circumstances the path of art would be as needlessly and revoltingly tragic as the feuds of the Scottish border or the Kentucky mountains.

Is it not, however, the peculiar nature of art that nothing within its province is ever superseded, but that, on the contrary, every genuinely artistic creation *forever* (as long as its physical manifestation is spared from destruction) retains its original lustre, at least to discerning eyes?

In literature, prose has not ousted poetry, or *vice versa*, and I see no reason why "beatless" music and our present metrical music should not prosper side by side in equally fraternal terms. As a rule the genuine innovator is seldom blind to the charm of older forms, nor even to their possibilities in his own art work. Who has expressed himself oftener or more trenchantly in dionian and even trisidic mediums than that chromatic giant Wagner? Grieg, the most chromatic Scandinavian of his generation, was also the one to whom the totally non-chromatic folk-scales of Norway popular music of various countries we note a preference for pentatonic melody side by side with an equally marked liking for certain chromatic chord-progressions in the accompaniment.

The fact can hardly be too often emphasized that it is largely the "hyper-modern" men who prove the most susceptible to the lure of "primitive" music, which

not only confronts them with a simplicity (in certain directions) refreshing to them by reason of the sharp contrast it affords to art-music, but which also contains certain elements of extreme complexity, particularly as regards rhythms and dynamics, to which the modernist may turn to increase the range of his or her compositional resources; the artist with the balanced appetite for complexity can generally be relied upon to possess the strongest craving for simplicity also. The last time I met Dr. Richard Strauss I enjoyed witnessing his unfeigned appreciation of a band rector on never tenses clearly bought indeed. Under such circumstances the path of art would be as needlessly and revoltingly tragic as the feuds of the Scottish border or the Kentucky mountains.

It took a man of Sir Charles Villiers Stanford's international culture, complex personality, creative originality (is not his touching and ethereal *The Fairy Lough* one of the master-works of all time?) and his possibilities of Irish country-side ditties and to achieve in his arrangements of them a monument to autochthonous song ranking right alongside Brahms' immortal *Deutsche Volkslieder*.

It need not surprise us to find a daring modernist like Herman Sandhy (whose strangely lovely *Cello Concerto*, so entrancingly Danish in its dreamy idyllic moodfulness, so full of pregnant melodic and harmonic inventiveness, so weirdly individual in its veiled and shimmering color scheme, has been one of the most deeply significant novelties of the present season) able to appreciate the simplest Scandinavian peasant song or herdsman's cattle-call, nor that so "advanced" and subtle a stylist as John Alden Carpenter responds so sensitively to the tender warmth of Negro music and the exhilaration of ragtime as he does to the most intricate sophistications of the latest Debussy, Ravel, or Stravinski. After all, Bach, Haydn, Beethoven, Brahms, Balakirev were not so different in their day.

In a succeeding issue of THE ETUDE Mr. Grainger writes upon another phase of this subject.

## Educational Notes on "Etude" Music

By PRESTON WARE OREM

### BALLERINE—TH. LACK.

The contemporary French composer, Theodore Lack, is universally known among piano students. His drawing-room pieces are marked by originality, elegance and vivacity. They are not difficult to play and all the passage work fits the hands admirably. *Ballerine* is one of Lack's new works, which displays all the freshness and charm of many of his earlier compositions. It should be played with grace and freedom in the manner of the modern ballet music. The rhythm is that of a *gavotte*. Grade 4.

### SERENADE D'ARLEQUIN—G. ALMAYRAC.

G. Almayrac is another modern French composer whose works are beginning to be very popular. He is especially successful in the various dance forms. The *Serenade d'Arlequin* is in the style of a ballet or pantomime number with two distinct and contrasting sections. This composition calls for the orchestral style in rendition, requiring much variety in color and in dynamic effects. In the first section in two-to-four time the staccato touch will be needed principally, while the second section in four-four time will demand a broad and sonorous style of delivery. Grade 4.

### CHANT DU ROSSIGNOL—F. FILIPPOVSKY.

*Chant du Rossignol* is in the style of a concert polka. Pieces of this type are especially suitable for display and the polka rhythm affords an admirable vehicle. The elaborate introduction should be taken in free time with the passage work as light and brilliant as possible. After the introduction the principal portion of the piece should be taken in nearly strict time, with an acceleration of pace in the *Coda* or final measure. Attention should be given to the rhythm of dotted sixteenths followed by thirty-seconds. If such passages are not played exactly right, the effect will be that of triplets, which is of course incorrect and not nearly so satisfactory. Grade 5.

### AT A RUN—G. D. MARTIN

Once more Mr. Martin appears in our ETUDE pages with another good waltz movement. At a Run will

sound best if taken at a rather rapid pace, not less than seventy-two dotted half notes to the minute. Accuracy of finger work and steadiness of rhythm will be demanded throughout. Grade 3½.

### SPARKLING BROOKLET—C. MOTER.

*Sparkling Brooklet* is a valuable teaching piece, in which the work is well divided between the two hands. In order to give the best effect and to attain the most benefit in practice it will be necessary to play this piece in strict time throughout. The passage in sixteen notes when it appears in the left hand must be played in exactly the same time and with the same precision as in the right hand. Grade 3½.

### RETROSPECTION—W. ROLFE.

*Retrospection* is a graceful and expressive song without words in modern style. The first theme is of lyric character, while the second theme takes on a more dramatic coloring. The first theme should be played in the manner of a duet for voices or instruments. Grade 3½.

### VIENNA ECHOES—L. W. KEITH.

Mr. Lester W. Keith is very well known through a number of his very attractive songs. His attractive songs, dramatically display the same grace and melodic fluency. *Vienna Echoes* is a more than ordinarily tuneful waltz movement, which may be used for dancing or as a drawing-room piece. It will serve either purpose admirably, and it should prove equally acceptable as a recital number. Grade 3½.

### BELLES AND BEAUX—H. ENGELMANN.

This is an adaptation of Engelmann's famous *Melody of Love*, largely for dancing purposes. Although the composer originally intended it as a *schottische*, if it is played a trifle faster than the metronome time, it will be found adapted for some of the modern dances, the Fox Trot, for instance. Aside from its use as a piece

for dancing, it will prove a very attractive parlor or recital number. Grade 3.

### EVENING REVERIE—L. ABBOTT.

*Evening Reverie* introduces a composer new to our ETUDE music pages. Mr. Leslie Abbott is an accomplished writer, who will be heard from again. His *Evening Reverie* introduces the popular device of a flowing melody in the left hand with a synopetized accompaniment of the right hand. This is an artistic number, but at the same time quite easy to play. Grade 3.

### SOME GOOD TEACHING PIECES.

Under this head, we have grouped the remaining piano solos in this issue.

L. A. Bugbee's *March of the Giants* is a good characteristic piece which will prove popular with young players (Grade 2). It should be played in the style of a *parade march*, four steps to the measure. Daniel Rowe's *Pleasant Thoughts* (Grade 2) is a useful study in melody playing.

*Spring* (Grade 2) introduces the familiar Rubinstein melody, *Voices of the Woods*. In *Endless Mischief*, by J. S. Fearis (Grade 1½), is a good teaching piece for a very young player.

### THE FOUR-HAND NUMBERS.

*To the Front* is a timely title for Mr. Henry Parker's very inspiring military march. The *Minuet in D* from *Divertimento* by Mozart has become popular recently through the well-known violin arrangement. Our four-hand arrangement has been made from the original edition.

### THE VOCAL NUMBERS.

The late Ernest D. Nevin was a nephew of the celebrated American composer, Ethelbert Nevin. *Aspiration* is a very touching song, both in words and music. Much may be made of this song by a good singer. Mr. Lieurance's *Lullaby* is another one of his arrangements of Indian melodies, one of the most characteristic and singable of the set.

## THE ETUDE BALLERINE

Allegretto molto grazioso M.M.  $\text{♩} = 138$

THEODORE LACK, Op. 270

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# THE ETUDE

## AT A RUN

### VALSE

GEORGE DUDLEY MARTIN

Vivo

*f* *mp* *p vivo* *accel.*

Tempo di Valse M.M.  $\text{♩} = 72$

*p delicato* *cresc.* *Pod simile*

*p* *p* *p*

*cresc.* *f*

*mf*

*dim.* *rall.* *atempo*

*p* *cresc.*

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# THE ETUDE

*f* *atempo* *p dolce* *dim.* *rall.*

*atempo* *mf* *cresc.*

*f* *dim.* *p* *dim.* *D.S.*

## SPRING

Introducing "VOICES OF THE WOODS"

GEORGE SPENSER

Allegretto M.M.  $\text{♩} = 72$

*mf*

*Is time only* *Last time only* "Voices of the Woods" (Rubinstein)

*Fine* *mp* Wel-come, sweet Spring-time! We greet thee in song. Murmurs of

glad-ness fall on the ear, Voi-ces long hush'd, now their full notes pro- long, Ech-o-ing far and near. *D.C.*

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## SPARKLING BROOKLET

CARL MOTER

Allegretto M.M. ♩ = 120

*mf*

*last time to Coda*

*D.S.*

**CODA**

*f*

## IN ENDLESS MISCHIEF

J. S. FEARIS

Allegretto M.M. ♩ = 54

*p*

*cresc.*

*f*

*mf*

*p*

*Fine*

*f*



## THE ETUDE

## SÉRÉNADE D'ARLEQUIN

G. ALMAYRAC, Op. 13

Allegretto moderato M.M.  $\text{♩} = 34$

*a tempo*

*f* *p* *p. leggiero*

*f* *rit.* *a tempo*

*f* *rit.* *molto rall.* *p*

*f* *rit.* *a tempo*

*a tempo* *mf allarg.* *leggero p*

*f allarg.* *rit.* *a tempo*

*rall.* *a tempo* *p*

*rit.* *a tempo*

The image shows a page of musical notation for a piano piece, consisting of seven systems of staves. The notation is in G major (one sharp) and 2/4 time. The piece begins with a tempo of 'Moderato marcato' and a metronome marking of 'M.M. ♩ = 72'. The first system includes markings for 'rit.', 'f', 'rit. ff', and 'ff'. The second system is marked 'Moderato marcato M.M. ♩ = 72' and includes 'f allarg.', 'p', 'a tempo', and 'leggero'. The third system includes 'mf' and 'f allarg.'. The fourth system includes 'f' and 'mf'. The fifth system includes 'mf', 'f', 'p', and 'p legger.'. The sixth system includes 'f' and 'ff'. The seventh system is marked 'Allegretto' and includes 'f', 'rall.', 'allarg.', 'senza rall.', 'rit.', and 'p.d.s.'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



## THE ETUDE

TO THE FRONT  
SECONDO

HENRY PARKER

Con spirito M.M.  $\text{♩} = 120$ 

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## THE ETUDE

TO THE FRONT  
PRIMO

HENRY PARKER

Con spirito M.M.  $\text{♩} = 120$ 

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## THE ETUDE

MINUET  
from "DIVERTIMENTO IN D"  
SECONDO

W.A. MOZART

Molto moderato M.M.  $\text{♩} = 100$ 

TRIO

*mf* *cresc.* *D.C.*

## THE ETUDE

MINUET  
from "DIVERTIMENTO IN D"  
PRIMO

W.A. MOZART

Molto moderato M.M.  $\text{♩} = 100$ 

TRIO

*mf* *cresc.* *D.C.*



## RETROSPECTION

WALTER ROLFE

Andante con tenerezza M.M. ♩ = 72

CODA

Più mosso

## TRÄUMEREI

REVERIE

RICHARD STRAUSS, Op. 9, No. 4

Richard Strauss has written but few piano pieces. *Träumerei* is taken from a set written some years ago. It serves to display the composer's capacity for melodic invention and his fondness for chromatic harmonies and modulations. It would be considered in no wise extreme in the present day.

Andantino M.M. ♩ = 46-54

a) The pedal markings should be accurately observed throughout.

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b) c)



A typical but by no means extreme specimen of Debussy's style. A taste for this music must be acquired by study and by continued playing. The more one hears of this and of similar pieces the better they are liked. This *Reverie* will require careful handling. Certain passages must be subordinated, while others must be well brought out. The opening figure in the left hand must be played with a pre-  
cisely in a rocking manner. Again, a gradual increase and diminution in power must sling out clearly. The three notes against four in the fifth measure must be fitted in carefully and without any jerkiness. Beginning with the thirty-fifth measure the piece takes on an orchestral

[illegible]

E. Kelenyi in this issue explains some of Debussy's influences.

measure must be taken with the thirty-five measure the piece takes on an orchestral

E. Kelenyi: Armes sans pitié

Andante sans lenteur M.M. = 108

*pp très doux et très expressif*

*meno p*

*poco cresc.*

*più cresc.*

*f*

*p*

*f*

*p*

*dim.*

*pp espress.*

*pp*

This image shows a page of a musical score, likely for a piano. The score is written on multiple systems of staves, with complex notation including various dynamics (mf, dim., p, pp, cresc., mono p, p poco ril., piu p, pp ril. e perdendosi) and fingerings. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes many slurs, ties, and intricate fingerings, suggesting a technically demanding piece. The page is numbered '11' in the bottom left corner.



# LA CINQUANTAINE

GABRIEL - MARIE

*Edited by Arthur Hartmann*

Andantino M. M.  $\text{♩} = 88$

AIR IN THE OLDEN STYLE

[illegible]

## THE ETUDE

## EVENING REVERIE

LESLIE ABBOTT, Op. 2

Very slowly, and dreamingly M.M.  $\text{♩} = 69$

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of ten systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte) are used throughout. Tempo markings include "A little faster M.M. ♩ = 80", "As before M.M. ♩ = 69", and "A little slower M.M. ♩ = 63". The piece concludes with a *rall.* (ritardando) marking. The notation is clear and professional, typical of a published musical score.

\* The right hand as *pp* as possible; the left hand full and singing tone, but very softly.  
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## THE ETUDE

BELLES AND BEAUX  
GRACEFUL DANCE  
after "Melody of Love"

H. ENGELMANN

Intro.  
Tempo di Schottische M. M. ♩ = 108

Dance

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## PLEASANT THOUGHTS

Allegretto moderato M. M. ♩ = 112

DANIEL ROWE

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## THE ETUDE

## MARCH OF THE GIANTS

L. A. BUGBEE

Tempo di Marcia grande M. M. ♩ = 100

Maestoso

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## SONG OF THE NIGHTINGALE

CHANT DU ROSSIGNOL  
POLKA DE CONCERT

F. FILIPOVSKY, Op. 21

Allegro moderato

*f marcato e deciso*

*ff*

*senza Ped.*

*ff brillante*

*riten. un poco*

*a tempo*

Polka (un poco moderato) M.M.  $\text{♩} = 84$

*cresc.*

*fp*

*giocoso e leggero*

*piu mosso*

*cresc.*

*a tempo*

*Tempo I.*

*8<sup>va</sup> Time to Coda*

*p*

*grazioso*

*scherzando*

*grazioso*

*scherzando*

*f con brio*

*p*

*leggiero*

*brillante*

*accelerando*

*f*

*animato di più*

*f con brio*

*CODA*

*cresc.*

*scen.*

*do*

*ed affrett.*

*sempre di più*

*Presto*

*ff*

*ff martellato*

*ff brillante*

*ff*

*fff*



THE ETUDE  
LULLABY

THURLOW LIEURANCE

While the Indian woman croons her lullaby, her returning warrior signals his coming with the flute, playing the love song he wooed his sweetheart with. It is her flute call.  
The syllable "Wi" is pronounced We.

the syllable pronounced

**Andante**

“Wi um, Wi um, Wi um!”

**Allegretto**  
\* (Flute song in the distance)

**Andante moderato**

Hush! thee, my wee flower, Um! Sleep, my wee flower In thy beaded bower. Some day — you'll be

A war-ri-or too; Sleep, my wee flower Um! Hush! thee, my wee flower Um

When you wake, your chief-tain you will see! Tears on your cheeks, spark-le-like stars, Soon he will

\* The small notes may be used as an accompaniment, if desired; or the entire passage may be played on the piano, if a flute is not to be had.

# ASPIRATION

Words and Music by  
ERNEST D. NEVIN

Andante

kiss them all a-way, "Wi um, Wi um, Wi um, Wi um"

ASPIRATION

Words and Music by  
ERNEST D. NEVIN

Tranquilly

*mp* The sun in ra-diant splen-dor sinks to rest, The

*mf* dy-ing day at last gives way to night: But still the stars up-on the blue sky's breast, Mir-ror a-bove the

*rit.* *mp* *atempo* dead sun's sil-ver light. So may it be that when my sun is set, And that dread dark-ness set-tles o-ver me,

*mf* *ff* *mp* My marks shall shine up-on the great earth yet, Like twink-ling stars,

*mp* and help some soul to see.

Tempo I.

*poco rit.*

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## VIENNA ECHOES

L. W. KEITH

INTRO.  
Andante M.M. $\text{♩}$  = 48

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

Tempo di Valse M.M.  $\text{♩} = 54$

Andante M.M. = 41

Tempo di Valse M.M. = 68

*pp*

*p*

*mf*

*cresc.*

*Fino*

*mf*

*legato*

*ten.*

*mf legato*

*Espressivo quasi rubato*

*atempo*

*piu' ril.*

*TRIO*

41

\* From here go back to  $\S$ , and play to Fine, then play Trio.  
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1 2 Con spirito

p

Crescendo

Diminuendo

## PRAYER AND RESPONSE

Adagio M.M. ♩ = 72  
Swell Oboe or suitable 8'

GEO. NOYES ROCKWELL

MANUAL.

PEDAL.

dim. rall. a tempo calando

Gt. to Ped. off

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## The Child's Fairy Road of Imagination

By Grace Busenbark

The child's imagination demands constant feeding. The appetite for legends, dragons, elves, sprites and all manner of super-natural folk is never satiated.

Can you go back to your own days of dreaming? Wonder why?

Very stupid indeed is the teacher who needs to have it pointed out that the Fairy Road of Imagination is the one along which the child frolics to success, never imagining that it is working while the dull pedantic paths of the olden days are filled with sluggish little ones who hate every step and resent all prods the teacher gives as just so much punishment.

The fairy road of imagination! That's it—let imagination do what coaxing and urging will never do.

For instance, when several measures of music must be connected by legato playing, the long slur over them may be a "bridge" and the child cautioned not to fall in the water by breaking the legato bridge before he comes to the end of it and is safely across.

When four flats are still a novelty to the young pianist, a few red pencil dots in the shape of beads (Bb, Eb, Ab, Db) drawn on the margin will be gleefully accepted as part of the housework, for the child will use later with skill work at class meetings.

Why not lighten the real seriousness of lesson and practice when possible? "All work and no play makes Jack a dull boy."

Long skips from two distant notes—which require a quick and light passage of the hand from one note to the other, may be likened to the flight of a bird. The inward movement of the hand to

will be divided among the successful composers in the following manner:

**Class I.** For the best pianoforte piece of intermediate or advanced grade in any style:

First Prize, \$100.00  
Second Prize, 60.00  
Third Prize, 40.00

**Class II.** For the best songs suitable for recital either for teaching, recital or concert use:

First Prize, \$100.00  
Second Prize, 60.00  
Third Prize, 40.00

**Class III.** For the best anthems for mixed voices suitable for general use:

First Prize, \$100.00  
Second Prize, 60.00  
Third Prize, 40.00

**CONDITIONS.**

Composers must comply with the following conditions:

1. The work is to be composed of a few measures, not more than 16 measures, and must be suitable for use in the classroom.

2. The work must be submitted to the contest by the composer, and must be accompanied by a letter stating the name of the composer, the title of the work, and the address to which the prize should be sent.

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