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### Volume 34, Number 09 (September 1916)

James Francis Cooke

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# THE ETUDE

Presser's Musical Magazine



STEPHEN C. FOSTER

SEPTEMBER  
1916

PRICE 15¢  
\$1.50 PER YEAR





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would make me big and fat —  
Now, how much will I have to eat  
To grow as big as *that*?"

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# PRESSER'S MUSICAL MAGAZINE *The Etude*

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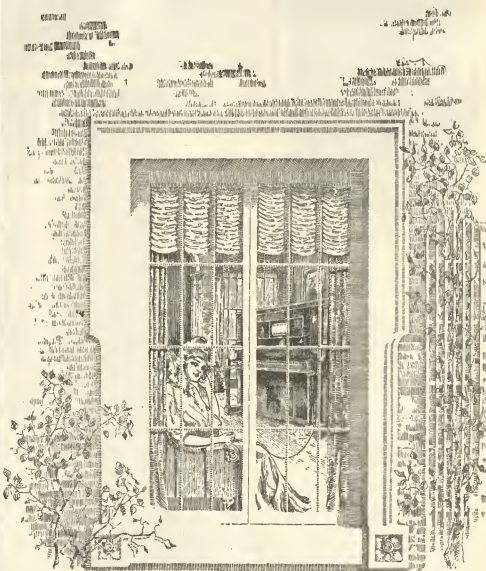
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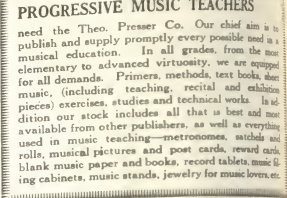
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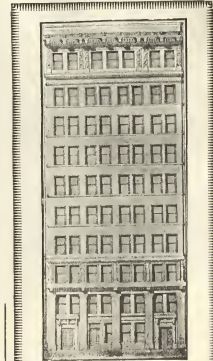
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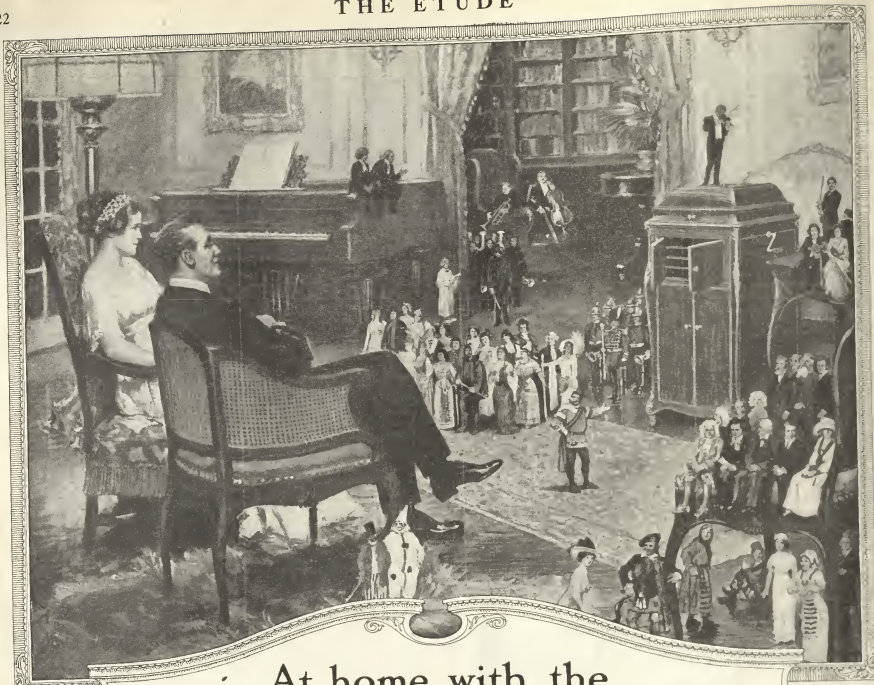
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# THE ETUDE

SEPTEMBER, 1916

VOL. XXXIV No. 9



Stephen Collins Foster



Just a Little Every Day



A STUDENT at the Leipsic Conservatory of some thirty years ago recently told us that when Robert Schumann went to his publishers with some of his compositions the clerks used to say to each other, "Here comes old Schumann with some more of that awful stuff of his under his arm." It seems well nigh impossible to recognize a great man at short range. While fate is building monuments for our heroes, those of us who are very close to them shut our eyes to their talents, neglect to husband their strength, deprive them of the opportunities they ought to have, begrudge them the rightful money return that their talents entitle them to, and then stand in stupid surprise when later they are hailed as the great men of the age.

Such was the fate of Stephen Collins Foster. In Pittsburgh where he spent his youth and young manhood the people who knew him gave little consideration to him personally. His music was thought too light and trivial to deserve serious attention. His teacher friend Henry Kleber was looked upon by the Pittsburghers as a much more important musician than Foster. Kleber's ability was advanced and his familiarity with the great masters was most creditable. Yet he had not that magical spark which puts immortality into a simple tune.

While Foster unfortunately had the reputation of being dissipated his old friends in Pittsburgh do not remember that he was a drunkard. Some now say that at the first he was unable to write a correct accompaniment for his simple songs. However, this seems hardly possible when it is remembered that he was not entirely without musical training. Yet, according to the story, he placed so little personal value upon his own name, that some of the early editions of *Old Folks at Home* went out with the name of Christy, of minstrel fame, upon the title page as the composer. Possibly Foster was forced by poverty to permit this imposition upon himself and upon the public.

Foster came at a time when the North was only too ready to see the romance in the life of the negro in the South. His *Old Kentucky Home* represents Foster at the best. There is a pathos in the sentiment and in the melody that is always tear-compelling. The pity of it all is that a man with such a natural flow of lovely melodies was not taken in hand and given such a training, for instance, as Schubert received. With such an equipment Foster might have ranked with the great masters of all time and all countries. The very longevity and widespread popularity of his melodies combined with the beautiful effects reached through the most simple means, reveal him as one of the finest instances of melodic talent the world has ever known.

It has been estimated that there are now about 5,000,000 different books in the world. Hazlett in his *Science of Thinking* computes that if a man were to read one book every two weeks of his life for fifty years he would be able to read 1,250 books or only one book in 8,000 of those published. Dr. Charles Elliott cut the 5,000,000 books down to a five-foot book-shelf and told us that one who mastered the contents of that shelf was an educated man. Note the facility of trying to read everything. The very vastness of literature makes the need for systematic study of essentials all the more necessary.

It would take several life times to play through the numbers of musical compositions that have been printed. The quantity is so great that thousands of students are dismayed by it. Don't even attempt to master all of it. Map out a course to include those things which you know every good musician ought to master and then proceed regularly to do just a little every day. Learn ten words a day in any foreign language and you can speak it inside of two years. A vocabulary of seven thousand words is considered a big one.

Learn ten measures a day and inside of two years you will have mastered approximately two hundred and fifty pages of music, all the Haydn Sonatas, or nearly all of the Mozart Sonatas or a whole volume of Beethoven.

It must always be remembered that however great the musical work of art it is never more than a mosaic of minutes profitably employed. No wonderful masterpiece leaped into being in a second—it is always the result of hours.

Whether you do it or do not do it will depend entirely upon the importance you attach to regular study. The whole secret of concentration and accomplishment lies in the degree of importance you hold in your imagination pertaining to that which you are striving to do. If you knew that a large mortgage was coming due you would see that you were on hand to pay it. If you feel that it is vitally important for you to have a larger grasp upon the great essentials in musical education you will see to it that never a day goes by without mastering something, even though it is "just a little."

Never think of the five or ten measures you are working upon. Think of the whole work you propose to accomplish. The daily ten measures are merely stones with which you are building your structure. Why not paraphrase Beethoven's maxim

"Nulla Dies Sine Linea"

from "Never a day without a line" to "Never a day without ten measures."

## Music and Romance

Music has ever been a most fertile field for romance. It is the land of dreams and emotions. In the earliest mythology we find the most fascinating legends. Pan, Apollo, Orpheus, Arion, Terpsichore and Polyhymnia all played their fairy roles in the earliest musical fiction. ETUDE readers will be delighted to learn that in the October issue we shall begin a remarkable musical serial by the distinguished writers Agnes and Egerton Castle. *The Composer* is a vividly interesting musical story, filled with charming romance and stirring incidents—all in all the most fascinating musical fiction of the present day.







As Mr. Foster prepared to leave the store, it was growing dark, and as he appeared weaker than usual, I offered to go with him to the street, as I helped him into the stage, he said very earnestly "you are my only friend," and as the door closed he waved his hand, and the last words I heard were "God bless you." I am sure they were his last words on earth. The echo of that fervent prayer will linger near, while life remains.

The next day he did not call for his song, but the evening paper appeared with a great headline, "Stephen C. Foster, dead." At eleven o'clock last night—the C. Foster, dead. A policeman heard groans, in the cellar of a house he was passing, and upon entering found a man bleeding to death, from a gash in the throat. He had evidently risen from his bed for some water, and had fallen over a broken pitcher. He was taken to Bellevue Hospital in an unconscious condition, and passed away at one o'clock. He was identified by a manuscript in his pocket with his name upon it. Relatives in Pennsylvania claimed the remains. Nothing more concerning his death was published.

#### A Pretentious Funeral

There were glowing accounts of a great funeral at his birthplace, with flowers and bands of music playing his famous songs, and a fine monument stands over his grave. The honors were due and I was glad, but, I thought, "A rose to the living, is more than wreaths to the dead." There was a time before I met Stephen Foster, when he could have been restored to health, and to usefulness.

After Mr. Foster's death, I was silent, as I believed silence would be pleasing to him, but after the years had passed and I heard of the movement to revive his memory, and historians knew nothing about his last days, it seemed a necessity as well as a matter of justice to tell the sad story, that probably no one else living at this time could do. Silence living at this time could do. Silence living at this time could do. Silence living at this time could do.

It has been a difficult task to prepare the above sketch, as there were two principal actors. The writer was one, and was compelled to appear unpleasantly prominent. I should be sorry to be regarded as boasting of any kindness shown to one in need of a friend. In my heart there dwells only the one deep feeling of gratitude that I was permitted to be the messenger of good tidings to a weary soul, and given the power to remove any false impression from the minds of the old or the young, concerning the life and character of Stephen Foster. His last song, finished the day he died, was published by Horace Waters.

My association with Mr. Foster is one of the saddest, sweetest memories of my life. He sometimes seemed to me like one great song, melodies poured forth from a soul continuously, no matter what his physical or mental condition might be, they would be dotted down as if he heard them in the air. He was a wonderful man, with a nature far too sensitive to battle with the world in which he dwelt.

The young generation growing up around us, should be taught to revere the author of American Folk Song, and to pay the homage due. The mists have cleared away that shadowed his earth life. His great soul dwells in the sunlight of immortality, and his memory should be sacredly cherished in every heart and home.

#### A Sense of Rhythm

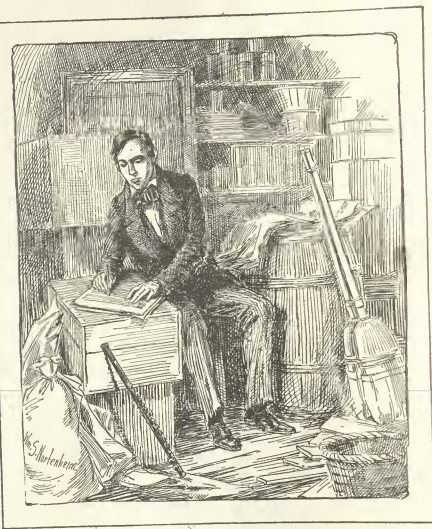
Many children can master time in the measure, but utterly fail to grasp the idea of time in its larger significance—the rhythm of a phrase or section. After the time is well understood, many little folks enjoy perfecting the rhythm of a march when the words "Left, Right" are substituted for the usual counting. Once they have grasped the idea of rhythm in a march in this way, it is easy for them to understand it in the case of other pieces not of march character.—M. WHITMEYER.

#### An Intimate View of Stephen Foster

PROBABLY the most accurate biography of Stephen Foster that has yet appeared is that written by his brother, Morrison Foster, and published twenty years ago. Unfortunately this book is out of print and it is only with difficulty that THE ETUDE has been able to secure a copy, from which the following information has been partly derived.

One significant and interesting fact is that Foster was, in the generally accepted sense of the word, wholly American. It has often been reported that he was partly Irish, but his Irish and Scotch ancestry was passed nearly a century of Americanism before he was born. His family boasts of a most interesting and patriotic connection with the early history of our country, many of his ancestors having been connected with events in war of 1812. His parents were virtually pioneers, since Western Pennsylvania was almost a frontier when they settled there.

The day of Foster's birth was a notable one. It was the Fourth of July, 1826. The day celebrated the fiftieth birthday of American Independence. On the same day Thomas Jefferson and John Adams died. Foster's father, Col. William Barclay Foster, was in-



During his last days in New York, Foster's means were greatly reduced, and, it is reported that he was as young as two years of age and sat for a long time on the floor picking out harmonies.

tensely patriotic and had arranged for a great celebration near his home. After the custom of the time, there was an elaborate open air dinner in the adjoining woods. To this the soldiers from the Arsenal were all invited. Just at noon when the guns from the fort were booming and the bands were playing the national anthem, Stephen Foster was born.

From the Morrison biography it appears that Foster must have had quite a good education for his day and age. He studied Latin and Greek and English time, and was generally very well informed indeed.

Foster's aunt (Ann Eliza Foster) was an amateur musician and the little boy used to purloin her guitar and when he was young as two years of age and sit for a long time on the floor picking out harmonies. It is reported that when he was seven years of age he visited the store of Smith and Mellor at Pittsburgh and picked up a fiddle from the counter. Although he had never seen the instrument before he

mastered it in a few minutes and could play tunes in a similar manner he learned to play upon the flute unaided. His brother relates that Stephen spent a great deal of time studying the works of Mozart, Beethoven and Weber. It is interesting to note the following comment from his biography: "Stephen's simple melodies which he gave to the world were the result of the most thorough and laborious analysis of harmonies, and when he completed them and launched them he knew that they would strike favorably in the ear of the critical as well as the unlearned musician."

After some time spent at two collegiate institutions, Stephen took up the study of German and French and mastered both tongues. He then took up painting in water colors and thought for a time that he would become an artist. So little did Foster value his early compositions that he gave them away. Up to his time the negro songs had been very crude with a tendency toward burlesque. He, however, saw the life of the negro through more sympathetic eyes.

Foster's love for the poor and the oppressed was most intense. His heart went out to those in deep distress and he was always ready to sacrifice his own interests to help others. He was inordinately simple and unostentatious in his habits. His brother describes his appearance as follows:

"He was slender, in height not over five feet seven inches. His figure was handsome. His feet were small as were his hands, which were soft and delicate. The features of his face were regular and striking. His nose was straight, inclined to aquiline; his nostrils full and dilated. His mouth was regular in form and his lips full. His eyes were very large and very dark and lit up with unusual intelligence. His hair was nearly black. In conversation he was very interesting but more suggestive than argumentative."

Greatest of all was his human sympathy. It was that which gave his music such a wonderful appeal. It was genuine and deep, as the following incident indicates. Once when he was going to a party as a young man he noticed an accident in the street. It was a bleak stormy night in winter and a poor child had fallen under the wheels of a heavy truck. He carried the child home and remained until it died and then spent the rest of the night trying to help and comfort the poor parents. His comrades went on to the party but the great heart and sympathy of Stephen Foster would not permit him to do so.

It is not true that Foster died of alcoholism in New York. He had been ill with a fever and while lying in bed he fell at a basin in his room and cut his neck and face. He was taken to Bellevue Hospital where he died January 13th, 1864. William A. Pond, his publisher, had the body removed to a coffin. Foster's brothers came on immediately and took the remains to Pittsburgh, where funeral services were held at Trinity Church. As an indication of Foster's popularity in his day the railroad company and the express company refused to receive any pay for transporting the body.

#### Wisdom from Many

THE secret of success is constancy to purpose.—DISABILL.

WORK done less rapidly, art most cherishes.—BROWNING.

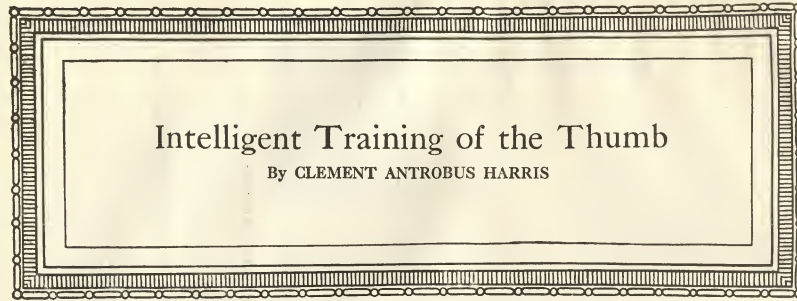
NOTHING is impossible to the man who can will.—MILWAU.

FORTUNE is not on the side of the faint-hearted.—SOPHOCLES.

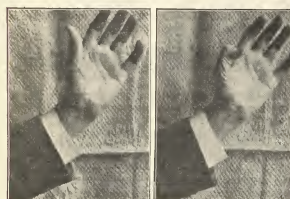
MELODY alone constitutes the essence of all music.—J. RAFF.

## Intelligent Training of the Thumb

By CLEMENT ANTROBUS HARRIS



EXERCISES to facilitate and develop the action of the thumb as a joined lever can be practiced without any keyboard, just as readily as can exercises for the thumb as a whole. All that is necessary is to work the outermost nail of the thumb and to keep, the first and second joints as still as possible.



EXERCISES WITHOUT KEYBOARD FOR JOINTED ACTION OF THUMB.

Move the outer joint from the extended to the contracted positions, say twenty times in succession.

Two consecutive notes should never be played by one finger in a legato passage unless the other fingers are otherwise employed. This jointed-action of the thumb is therefore chiefly needed in legato passages in two and three parts; especially a succession of first inversions.



THE THUMB AS A PIVOT. It follows almost as a matter of course that as the thumb can pass under the other fingers, these fingers can pass over the thumb, in other words, that the thumb can act as a pivot. Nevertheless special exercises are necessary to perfect this movement. The characteristic feature of these is, of course, that the thumb is held in a stationary position, except for a rotatory motion, while the other fingers pass in a semi-circular action over it.

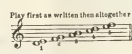


In double-note passages, when the note played simultaneously with the thumb-note (in the right hand a higher note, in the left a lower note) is a white note, it is generally impossible to connect it with the following note; in other words, a perfect legato is not practicable. In these cases the break should of course be made as short as possible. When the note accompanying the thumb-note is a black note, the interval to be covered is much less, and the legato can be satisfactorily covered.

tained by hands of average size. The following illustrations will make this point quite clear:



THE THUMB AS A RIVET. Any finger can play two consecutive white notes simultaneously simply by being placed half-way over each. Consequently a chord of ten notes can be played by one hand if of somewhat large size.



But the thumb, unlike any other finger, can play two black notes simultaneously, a fact of great service in chords of the Dominant 7th. If the hand be of exceptional size it can even play two black notes a minor third apart simultaneously.



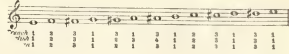
THE THUMB AS A HAMMER. The thumb can, of course, move like the other fingers, vertically, as hammer. But this is its least characteristic action and calls for little comment, save in the form of a warning which will be given in connection with Common Faults, in a final paragraph.

THE THUMB AS A SPANNER. The thumb can stretch further than any other finger. The thumb and second finger can play the two notes of an octave simultaneously. No other two adjoining fingers can stretch more than a 6th, and the third and fourth cannot cover more than a 4th. A great deal of course depends not only upon the size but the conformation of the hand. Thus in a large majority of cases the second finger is longer than the fourth, but occasionally these two fingers are equal, or even the second longer than the fourth. But despite such differences as these it will always be found that the thumb and forefinger have a greater span than any other two adjoining fingers. Even the second and fifth fingers, with two fingers between, can only stretch about a note more. It is this fact which gives rise to one of the fundamental rules in fingering, namely, that other fingers

being equal, a passage should always be fingered in such a way that the widest gap falls between the thumb and forefinger.



THE THUMB IN THE CHROMATIC SCALE. There are three ways of fingering the chromatic scale, known as the French, English and German methods. In the French and German methods the thumb plays five out of the seven white notes; in the English system it plays four. This is sufficient to prove the necessity for developing the strength and mobility of the first finger.



THE THUMB IN OCTAVE PLAYING. Players with large hands can play an octave with the second and fifth fingers. But the occasion for this is very rare, and practically the inner note of an octave may be said to be always played by the thumb. As octaves should be played from the wrist no separate movement of the thumb relatively to the rest of the hand is necessary. This does not, of course, apply to the case of what are known as "broken octaves." These may be played either by finger-action of the first and fifth fingers, or by the back of the hand remaining stationary, or by a rotatory action of the whole hand, or, preferably, by a combination of these movements. For the first and last named methods exercises on the following model should be devised:



THE THUMB IN SHAKES. Though a trill or shake can be performed by any two fingers, it is much easier when the thumb is one of the fingers than otherwise. So much so that the thumb is probably employed in this service as much as all the other fingers put together. Indeed it is often used in alternation with two or three other fingers.



THE THUMB IN GLISSANDO. A "glissando" passage, that is a rapid scale-wise run on the white notes only, is played by drawing one finger sideways over the keys instead of playing each with a separate finger. It is of little or no value and is very rarely used by composers of repute, being more in keeping with the spirit of a "vamping" performance. Glissando playing, how-



## THE ETUDE

ever, affords one more illustration of the contrariety between the thumb and the other fingers. It may therefore be as well to mention here that, being best done with the nail, rather than with what Richter once called the "meat" of the finger, it is easier to the thumb in inward passages, (right hand descending, left hand ascending) passages. And to any other finger in outward passages. A less reason is that this division of labor involves a less awkward twisting of the wrist than the reverse would do. A practical trial will soon prove this.

**THE THUMB ON BLACK NOTES.** So much prejudice and unreasoned restriction have in time past operated against the use of the thumb on black notes, that one is tempted to rush into the opposite extreme, and say that no distinction whatever should be made, for instance, the two kinds of keys. It has been said, for instance, as C major, and Hans von Bülow was wont to declare that a pianist worthy the name should be able to play the *Aphelandra Sonata* as easily in F sharp minor as the *Aphelandra* in its normal level position, and with the same fingering. To a virtuoso of von Bülow's standing this may be the case; technical difficulties have almost ceased to exist. But there are exceptions which some players will find it worth while to bear in mind.

The two objections to the use of the thumb on black notes which do exist are both due to the fact that its use on these shorter keys necessarily throughs the hand further over, that is towards the back of the keyboard, than is otherwise the case. Much depends on the size, strength and conformation of the individual hand, but in certain cases this position is apt to give rise to difficulties:

(1) The nearer the back of the keyboard the greater the strength necessary to depress the key. In the case of very young children the muscular strength of the fingers differs enormously—this is a factor of paramount importance, and is absolutely prohibitive of uniform fingering for all keys.

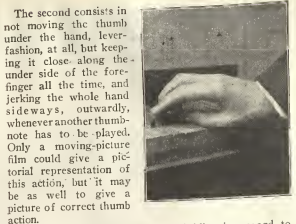
(2) The movement of the thumb over black notes to a white one, or over white notes to a black one, is not so easy as where all the thumb notes are white or all black. This is especially the case with a player whose thumb is short, and more especially if it is also stout, and the white note to be played is one lying between two black ones—G, A, or D. Such a player should therefore not use the thumb on black notes in legato passages in which it also has to be used on black notes. The scales of F sharp major and minor, and F natural major and minor, illustrate this principle. It is, however, perhaps best understood from such passages as the following:



In playing chords the thumb may be used as freely on black notes as on white. The reason is that in changing from one chord to another the whole position of the hand is altered. There is therefore no "legato" to be broken by the slightly "in and out" motion occasioned if it should happen that the thumb is used alternately on white and black notes.

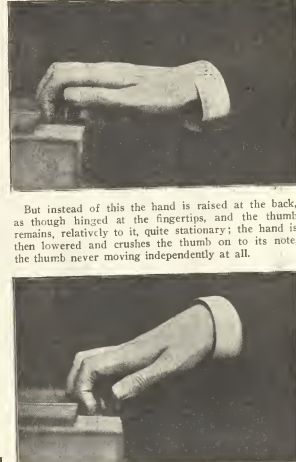
## Common Faults in Thumb-Action

There are three ways in which the otherwise great utility of the thumb is seriously diminished, and two of them are very common; in fact, in untrained players and beginners they may be taken as a matter of course. The first consists in letting the thumb hang down over the floor instead of making it lie flat on the keyboard. The result is that whenever the thumb has to play a note it has to be jerked into position, only to fall back again as soon as the key has been released.



The second consists in not moving the thumb under the hand, levers-fashion, at all, but keeping it close along the underside of the forefinger all the time, and jerking the whole hand sideways, outwardly, whenever another thumb-note has to be played. Only a moving-picture film could give a pictorial representation of this action, but it may be as well to give a picture of correct thumb action.

A third consists in a similar rigidity in regard to vertical movement when the thumb is used, like the other finger, as a hammer. The back of the hand should be kept stationary in its normal level position, and the thumb raised above the keys, as in the following illustration:



But instead of this the hand is raised at the back, as though hinged at the fingertips, and the thumb remains, relatively to it, quite stationary; the hand is then lowered and crushes the thumb into its note, the thumb never moving independently at all.

Lastly there is the much less common but still disadvantageous habit of holding the knuckles too high and letting the thumb fall vertically instead of horizontally on to the key, thus playing the key with the tip, like the other fingers, instead of with the side, which is the peculiar province of the thumb to do, and gives it its inalienable advantages. Held in this position the thumb has a much more restricted range of action than if held horizontally.

In conclusion, it is, sometimes, said patetically, "Oh, my fingers are all thumbs." Of a pianist or organist no remark could be more complimentary, for a player all of whose fingers did as much work as his thumbs would be the most remarkable executant who ever lived.

## Spurring Up a Slow Pupil

Having a beginner who was inclined to drag and another disposed to gallop through his little exercise, I have tried having them play their exercises together. First, the right hand of one and left hand of the other, and vice versa, then both hands. The result has been wonderful. The slow pupil has not only quickened her time, but is taking new interest in her lessons, while the rapid, jerky movement of the other pupil has been replaced by a steady, even tempo, delightful to the teacher.—B. H. M.

## Find the Shortest, Quickest and Easiest Way to Do Things

By Madame A. Pupil

EVERYONE has observed how distasteful it is to young beginners in piano study to be obliged to practice. Very often they rebel and give up music lessons, to regret, some years later, that they had not persevered and been able, "by this time," to give pleasure to themselves and others by their music.

To the boy student, especially, practice is very irksome; the printed page looks like a lot of tadpoles hanging on strings. He is required to find a relation-ship between these and the keys of the piano, but he sees none. He timidly ventures to strike a key and a groan results; at the next effort, a timid squeak is heard, and so on through the lesson—nothing is heard, nothing that sounds like music. No wonder he gives up.

It is like trying to memorize a chapter of the Proverbs of Solomon, by pronouncing the words one after another, to the end of the chapter. And yet that is the slow way many beginners start to learn to play. Let us find an easier way. In reading a story, the sentences are formed of short phrases, each conveying an idea. For example: "The boy was climbing a tree, he had reached the first branch, and now he was trying to get up to the second branch; suddenly he lost his foothold and fell; when his mother heard him scream, she ran out of the house to help him." The commas represent slight pauses. Music is written in the same way; there are commas, semi-colons, colons and periods.

Let the teacher find a place in the music where a pause can be made. For example:



Let the pupil play the first nine notes very slowly and in strict time. Make him repeat them twenty or more times—right hand alone. Soon it will be altered so that each finger develops an impulse to go to the next note of itself. The notes play themselves, as it were. When this has taken place, the teacher may say, "I am going to let you play this with the metronome."

Set the metronome at about 76, with two ticks for each note; then set the metronome at 84, and so on down to 152; then set the metronome at 74 again, and have one tick to each note. Increase speed as long as the hand does something he would have thought at first impossible; he has become interested; and it begins to sound like music. He is now willing to begin at the note E, where he left off, and work up the second phrase. Each phrase he works up in this way, the process seems to become easier.

Then he may work up the left hand part in the same manner; but should not attempt the two hands together until he has attained considerable fluency with one hand alone. In the first attempts to play both hands together, he must begin at a very slow rate of speed, as he did at first.

This method of studying short portions is very satisfying, for one is sure to reach his aim.

## A Sight-Reading Contest

By H. R. Robertson

ONE plan to assist in developing sight-reading and one which has proven very successful, is to invite a number of students to the studio and appoint two captains. These, in turn, choose their respective sides as in a spelling match. Then mark out a section of new music, say, eight bars, and ask each pupil to call the notes, while at the same time the seconds are ticked off on the watch. Each one has three trials and the increase in speed is noted.

This scheme serves a two-fold purpose: The pupil tries to surpass his own mark each time, as well as that of his opponent. Then, at the finish, the totals are made up to determine which side is the victor.

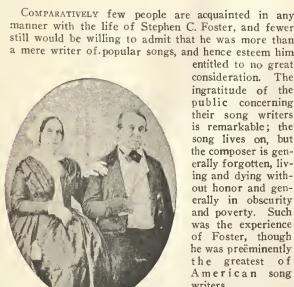
As an added incentive, the captains usually assist in keeping the time and watching for possible errors in the reading. This always creates the keenest rivalry, especially among boys. A date is then set for the next contest, and the meantime, many extra measures are utilized, at home, in the development of note reading. Sometimes, minor contests are arranged between two pupils, each allowing a portion of his or her lesson hour, thus stimulating and maintaining the interest during each week.



## THE ETUDE

## Stephen C. Foster's Romantic Career

By CHARLES A. INGRAHAM



MAJOR AND MRS. WILLIAM BACLEY FOSTER

Foster's father and mother, "The Old Folks at Home."

COMPARATIVELY few people are acquainted in any manner with the life of Stephen C. Foster, and fewer still would be willing to admit that he was a man of a mere writer of popular songs, and hence esteem him entitled to no great consideration. The ingratitude of the public concerning their song writers is remarkable; the song lives on, but the composer is generally forgotten, living and dying without honor and generally in obscurity and poverty. Such was the experience of Foster, though he was undoubtedly the greatest of American song writers.

Though his art was simple in its poetic phrase and musical construction, it was profound in its psychological, unexplainable elements which the greatest of lyric geniuses might in vain attempt to imitate, and it ever exercises a masterful influence upon it. It has been said that his melodies are adaptations of the old psalm and hymn tunes, perfectly moulded into simple words and brought into sentimental contact with the actual life of ordinary humanity. This accounts, if true, for the semi-religious atmosphere which inheres in the best and most lasting of his songs—an indefinable pure and sacred element which compels the attention and which soothes the mind and chastens the heart, universally.

## Foster's Birthday

From these considerations it is apparent that a song writer may become of real political significance and testify through his work for the saying, that the songs of a nation have a greater efficacy than its laws, and it requires but a brief study of Foster's life and times to discover that though unconsciously he was in his day an important factor in the fashioning of public policies and events. In the hour of his nativity, at Allegheny, Pa., on July 4, 1826, a salute was fired at the arsenal celebrating the fiftieth anniversary of the Declaration of Independence, and those patriotic reverberations were among the first sounds which came to his infant ears. It was an appropriate demonstration to accompany the ushering into the world of a man who was destined with matchless beauty and pathos to appeal to the common heart of men in behalf of the oppressed in slavery. His influence was indirect, but the deep love and sympathy with which in exquisite song he depicted the homely joys and the tragic, lingering sorrows of the negro was a powerful aid to the anti-slavery movement. The life of Foster covered nearly twenty years occupied in the rapid development and decadence of that great diversity institution known as negro minstrelsy, and in these universally popular entertainments his songs were sung perennially throughout the country. Foster's work should have a place alongside of *Uncle Tom's Cabin*, the appearance of which was contemporaneous with the publication of his great negro lyrics.

Stephen Collins Foster was of Irish or Scotch-Irish extraction, his grandfather having emigrated to this country from the north of Ireland. His father, William B. Foster, was a man of prominence not only in Allegheny, where he had served as mayor, but he had been a member of the Legislature and had occupied other places of trust and honor. Stephen's mother, Eliza Claydon Tomlinson, was a descendant of the Claylands, a family of note, which had dwelt in Maryland from the earliest colonial times, and in

that State she had been reared. The boy grew up amidst pleasant and affluent surroundings, the home being a large mansion in the suburbs of Pittsburgh, opposite Allegheny, and commanding a view of the Allegheny Valley. Of a retiring disposition and lacking robustness of health, the youth avoided the sports and pastimes popular with boys of his age, and in the privacy of his home or in the woods and fields spent much of his time communing with his own thoughts and in the study of his favorite branches. He early evinced a taste and capacity for music, and at the age of seven years, for the first time seeing a fiddle, was able in a few moments to play the familiar melodies that he was acquainted with. While attending school at Athens, Ohio, he wrote his first musical composition, *The Two Girls*, and arranged it for four flutes. The piece was played at the public exercises of the seminary, the author having the first flute for his part. At this time Foster was but thirteen years of age.

## Foster Largely Self-Taught

It was for the larger part to self instruction that the youth's education, and in this manner he acquired a good knowledge of German and French, became proficient on the piano, flute, guitar and banjo and studied carefully the works of the great masters. Among his accomplishments was an abiding interest in water colors, which he seems not to have much cultivated. An amusing story is told of him in this connection. When his song, *Oh! Willie, We Have Missed You*, was under course of publication, he drew a picture for the title page and submitted it to the printer, who, after examining it, exclaimed, "Oh! another comic song." This experience permanently dampened his aspirations as an artist.

At the age of seventeen Foster went to Cincinnati and, was employed three years in the office of his brother, rendering satisfactory service, but never forgetting his great passion and applying himself to musical composition in his leisure hours. But it was not until his return to Allegheny that he scored his first real success in his chosen art, though his first song, *Open Thy Lattice, Love*, had been brought out two years previous by a Baltimore publisher. About the year 1844 he composed a song entitled, *Lautiano Belle*, which became immediately popular throughout Pittsburgh, and this pronounced success encouraged him to introduce the ballads, *Uncle Ned* and *O Swanna!*, both of which had an even greater appreciation, extending to distant places, until a publisher asked the privilege of printing the songs. *O Swanna!* secured the author \$100, and many came to look at the face of their former townsman, concerning whom was said: "As he lay in the casket he was easily recognizable and there could be seen in him nothing but what was beautiful and good." Several of his sweetest melodies were played as his body was laid to rest in the Allegheny Cemetery beside his father and mother.

## Foster's Personality

Foster was of an affectionate, tender-hearted disposition, deeply sentimental and with a capacity for strong and lasting attachments. Towards his father and mother he cherished an uncommon devotion, and the death of the latter cast upon his mind a shadow of melancholy which is reflected in his later songs and from which he was never able to recover.

He formed in his youthful years an undying attachment to Miss Jane D. McDowell, daughter of Dr. McDowell, of Pittsburgh, and was married on the 22d of July, 1850. He ever manifested a beautiful affection for his wife and his daughter Marian, his only child. Ten of his songs may be found in the Christian name of his wife, "Jennie," and in one of them she is but thinly disguised under the phrase, "Little Jennie Dow." Foster averred that it was Jennie McDowell who awoke in his soul the latent voice of song, and his favorite among his many compositions was, *Jennie's Coming Over the Green*, as it reminded him of the happy days when he began

to delight in her above all others. Their married life, though having a happy beginning, was sad in the closing period of Foster's career, for during the last three years, which he spent in New York, he was without his family, a partial separation having taken place, though a correspondence was maintained between husband and wife. He never could be drawn into expressing himself upon this subject, but the cause of the alienation was probably his convivial habits, which grew upon him and led him at last into a semi-vagabond existence. Opening a letter, he was observed to be in tears, the cause having been the words of his wife and the picture, with the missive, of his little daughter, and in a broken voice he expressed his grief that he was so unworthy of those for whom he cherished so deep an affection. Foster struggled heroically with his besetting habit, but in vain, and with clouding genius and tarnished character he went the downward way.

His songs had enormous sales, those of *The Old Folks at Home* or *The Swannee River* having reached more than a half million copies, with his royalties upon it amounting to \$15,000, while E. P. Christy, of Christy's Minstrels, gave him \$500 for having his name appear on the title page of one edition of the song. His other most popular songs enjoyed sales of from 25,000 to 150,000 copies. He was a prolific song writer, his compositions having aggregated 150 titles, about one-fourth of which were negro ballads. Not only did his songs spread to all parts of the world to be translated into the leading languages and to be cherished by the commonalty, but they have been resorted to delighted audiences of the highest culture by the master vocal artists from Jenny Lind to the present. Ole Bull and other musicians of distinction knew and loved him, and gladly taking his melodies elaborated and adorned them with their matchless art, while Washington Irving and other literary lights wrote him letters of commendation and congratulation.

The circumstances and surroundings connected with his death were sad and deplorable. He was rooming at the American House, a cheap hotel, and from a fall there sustained a wound which bled so freely that he died three days after the accident, on January 13, 1864. His wife and brother had been informed of his critical condition, but he died before their arrival. Having been under treatment in a common ward of Bellevue Hospital, and being unidentified, his body was taken to the morgue. But loving hands soon took his remains, and the devoted wife and the affectionate brother went with them to his native city. At Pittsburgh, in Trinity Church, appropriate and impressive funeral services were held, and many came to look at the face of their former townsman, concerning whom was said: "As he lay in the casket he was easily recognizable and there could be seen in him nothing but what was beautiful and good." Several of his sweetest melodies were played as his body was laid to rest in the Allegheny Cemetery beside his father and mother.

Foster has been called "a wild briar rose of music,"



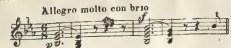
THE FOSTER HOMESTEAD IN PITTSBURGH.







Taking now the first movement of the Sonata Op. 7 we find there a measure signature of 6/8; but if we gave a primary accent to each of the two first chords in the measure



we would obtain two consecutive accents, which would neutralize each other and simply change the soft phrase into a loud one. If, however, we mentally conceive into a 4/4 measure as one of 12/8—which is equal to four quarters subdivided into eighths triplets—as indicated by the dotted bar—we perceive at once that the first chord is positive (accented) and the second is negative (unaccented). And this compounding of two measures into one of larger dimension obtains throughout the entire first movement. This mental concept clears up the rendition, not only of the first one in measure 61—and that the three first chords are, by means of a gentle crescendo, aiming at and culminating upon the fourth chord; as if the fourth chord were the noun in a sentence like, "Now praise the Lord!"



In measure 66 Beethoven has placed a superadded accent which (purposely) disturbs our counting at that moment, but this comes under the head of "dramatic" or accidental accents and its disturbing action is too brief to interfere with our regular or grammatical accentuation. This accidental, dramatic accent does by no means destroy our conception of the measure as being in compounded measures in groups of two.

Just as plain—perhaps even more so—are the compounded measures in the four Scherzi by Chopin. They are written in 3/4 time, but should be conceived as if we count each measure as a beat subdivided into triplets. The introductory measures of the first Scherzo show this very plainly:



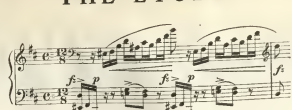
By comparing the two numbers of writing the following notation of the first four measures of the Scherzo proper, the reader may judge for himself how uncomfortable and how relatively obscure the reading would have been if Chopin had not written in compounded measures:



## In the Teeth of Opposition

WHEN Coleridge-Taylor's *Bon Bon Suite*—which is a choral work with orchestra—was being given its second hearing under the baton of the conductor, there was an unhearsable musical effect which deserves recording. One of the numbers is a watchman's song, in which, as W. C. Berkeley Savers, Coleridge-Taylor's biographer, expresses it, "the guardian of nocturnal peace breaks in upon the slumbers with his cry of the chorus, and when his entry was due the audience was aware of a pause which was not in the score, and at which the conductor smiled. Then a wavering voice, redolent of sack, and seeming an intensely

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In the second Scherzo, Op. 31, we find in the course of the first 48 measures every now and then a rest of a whole measure, sometimes of two whole measures. Had Chopin written in 12/8 time these rests should have been dotted quarter rests, but in compounded measures they had to be whole measure rests in order to complete the group of four measures.

Some pieces in C time show sometimes an inserted measure of 2/4. Such insertions are made when it passage is extended or when a brief introduction to it was deemed necessary. If Chopin had written his third Scherzo, Op. 39, in C or 4/4 time he should have had to make such an insertion where we now find measures 57 and 58. They serve as a brief introduction to the next phrases and are repeated after the "tempo" in measures 83 and 84.

Of the fourth Scherzo nothing special need be said in this respect because the very aspect of the pages reveals the division of the piece into groups of four compounded measures; it also shows that many of the measures consist of only one note and this not always measure rests but often merely held over from the preceding measure.

It is in the second (most popular) Scherzo where students and amateurs get often confused in their timing and for no other reason than that they look upon every measure as a musical entity. No person with a mere modicum of rhythmic sense, no person that can keep step with a marching brass band can possibly get befuddled in the timing of this Scherzo as he regards every group of four measures as a compound forming one larger measure. It is, therefore, advisable—after the technical matters in this piece are so far mastered as to permit a somewhat rapid execution—to count each measure as a beat and then to expect the entire Scherzo as being in C time.

This doctrine of "compounded measures" applies to nearly all pieces of rapid motion, Valse, Tarantellas and kindred compositions. The question whether the compound consists of two or four measures is one which even a young student can decide for himself if he investigates the predominating musical and rhythmic idea or motive in the piece. In Beethoven's Sonata, Op. 7, he can readily see that one measure does not express anything intelligible and that a compounding of measures is therefore advisable; whether the compound shall contain two or four measures he can readily infer from the fact that measures 3 and 4 are a repetition of measures 1 and 2. Two measures are therefore sufficient for this compound. The same number would seem to suffice in first Scherzo by Chopin, but only for the first four measures because here, too, measures 1 and 2 (after the introduction) are repeated in measures 3 and 4. The very next four measures, however, form a thematic unit, a run consisting of four measures, which, by the way, is also the introduction itself.

To determine whether a thematic unit occupies two or four measures it requires some discernment on the part of the student. A cast iron rule or a patent device it cannot be given, but the hints thrown out in the foregoing discussion may stimulate the student to exercise his judgment on this premise—if he should not have done so before—and enjoy that gratification which is the unfailing reward of self-made discoveries.

realistic conception of the character of this Dogberry, gave forth

"Fast twelve d'elock, fast twelve." "The audience was delighted with the singer's perception of the possibilities of a watchman who might have visited several taverns in the course of his duty. The artist, however, was unsung by the artist. As the song proceeded and followed a difficult interval, the singer felt so uncertain of getting his note that it was arranged that the 'celistist sitting immediately below him should give it softly. In leaning forward to catch the sound the unfortunate 'celistist dropped his teeth. The pause was occasioned by this readjustment, and the dislocation and his nervousness had produced the admired realism."

## Popularizing Good Music

By Geo. Noyes Rockwell

REPLYING to Dr. Heinrich Pfitzner's interesting article on "The Matter of American Musical Atmosphere," we desire first to take issue with his statement that "In America there is no musical atmosphere," although preceding this assertion he states, that "There is plenty of musical life," but how can there be musical life without musical atmosphere, any more than physical life without the necessary atmosphere to support it? Our contention is, that America has musical atmosphere enough, but it is vitiated by low standards, indifference, and commercialism, except in portions of our country where no doubt our "atmosphere" is equal to any to be found in Europe. In illustrating this point, we quote atmosphere in Spain. His music suggests the simplicity and freedom of country life, in contrast to the complexity and clash of the city.

"Chicago may be a musical center, in a way, but I feel that music here is regarded more as a luxury or a syncretized lozenge for the digestion. It's different in Boston where the populace inherits its musical tastes along with other sacred family possessions."

"In Chicago you have opera, and you have your symphony orchestra; both excellent, but you don't make music an every-day affair, as we do. Why, in Springfield, Mass., children of ten or twelve years appreciate Brahms and Beethoven and Chopin just as well as their parents do. The best music ought to be popularized—as it is abroad."

We believe that the last paragraph contains the solution of the "matter," and that is, that until as a nation we discard the spurious in music and broadly cultivate a taste for the true and good, popularize it; not until then can we expect to have a musical atmosphere proper to the life of a great nation.

And now we come to the important question: how can America's musical atmosphere which among the masses has become vitiated, be purified so that the best in music can be popularized? This is a difficult question to approach, much more answer, so long millions of dollars are yearly spent to attract the masses with trash that is so featured as to attract the multitude. Like the liquor traffic, its manufacture, sale, and use must be not only discouraged, but stopped. As Dr. Pfitzner says, "Every American musician and music lover must foster a respect for (real) music and musicians; for so long as no proper respect for (good) music prevails among the general public, there can be no real musical atmosphere" except we would add, as we now possess it in localities. In other words we must become musically aggressive, and by precept and example inculcate the good, while vigorously combating the evil.

If teachers of music in every school, public and private, in America, would unite in a campaign of extermination, no doubt "America's Musical Atmosphere" could be so cleared up that it would be as good as we would rank as high in music and musical ideals, as any nation on earth.

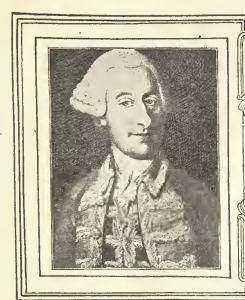
## Some Curious Musical Instruments Used by Savage Tribes

THE natives of New Savanna play on a nose-flute. The instrument is held with the aperture under the right nostril, the other being closed with the left hand.

The Kaffir of Africa uses a harp that has one string only, sweet in tone but scarcely audible six yards away. It is an ordinary bow with a string of twisted hair. A hollow gourd is attached at the middle to give resonance. A ring is passed along the string to vary the pitch and the instrument is played with a plectrum, or short stick. The bow is about five feet in length.

The Bongos, a tribe of Africans, have an instrument called a manyinye, which is a species of wooden trumpet. It is held between the knees and blown as one would a cello. Sometimes it is too long to admit of this method and the performer has to bend over as it lies on the ground.

## THE ETUDE



## Beauty and Originality in Haydn's Pianoforte Sonatas

By CLARENCE G. HAMILTON, A.M.

Professor of Music at Wellesley College

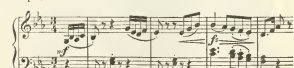
Take, for instance, the first movement of the sonata in F, No. 20. The first large division of this movement, and consisting of the first 46 measures, is itself divisible into eleven phrases of approximately four measures each, which are supplemented by a coda of two measures. In the development section (measures 47-85), this phrase-length is sometimes relaxed for the sake of variety; but in the last or recapitulation section (measures 85-127), a division almost as strict as that in the exposition prevails. Again, in the exposition 12 measures are devoted to the principal theme, 3 to the connecting passage, and 24 to the more difficult second theme, all multiples of the four-measure unit; while the coda of two measures rounds off the ending. Finally, the general division of 46 measures for the exposition, which is the statement of the themes; 39 measures for the development; and free play upon the themes; and 42 measures for their restatement, results in a three-fold structure that is comparable to the proportions of the medieval cathedral, with its two main towers (exposition and recapitulation) flanking the more fanciful facade (development) between them. A glance at the experiments of Haydn's predecessors, such as Wagenseil, Hasse, Kuhnau, Paradies, and the sons of the great Bach, will convince us that Haydn succeeded in achieving the perfectly balanced proportions for which they were striving with only partial success.

## Haydn's Fertile Genius

These elegantly modeled divisions, moreover, Haydn clothed with music which showed the amazing fertility of his genius. Melody, that mainstay of musical expression, dances on through every measure, suggesting sometimes the rough homespun of the peasant and sometimes the glittering adornments of the courtier.

Haydn had the people's blood in his veins, and their home songs and dances drop out inevitably through his artistic sensitivities. Consider the first theme of sonata No. 16, a theme of which Haydn, by the way, was so fond that he used it also in the scherzo of No. 6. Here is a typical peasant dance, with all its rough hilarity, beautified, however, by the dainty frills which fall naturally from Haydn's fingers and which take on kaleidoscopic forms each time that the theme returns.

A composer of Italian operas and a student of the Italian style, Haydn could also write melodies with elegance of outline and vocal fluency. Look, for example, at the theme of the third sonata:



Here is a sinuous rise to a culminating point, and then a graceful descent which ends in a rising inflection, the whole making a curve like this:

Haydn was primarily an instrumental writer, and to a theme such as the above, that has a distinctly vocal cast, he invests with instrumental touches, of which the broken groups with which it begins are instances in point. Joined to these fragmentary divisions often a lavish array of embellishments, found most freely, however, in the slow movements, for example, in the *adagio* from No. 16.

The periwigs and lace with which society decked itself in the eighteenth century were reflected in the music of the day under the guise of trills, turns and mordents; so that it is somewhat rare to find a melody quite unadorned or repeated in its exact original form. Typical of Haydn and Mozart alike are the dotted vowels given to a theme or portion of a theme on its reappearance; thus in sonata No. 11, the first two measures:



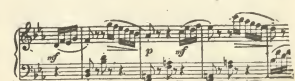
soon after are altered slightly:



Especially noteworthy in this connection are the graceful endings which often deck with indescribable elegance the close of a section, such as this cadence from the first movement of sonata No. 3:



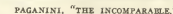
But lest we gain the impression that Haydn is habitually light or even superficial in his work, let us listen to the dignified and serene theme of the *trifurcata* from sonata No. 20, in which it is evident that the many trills are employed solely to give a sustained character to the tone which was otherwise impossible upon the claviers of Haydn's time. The nobility of this theme compares with the Beethoven-like theme of the *adagio* in the great sonata No. 1, and with the serious sentiment of the theme of the *adagio* in No. 8. Haydn put the seal of his authority upon the custom, almost universal since his time, of employing in a given movement two themes, which bear toward each other relations of both similarity and contrast. In our modern epoch the latter factor is emphasized to such an extent that there are often almost barbaric differences of mood between the contrasting ideas. Realizing, however, the satisfaction which we feel upon entering a room in which the colors, though different, yet harmonize perfectly in general tone, may we not also appreciate Haydn's gentler method of apparently causing his second theme to grow naturally out of the first, with differences so subtle that the two themes rather supplement than antagonize each other? Glance at the second theme of sonata No. 3, so like the first at the beginning, and yet soon departing from it:





It has been charged that the movements of sonatas have no organic connection with one another, that similar movements of two sonatas could be changed without noticeable detriment to the effect of the whole. Intimate key-relationships and effects of contrast of style are always present, however, between the various movements, and is it surprising if these are the chief unifying elements, since they were written at a time when it was the custom to place the individual movements of a symphony on different parts of a program?

It is in his orchestral works, however, that Liszt rises to the most dizzy heights. While most composers, including some of the greatest, were original only in their ideas, meekly accepting the traditional forms to shape them, Liszt created a new era in music when, after giving up piano playing, he composed, at Weimar, his symphonic poems, new in form as well as in content. These tone-poems—among them such masterworks as *Tasso, Les Préludes, Mazeppa, The Battle of the Huns, The Ideale*—are not only fascinating as music, pure and simple, and conspicuous as specimens of the most legitimate and eloquent program music,





covering no fewer than twenty-seven pages. He also gives a complete and classified list of his works, literary as well as musical. Liszt's own literary writings, apart from a dozen volumes of his letters, cover seven volumes, the contents of which, as they appeared from time to time, had an extraordinary effect in clearing the atmosphere and accelerating musical progress in the nineteenth century. These writings are of equal value to those of Schumann, Berlioz and Wagner. Paganini was quite illiterate.

Of all the monumental edition of his complete works has been undertaken by Breitkopf and Härtel. The editors are nine men of world-fame: Eugene d'Alfred, Fernand Busoni, Felix Mottl, Eduard Reuss, Arnold Schindler, Bernhard Stavenhagen, August Stenhammar, Felix Weingartner, Philipp Wolfrum. Musicians of the future, like those of the past, will find these works a mine to delve in and treasure; their minds; and to the public Liszt's music will appeal more and more as those who sing and play it learn that the technical difficulties in it are not intended to be paraded as such, but are simply the brilliant vestment of beautiful melodies and thrilling harmonies.

**Liszt's Remarkable Arrangements**

For further illuminating remarks read the *Portraits et Souvenirs* of Saint-Saëns. From this I have already quoted repeatedly, but I must refer to one more of his remarks because of its great importance in forming an estimate of Liszt as a creator. In addition to his four hundred or more original pieces, he made about nine hundred arrangements and transcriptions of the works of other composers, and of translations of the works of other languages, as Saint-Saëns intimates, and in the least of these there are, as Saint-Saëns literally flashes of Liszt's creative genius. This is immensely true—and think of what it means in the aggre-

Dr. Julius Kapp's excellent biography of Liszt ends with a list of books and articles on this great man.

## By László Schwartz

### Wicked Flattery

Musical progress lives upon proper encouragement. Encouragement is the sun that makes the student develop his higher interests. Flattery is quite a different thing. Flattery is a train of lies, thoughtless or intentional, as the case may be, but designed to send the young musician's career to an inevitable and abysmal precipice. To quote a great Hungarian pedagogue:

Between polite society folk, ignorant friends and beguiled parents, it is a wonder that the conscientious music teacher has any say whatsoever. At the first temptation of the music teacher to do anything but the first temptations of the early "musical activities," This temptation of all music teachers know, is the pupil's desire to place more importance upon a few showy pieces than upon the true development of his or her talent which would prepare him or her for the future. The wrong attitude is misinformed parents and friends will continue to harass and endanger the good work of the music teacher until the general public will view the music teacher as a showman. The public will view music as an art and not as a means to a better life. "With the sensible standardization of music teaching and popularizing of music this evil will drop into well deserved obscurity. The preventative serum against this epidemic is sane judgment and a healthy appreciation of music. The pupil must be founded upon real musical merit, not the reputation for performing a few pieces in a more or less showy fashion.

### Memorizing and Thinking

A part of the day's practice time should be devoted to memorizing musical ideas and their forms of expression. The sort of practice which is merely constant repetition—which fails to make the étude or piece one's own, is not real practice. You must know every note and sign by heart, or you don't know the piece.

Real practice, along the lines briefly indicated above, will give you the knowledge you seek.

The student may say: "How can I think of so many things at once? If I have to keep in mind all this I shall never be able to practice right."

shall never be done. All these things at the first moment. You do not do them one hand at a time—one difficulty at a time, but always with care and thought. The average student tries to avoid thinking. He goes a long way around so as not to think. He seems to expect music to do itself. The true teacher devises every means in his power to interest his pupil in his music study, and induce him to think. *Thinking and listening* (an effort of thought) are the means necessary for correct practice; there can be no real practice without them unless your thinking is producing results, that snell progress—look to your thinking.

In order to spend your hour or two of practice in real study, you begin with some technical work. This does not mean hundreds of meaningless repetitions of Hanon or Pischna, Pliady or Germer, but rather a few exercises carefully worked out, each containing a vital principle. First a couple of comprehensive gymnastic exercises; then finger pressure for gaining strength and solidity. Next relaxed arm weight, as in heavy chords, either in three or four voices. Now some light finger work, trills, staccato and legato passages, in various keys. Scales and arpeggios in a couple of keys and in different forms and accents. Perhaps now an étude

Now the piece; is it a new one? Then examine it for key and time signature, major or minor mode. If you are able, you can run it through for a general idea of harmonic structure and contents, difficult passages and cadenzas and so on. These come in for extra study. I never could see the use, however, of beginning at the back end of a piece and working toward the front, simply because the last page is more difficult than the first. This method is apt to give a distorted idea of the whole.

### A Good Practice Plan

Start with the first page. Take two or four measures with right hand alone. Note how the theme or melody is formed, whether it moves up or down. Observe its shape, so to say, how it is phrased, and what touches are necessary to express it suitably. Think these things out carefully before you try to play. Repeating the notes aloud helps very much to fix them in mind.

Now try to play them. If this seems at first difficult, see if you can think them through before you play them. You will soon find you know the notes by heart. Now play them slowly, with every attention to touch, tone and phrasing. Make each phrase or fragment of melody beautiful in itself—well-rounded, finished. You will try to make it beautiful if you are really listening to it.

Next take up the left hand part, and treat it to the same careful analysis. It may not prove as difficult as that of the right hand, or it may be more so; but it is to be learned in the same way as the right hand was. When both fragments are ready, put the two hands together. This may take a little longer to accomplish, but it will be thorough work, provided you give it your full attention.

you does not seem such a great thing to learn through four measures each day; almost any one can do that you think. Do you find the process too slow? Remember a piece like the *Papillon* of Grieg, for instance, contains only sixteen measures of new matter. Even at the rate of four measures a day, the "Butterfly" should be mastered in four days. Is it not better to work in this thorough manner and have something positive to show at the end of four days, than to plod the piece in the usual way, and not know it at the end of a week's practice? Real practice eliminates "vain repetitions" and yields tangible results.

## Secure Tempos

Real practice does not necessarily mean *fast* practice. Hurried, careless practice is the bane of many young students, the cause for wrong notes, hesitation and stumbling, the reason why the piece is not memorized nor analyzed, the cause for much of the lack of thought while at the piano. There is always a tempo at which you can play a piece with security. Find that tempo and proceed from that point.

Most, if not all, of the best authorities favor slow practice. A prominent master, at the Paris Conservatoire recommends the ratio of nineteen times slow to once up to tempo. "Never practice fast," they say. "thru always slowly and carefully, even after the piece is learned. Occasionally play it up to the required speed, then return to slow playing again." The great teachers insist on slow practice, for they know how soon continued fast playing ruins the piece.

Yet in spite of all this weight of evidence and argument on one side, students continue to race through their pieces, imagining they are making progress because they can get over the keys quickly. They are greatly mistaken, and until they are made to recognize this truth they will make no real progress. Slow, careful, analytical practice is what conquers all difficulties in the long run. This is Real Practice. Its requirements are:

CONCENTRATION is the keynote of innumerable successes. To keep the mind sharply pointed toward an object and one object only is the only way to penetrate a difficult problem. Remember that the hardest wood cannot hold back a gimlet while one might work a lifetime to get through it with a spoon.

suggestion of ultimate issues, is even tragic as tragic, I think, as Markham's version of the picture, *The Man with the Hoe*. All you have to do is to substitute parents for monarchs, and you have the picture for tyranny, and you will see the parallel. Politically, the situations are strangely analogous; the perversion is the inevitable product of both.

The cartoon I am speaking of represents a man taking his music lesson. Tied to the piano is

looking little dog, dejectedly awaiting the ordeal. On top of the instrument is a metronome ticking the unvarying time-beats. Beside it stands a stern-faced teacher, pencil in hand counting and accenting the measures: One—two—one-two—three. From the keyboard, and of writhing little fingers sticking out everywhere—which way, comes the uncertain and stumbling response: Plunk-plunk-plunk-plunk—pl - -

2 2 . 2 — pluk-plunk-plunk-

The mother has come in and is speaking to the teacher. From behind a portiere, which he has slightly drawn aside, the "master of the house," newspaper in hand, peeps slyly out from an adjoining room, listening with amused interest. And this is what the mother says to the teacher:

"Miss Harper—I want to ask you—Do you think it is worth while continuing Freddie's music lesson? I do have *such* a time to make him practice, and if it isn't doing him any good, we don't feel we ought to put the money into it. What do you think?"

What Miss Harper really does "think" she is evidently too polite to explain. In the picture, she only stars helplessly at Fred's mother, and murmurs: "I see."

Now, the cartoonist thinks that's "when a feller needs a friend." And so do I! The difference between us is that he sees humor in the situation, while to me it is full of pathos.

Little Fred, like his dog, is tied to that piano—tied so tight that it *hurts!* "One—two—three—Pl—?-?-?-unk—plunk—?-?-?-." Bound with torturing throngs of rule and formula—body and spirit, fingers and fancy—by a pitiless *perc.* called "Ungtural Method!"

## Black Magic

And what makes the situation most pitiful is the fact that Fred is only one of a million such little slaves, all in hapless bondage to this pleasure-destroying monster, just because there are so many other such careless, misguided parents as his. They think all they have to do with the music lessons is to "hire a teacher for a few minutes once or twice a week, to "teach the notes"—for the

## Forcing Children to Study

BY WILBER M. DERTHICK

the child practice meaningless exercises an hour or more every day. And right after school, mind you, when he is so tired of confinement and study, and the birds are singing outside, and most of his little friends are at play; all by himself in a lonely room, and not a suggestion of a fairy anywhere! Shades of Froebel! What kind of "magic" do you call that? "Black Magic" certainly, if it has any actual realization in child life!

Let me explain why the situation of the little boy at the piano makes me think of Markham's interpretation of *The Man with the Hoe*. We pity the peasant in Millet's picture because he is so completely detached by ignorance from all the interests that should inspire him and give him pleasure. The soil he turns has no marvel for him. Growing things have no beauty, and teach no lesson of love. His world is dim and silent. The harp-strings of his soul are lax and tuneless. They vibrate to no appeal of nature. He is the responseless center of a desolation.

And so is Fred. He just digs and digs—with his notes. And he doesn't even know why. The hoe man gets something for his digging—something will grow in his field. But not in Fred's—so far as he can see.

There isn't a sprig of beauty anywhere. And talk about limitations? You just ask Fred what music is. He'll tell you it's mostly such things as keys, and chords, and bars. The symbolism of these words is significant when you think of Fred, shut in and tied to his hateful task. You can imprison a soul!

See him there, all alone, perched on the high stool, his feet dangling, his body bent, his hands held rigidly in "correct position," his tired fingers repeating over and over and over to the tick of a tyrant metronome the same measured movements; with no one, *nothing*, to free the eager wings of Fancy! What a picture of detachment, body and soul, from every natural incentive and source of pleasure. What a flagrant violation of every sane theory of child pedagogy.

And yet, it might so easily be different. That's what makes both pictures so pathetic. Put the horticulturist in place of the peasant. Give him the hoe. He will show you that it is a thing of magic. He knows the chemic potencies of the soil, and how to turn them into living things. He knows what treasures are hid in the ground. The field is a laboratory to him, and the hoe is a priceless instrument. He sees the growing garden in the new-turned earth, and the fruit in the seed.

His world is alight with dreams, and filled with harmonies. His soul is touched with beauty. Labor is a delight to him, because his mind, his heart, his imagination, all are in his task. He is an object of admiration and envy, not of scorn and pity.

### Music Study That Gives No Pleasure

And so it might be—so it ought to be—with the little toiler at the keys. They, too, have magic potencies. In them are hid shapes more fair, splendors more sublime, than fairy enchantment ever conjured. But Fancy must await the charm of a magic word, a touch of the wand of suggestion, to call them forth. I will try to make my meaning upon that point more plain before I have finished.

Of course Fred "needs a friend!" Like most other boys and girls he dislikes music study for a very natural reason. It gives him no pleasure. And to the psychologist, that alone would acquit him of all blame. He has a perfect right to expect that. It's God's own way of rewarding all right effort. Older people may work for the promise of it, but to childhood it must always be a present realization.

Have you ever heard the small boy's definition of sugar? He said: "It's something that makes things taste bad if they ain't got any on." It may be bad grammar, but it's good sense, and it illustrates my point. What sweets are to childish taste, pleasures are to childish effort. We can't evade that law, and we should never try. Rather should we try to make nice of it.

But how, in Fred's case? Well, let's try to find out. Begin by asking him what, next to just play-pleasures, he likes best. As a regular boy he will almost certainly tell you, secretly wondering that you should ask such a silly question: "Why, listening to stories!" Of course! And I shouldn't wonder if he would give up a game of ball almost any

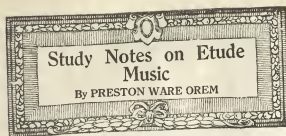


This cartoon is republished through courtesy of the *Chicago Tribune*. It was originally called "When a fellow needs a friend."









WHIMS—R. SCHUMANN.  
For comments upon this composition the reader is referred to the explanatory notes at the head of the first music page. Grade 2.

#### SOUVENIR OF STEPHEN FOSTER

R. H. STULWITZ.  
While the simple diatonic melodies of Stephen Foster do not lend themselves well to highly ornate treatment, they nevertheless, furnish very agreeable material for pianoforte transcription. This present selection for pianoforte transcription of Foster, the really immortal ones, each melody being arranged in the style best adapted to it. An expressive and tasteful style will be demanded throughout and the tempo is left largely to the discretion of the player. This melody is so planned as to work up to a fine and martial climax. Grade 4.

#### EN MASQUE—E. H. KITTREDGE.

A brilliant dance movement in the style of an *air de ballet*. This number belongs to that class of pieces which are intended to engage the attention of the listener chiefly through their dash and sonority. The first section should be taken at a rapid pace, but the octave passages must come out clear and distinct. The middle section in A flat is in contrasting style. This should be played gracefully and somewhat lazily, taking up the original time again at the return to C major. Grade 5.

#### AT EVENING—R. KINDER.

Mr. Ralph Kinder's *At Evening* was originally composed for the organ. It has been heard in numerous recitals and has proven a genuine favorite. Mr. Kinder has made his own pianoforte transcription of this number in response to numerous demands. Grade 4.

#### POINSETTA—M. BILBRO.

A graceful waltz movement in the modern French style. This waltz belongs to the type of which the famous *Valse Bleue* by Margis is probably the best known example. Grade 4.

#### VALE NOCTURNE—P. BROUNOFF.

In rhythm this graceful and melodious number seems to be a waltz movement, but in musical content it is more like a *nocturne*, hence the title *Valse Nocturne*. It should be played in a rather dreamy manner. Grade 4.

#### MORNING IN THE WOODS—G. SPENSER.

*Morning in the Woods* is a very useful teaching piece of intermediate grade. It has all the tunefulness of a popular drawing-room piece, and it affords excellent technical practice by means of its finger passages and running work. Grade 3.

#### THE GHOST—G. N. ROCKWELL.

A very clever characteristic piece such as might be used to advantage in moving picture playing. Play it in a mysterious manner with sudden dynamic changes and exaggerated expression. Grade 3.

#### THE RABBIT HUNT—A. P. QUINN.

A rather easy characteristic piece of much merit by a promising young American composer and teacher. The striking left hand melody must be well brought out and careful attention given to all the numerous marks of expression. Grade 3.

#### DANCE OF GNOMES—A. NOELCK.

Another characteristic number, differing entirely from either of the above. This number needs all lightness and delicacy, combined with all possible speed. Much more harmonic variety is to be found in this piece than is usually met with in compositions of so easy a grade. Grade 2½.

#### A GROUP OF TEACHING PIECES.

*June Flowers* by M. Loh-Evans, *The Dance Begins* by M. Paloverde, *Jolly Teddy Bears* by J. H. Rogers, and *Dance of the Goblins* by F. F. Barker are four very lively and attractive teaching pieces.

*June Flowers* is a waltz movement which might readily be used for dancing purposes, although it was not so intended originally. *The Dance Begins* is a vigorous polonaise movement. Although this is intended as an easy teaching piece it is, nevertheless, a true polonaise in form, in rhythm, and in accentuation. It is a good study piece. *Jolly Teddy Bears* is a sort of mazurka movement with very interesting rhythmic and harmonic treatment. *Dance of the Goblins* will afford good practice in the detached or semi-detached style of finger work. All these pieces lie in grade two.

#### THE MILL (FOUR HANDS)—A. JENSEN.

Adolph Jensen's *Mill* is one of the most popular pieces of this modern romantic writer and disciple of Schumann. It has never before been arranged for four hands, although it makes an exceedingly effective duo number. This arrangement adheres closely to the composer's original intention and as it lays well under the hands it is really easier to play than the solo.

#### TRUMPET SONG (PIPE ORGAN)—R. DIGGLE.

An excellent example of the *Grand Chorus*. By a *grand chorus* as applied to an organ piece we mean a piece which is especially adapted to display the capacity of the full organ. Such pieces are of special use as postludes in the church service or as closing numbers on recital programs.

#### SYLVAN DANCE (VIOLIN AND PIANO)—J. F. ZIMMERMANN.

A graceful and rather easy violin number which at the same time may be rendered with considerable brilliancy of effect. As the fingering is easy and without any awkward changes of position, the attention of the player may be centered chiefly upon the bowing and upon the style of delivery.

#### THE VOCAL NUMBERS.

Mr. Julian Corbett is a very successful contemporary English composer. He appears for the first time in our *Etude* music pages. His *Mary of the Mill* is a fine concert or recital song which should become very popular.

*Cecilia, Sing!* is quite out of Mr. Tod B. Galloway's usual style. In this song he gives a very clever imitation of the old English manner. Mr. Granfield's *When* is a dainty little encore song, very poetic and expressive.

#### Waste Motion in Finger Playing

By Ralph Kent Buckland

THERE is a tendency among pianists of average skill to disregard the axiom that "a straight line is the shortest distance between two points." In piano playing this applies to the distance from the tip of the finger to the surface of the key to be struck. Why players permit their fingers to flap and flop around instead of taking the shortest line to the keyboard is difficult to understand.

Many may consider that the loss of time caused by finger flap is perhaps hardly worth noting. In a measure this may be true inasmuch as so many who have this fault are not sufficiently put out in what they term their *evenness* to note that their scale pearliness is somewhat marred—it cannot be otherwise—though it is probable that discriminating tonal perception in them may not be a well ripened mental trait.

Yet it is unquestionably one of the many seemingly little things that persistently keep one at a distance from the high altar of perfection in execution. As such no effort should be spared to weed it out of one's technique: this by forcing the fingers to fall machine-like to their work in a graceful curve from the supporting bridge of the hand without any awkward and useless outward kicks. The fingers most likely to go wrong in this particular are the ones nearest the thumbs in either hand; but none is quite free from the desire to fly out of the circle of greatest efficiency, and to perform a few gymnastics on its own account before coming down to the work it has to do.

To imagine a semi-circular hand always in front of the hand in piano position beyond which in ordinary passage work the fingers may not reach, will assist materially in recognizing the error of one's digital ways and in overcoming and doing away with entirely needless expenditure of energy.

#### Can You Pass This Musical Examination?

The *Etude* Day Page will be resumed in October. Meanwhile *Etude* Readers will be given Monthly Tests of Musical Efficiency.

The answers to these examination questions in musical information will be published in THE ETUDE next month. They are simple questions which every well-trained American music student should be able to answer with comparative ease.

No answers to these questions will be sent privately under any consideration whatsoever. The reader must wait until the next issue of THE ETUDE for the answers.

1. Who wrote the opera "William Tell"?
2. What is the relative major of A flat minor?
3. What instrument of the orchestra has the highest pitch?
4. Name ten operas and give the composer of each?
5. What does the word "Scherzo" mean?
6. Who wrote the most famous "Stabat Mater"?
7. Who was Stradavari?
8. How many preludes and Fugues are there in the Wohltemperiertes Klavier of Bach?
9. Who is the most famous composer of waltzes?
10. What is a cadence?

#### Answers to Examination Questions Asked in August ETUDE

1. Leschetizky and Liszt studied with Carl Czerny, Thalberg with Hummel.
2. Two masters born in the same year and country were Bach and Handel, born in Germany, 1685.
3. The Spanish teacher who lived to be over one hundred years old was Manuel Garcia.
4. The term "nocturne" means "night piece." It was originated by John Field, but was greatly developed by Chopin.
5. Beethoven wrote nine symphonies.
6. The word "bis" over a measure means that the measure is to be played twice.
7. The composer of the "Pathetic Symphony" was Peter I. Tchaikovsky.
8. The word "opus" means "a work." As used in music the word "opus" may include more than one piece, as, for instance, Beethoven's opus 30, which consisted of three piano sonatas. The word opus is usually abbreviated to "Op." and the sonatas mentioned above may be referred to as Op. 30, Nos. 1, 2, and 3 respectively.
9. The word capellmeister means "chapel-master." It is a German term for the official in charge of the music of a church, and as that official is usually the organist and choirmaster, who conducts the services, the term is also used to denote an orchestra conductor.
10. The acciatura, strictly speaking, is a short grace note a half tone below the principal note. It is now applied to short grace notes above or below the principal note. An appoggiatura is a long grace note taking half the value of the principal note if that note is in the double time, and towards the value of a dotted note. The acciatura, sometimes spoken of as the "short appoggiatura," is distinguished by a line through the tail of the grace note, which is absent when a long appoggiatura is required.

## A MORNING IN THE WOODS

GEORGE SPENSER

Allegretto con grazioso M.M. ♩ = 72

✦ From here go to the beginning and play to Fine; then play Trio.  
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SOUVENIR OF STEPHEN FOSTER

R. H. STULWITT

Maestoso

Andante

"OLD FOLKS AT HOME"

*p* con espress.

rit. a tempo

poco animato

a tempo

rit. *f*

Allegretto

*mf*

"OLD BLACK JOE"

Moderato

*f marcato il basso*

*p*

*f*

*mf*

*f*

*p* rit.

Echo

10

"MY OLD KENTUCKY HOME"

Andante non troppo

Andative non troppo

*mf* *f* *p* *mf*

*dim.* *f* *mp*

*mf* *f* *P rit. express.* *mf* *f* *mf* *mf*

Tempo di Marcia "MASSA'S IN DE COLD, COLD"

GROUND

*f* *mf*

*f* *ff* *cresc.* *ff*



# THE ETUDE AT EVENING

RALPH KINDER

Slowly and softly M.M. ♩ = 144  
*ad lib.*

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# THE ETUDE DANCE OF GNOMES GNOMENTANZ

AUG. NOELCK

Allegro scherzando M.M. ♩ = 144

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# THE ETUDE THE MILL

Arr. by W. P. MERO

Allegretto M.M. ♩ = 108

SECONDO

AD. JENSEN, Op. 17, No. 3

# THE ETUDE THE MILL

Arr. by W. P. MERO

Allegretto M.M. ♩ = 108

PRIMO

AD. JENSEN, Op. 17, No. 3



## THE ETUDE

## SECONDO

Musical score for "THE ETUDE SECONDO" in 3/4 time. The piece is written for piano and features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The score is divided into eight systems. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), and *rall.* (rallentando). The piece concludes with a *ppp* (pianississimo) marking.

## THE ETUDE

## PRIMO

Musical score for "THE ETUDE PRIMO" in 3/4 time. The piece is written for piano and features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The score is divided into eight systems. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). The piece concludes with a *ppp* (pianississimo) marking.



# THE ETUDE EN MASQUE DANSE CARACTERISTIQUE

ERNEST H. KITTREDGE

Moderato

Allegro M.M. = 108

*ff con fuoco*  
*brillante*  
*mf*  
*mf*  
*cresc.*  
*dim.*  
*p sempre staccato-leggiero*  
*last time to Coda*  
*dim.*  
*ff*  
*Coda*  
*molto accel. e cresc.*  
*molto cresc.*  
*Vivace*  
*ff. l.h.*  
*rit. stringendo*  
*a tempo*  
*ff*

*ff*  
*Piu lento*  
*p*  
*l.h.*  
*f*  
*r.h. melodia ben marc.*  
*l.h.*  
*simile*  
*a tempo*  
*p leggiero*  
*l.h.*  
*a tempo*  
*p legg.*  
*marziale*  
*mf leggiero*  
*l.h.*  
*l.h.*  
*Piu lento*  
*mf*  
*f*  
*ff*  
*D.S.*



## THE ETUDE

## WHIMS

Not he who is full of "whims," but he who has succeeded in freeing himself from them, sings and steps so boldly as in this composition. The passages in the minor key, also the heavy chords of the G<sup>♯</sup> Major section, seem as gentle reminders of what has been overcome. The diffident and vigorous close soon shakes off this frame of mind. The difficulties presented by this piece all turn, more or less, on the common weakness of the outer portion of the hand. The chord passages must be played in such a manner as to bring out clearly the melodic idea, and the hand must be balanced accordingly. The pedal, as indicated, is to be used but sparingly.

From the Phantasy Pieces, Op. 12. (1837)

R. SCHUMANN

Mit Humor (Con Umore) M.M. 2. 69

## THE ETUDE



# THE ETUDE VALSE NOCTURNE

PLATON BROUNOFF

Tempo di Valse M.M.  $\text{♩} = 54$ 

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## THE RABBIT HUNT

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ALFRED QUINN

Allegretto con moto M.M.  $\text{♩} = 132$ 

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# THE ETUDE

## THE DANCE BEGINS!

POLONAISE

M. PALOVERDE

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

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# THE ETUDE THE GHOST

GEO. NOYES ROCKWELL

Lugubrious M.M. ♩ = 72

*mp* Left Ped. down

*mf misterioso*

*mp*

*mf* Left Ped. up

*mp*

*mp* Left Ped. down

*mf*

*mp*

*mf*

*accel. e cresc.*

*rall.*

*uncanny*

*a tempo*

*mp*

*mf*

*mp*

*cresc.*

Left Ped. up

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# THE ETUDE DANCE OF THE GOBLINS

Allegro scherzando M.M. ♩ = 152

F. FLAXINGTON HARKER

*f*

*stacc.*

*molto cresc.*

*Fine*

*pp*

*cresc.*

*dim.*

*D.C.*

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# JOLLY TEDDY BEARS MAZURKA

JAMES H. ROGERS

Con moto M.M. ♩ = 126

*mf*

*1*

*2*

*cresc.*

*last time to Coda*

*mf*

*p*

*mf*

*Coda (last time only)*

*p*

*mf*

*marcato*

*sfz*

*D.C.*

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# THE ETUDE POINSETTA VALSE

MATHILDE BILBRO

Tempo di Valse M.M.  $\text{♩} = 54$

*p poco rit.* *tempo*

*f* *p poco rit.*

*dolce* *mf*

*cresc.* *mf*

*D.C.*

# THE ETUDE JUNE FLOWERS WALTZ

MATILEE LOEB-EVANS

Tempo di Valse M.M.  $\text{♩} = 54$

*mp* *grazioso* *cresc.*

*Fine*

*Animato* *mf* *p* *f* *mf* *p*

*mf* *p* *dim.* *D.C.*

**TRIO** *mp* *cantando* *dolce* *mf scherzando*

*cantando* *dolce*

*cresc.* *dim.* *D.C.*

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

TOD B. GALLOWAY

Charles Hanson Towne

*Moderato*

Ce - cil - ia with thy gold - en voice Be - yond the stars be - yond the sun, Sing

till the halls of heav'n re - joice And mu - sic's ver - y soul is won. *a tempo*

Sing till the heart of mu - sic wakes Thro' thee in us and spills its gold From the great walls of God and shakes its rain of won - der

as of old, All those who sing in heav'n beseech, En - treat for us the gift of song. And with thy all - yer

lyr - ic speech Pour out the pray'r up - on thy tongue. Ce - cil - ia, sing! Then to the skies When music's lan - guage

is our own, Un - end - ing praise to thee shall rise, Ce - cil - ia, On thy shin - ing throne. *a tempo*

*poco rit.*

# THE ETUDE MARY O' THE MILL

FELIX CORBETT

D. Eardely Wilmot

*Moderato*

In the gray old miller's gar - den There is

many a love - ly sound, With the song of rushing wa - ter And the song of birds around; But the sweet - est voice I know of Fills the

air when day is still, As you stand and bid me en - ter in, Sweet Ma - ry O' the mill.

In the gray old miller's garden there is man - y a love - ly rose, That min - gling with the jasmine and the

state - ly li - ly blows, That mingling with the jasmine and the state - ly li - ly blows; But the sweet - est there among them is a

rose un - con - scious still Of the beau - ty that I have in you, Sweet Ma - ry O' the mill, Of the beau - ty that I have in you, Sweet Ma - ry O' the mill.

*ad lib.* *a tempo*

*dim. rit.* *a tempo*

*cresc.* *cresc.*

*dim* *cresc.*

*rit.* *agitato* *cresc.* *rit.* *p a tempo*

*frit.* *agitato* *cresc.* *rit.* *p a tempo*

*rit.* *cresc.* *ad lib.* *ff* *ad lib.*







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soon dulls and leaves no lasting impression on his mind or soul. Now let's get down to the dollars and cents phase and endeavor to locate the man who is willing to pay the money to acquire a musical education.

It costs some persons more money than others to arrive at the same level of musical education, but it costs all of them the same thing—time, plus the effort necessary to gain proficiency and understanding in the art, may be looked upon as the capital investment. The man who invests his capital will pay dividends every day of the year, and virtually every year of one's life. Recently a music man told me that he had been playing for not total more than \$500 outside of his piano total year that he values his musical education at \$50,000 at the lowest, and figures he is enjoying huge dividends from this capitalization. I agreed with him.

Once attained, a musical education really is invaluable. It cannot be measured in money. It is something that no one can take away from the kingdom, the worship of the golden calf to the contrary notwithstanding; and music wonderfully enriches the greatness of this kingdom, and adds to it.

A musical education opens the pages of an art that would be closed and lightly valued otherwise, and pays dividends in thorough enjoyment to one's dying day. There is nothing else that will give its player the thing, due in reality is so much worth while.

The very poem which Robert wrote for me thirteen years ago, when he gave me the Härtel grand, and which he had now written with all the skill he still had no inkling of the value of, was the one I thought the piano had been sent from Klems just for the singing. In fact, ever any surprise was a success, this was the first time I had ever sung. I was sad and fear when Robert told me the piano was to be mine—fear, because it is too big a present — too costly, for our little income. I was sad, because I did not certainly want it, and Robert, too, so happy when he gave me the present, that in the end the fear was conquered by the joy of what I found lying on the piano: a few new and shining necessities: for it was too much happiness. There were the fruits of his restless industry: for a *Concierto*, with orchestra, for a *Violoncello*, and orchestra, *Phantasie* for violin and orchestra (composed for Joachim), and the score of the *Faust* overture, with a pianoforte arrangement of the last four hands. I could not express what my heart was full of love and admiration for Robert, and of gratitude to heaven for the great happiness with which it overruled my life. I was so grateful, so true, but am I not the happiest wife in the world? In the evening when the guests had gone, we sat together in the library, and had music, "all the new things were on the two pianos." Alas, this was one of the last few evenings of sublime happiness the devoted couple were to know. Already the dark clouds of death were gathering above Robert Schumann's head.

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# The Music Lover's Digest



By Gertrude Chandler Warner

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## Department for Children

Edited by JO-SHIPLEY WATSON

### Aunt Lucy's Soliloquy

(Aunt Lucy in costume of the early strains is seated in a high-backed chair. Strains from a popular song are heard from without.)

Real music seems so far away now—days. Listen now to Edith strumming that silly tune. How flippant it sounds compared with the tunes I knew as a child, and besides Edith never sings, she either strums or whistles. Dear me—it's all so different—this modern way (sings and begins to knit), and they say that we're divorcing, too, and I suppose Edith really knows more about music than I did at her age. At least her practicing sounds very different from mine. Miss Molineux never permitted us to turn our arms about as Edith does, but she did allow us to dig into the keyboard pushing and pressing for tone that wasn't there (sings in a voice and double thirds). Edith's arms are like those of a young athlete, and she is very proud of them too.

Oh, to one really cares to hear Edith play. Mrs. Gehrath said only the other day that

she didn't care to come to the musical because this modern playing was too "scientific" for her. "I don't know what she means by 'scientific' unless it was the arm-flinging act, which does, indeed, seem more like a test in muscle than in music. Miss Kennedy, who is the best teacher in town and who has been 'trained abroad' as she so aptly puts it, says Edith is her most brilliant pupil. "Brilliant" is an expressive word, and it describes exactly the way I feel when Edith begins; the music is big and blaring, like the electric light sign at night, and when Edith seats herself at the piano she does it with the air of the chariot racer, who dashes madly around the ring at the close of a circus performance (clashing chords are heard from without). It is so utterly foolish to me, everybody knows that we buy tickets to hear the encores (folds her knitting and walks off the stage).—J. S. W.

### A Valuable Lesson

Would you value your practice hour more if you had to buy it and pay for it out of your own pocket money? I think you would. What millions of wasted practice hours there are every year, practice hours that might be of service to little boys and girls who have none.

I am going to tell you about Marjorie and the valuable lesson she learned about practicing. Marjorie lived in a big house on a fashionable street, she had a grand piano in a spacious, sunny drawing room; but she did not like to practice unless she felt "in the mood." Life was so gay for Marjorie, she had all the time she wanted, and as many lessons as she cared to take and her parents were anxious that she should play well.

Marjorie played as many little girls play, she started out to hunt a piano; there were but three in the town, one at the church, one in the rink and one at the theatre. They were "common pianos" as Marjorie always called upon them. She chose the church piano because it was in tune, the church was cold and the price of the practice hour was twenty-five cents. She could have but one hour and

that was at nine o'clock in the morning. This was severe discipline for Marjorie's music had never been limited to a certain hour, she had practiced when she liked and as long as she wished. The lesson she learned was that it was a serious part of the price. Twenty-five cents seemed very large for the sum was to come out of her own pin money. Marjorie was much too proud and too considerate to worry her mother; so the day, the hour and the price was arranged with her own knowledge. Marjorie had even practiced several days before her mother discovered it and during the week that followed Marjorie learned more about practicing than she had ever learned with the most expensive teachers. She learned to value every minute of that precious hour, how to use her time to the best advantage and oh—how greedy she was for more time!

She had never had this feeling before. It was a new experience and she knew that it was an answer to almost any musical question that was asked. This means much to both the teacher and to the student.

Best of all, by means of our liberal arrangement the teacher can have the complete set at once, even when he cannot be convenient to pay for the whole set right now. The books used to cost \$2.00 for the five volumes. We reduced the price to \$1.00 when we took over the sole American agency for the books. Not satisfied with this saving of 40 per cent, to our customers we arranged to give the five volumes upon the receipt of \$3.00 and permit the customer to pay the balance at \$1.50 per month.

Why not surprise your pupils by adding at once to your musical library this great compendium of musical information? The entire book is so written that anyone of intelligence can take up any article and read it without difficulty. It is not a great long string of technical terms which only the expert can understand. It is a safe, plain, and interesting way to the safe way. Stop for breath, and don't dash in front of the engine.

Teacher. Once upon a time a famous

teacher said, "We must punctuate, phrase—divide—we must let the piano speak, not let it babble."

Pupil. I never heard of making the piano speak.

Teacher. Perhaps not—and I fear some of you make "babble" much more of you "speak" it. But remember, dear, playing the rests will help to clear all of that up.

Pupil. "Playing the rests?" I don't understand.

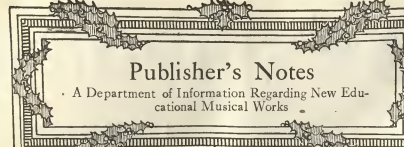
Teacher. Mean this when you see a rest in a piece—Look—Listen! It's the safe way. Stop for breath, and don't dash in front of the engine.

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## Publisher's Notes

A Department of Information Regarding New Educational Musical Works

### Music for Teaching. Order Early

Every indication points to a busy season for music teachers and we have already supplied a large number of teachers with material for the early weeks of the season's work. We expect to handle a larger volume than ever of teachers' orders and our people will be extremely busy during the early weeks of September, just when so many classes are being organized and when a ready supply of music for teaching purposes is essential to a successful beginning. We can and do execute all orders with the utmost speed and it is no easy matter to satisfy all our patrons when so many of our most modern works for their library, being acquainted with the best works on their respective subjects, increase their teaching efficiency, and the publishers obtain a well deserved introduction of their work.

On the next page the orders are slightly different. They are not introductory publications, but books are not returned, a last chance for our patrons to obtain one copy for introductory purposes of all the works that have appeared during the past twelve months from our press, and at a price for this introductory copy may be had for \$1.00. We are not returning, but at all delivery postpaid, if cash accompanies the orders.

The prices are, of course, good only for one month, and are not returned, but at all delivery postpaid, if cash accompanies the orders. The prices are, of course, good only for one month, and are not returned, but at all delivery postpaid, if cash accompanies the orders. The prices are, of course, good only for one month, and are not returned, but at all delivery postpaid, if cash accompanies the orders.

In connection with the above two offers we desire to draw special attention to another feature of these offers, that is if orders from our various teaching guides and catalogs, any of which will be sent on request.

In any case our advice is to order early and clearly, leaving as little as possible to chance interpretation. We guarantee our service to be satisfactory in all respects.

### Grove's Dictionary in the Studio

The teacher who starts the season with a fine set of Grove's Dictionary in the studio has the confidence that comes from knowing that there is an answer to almost any musical question that was asked. This means much to both the teacher and to the student.

Best of all, by means of our liberal arrangement the teacher can have the complete set at once, even when he cannot be convenient to pay for the whole set right now. The books used to cost \$2.00 for the five volumes. We reduced the price to \$1.00 when we took over the sole American agency for the books. Not satisfied with this saving of 40 per cent, to our customers we arranged to give the five volumes upon the receipt of \$3.00 and permit the customer to pay the balance at \$1.50 per month.

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## Mail Order Music Buying

There are few if any lines of merchandise as extensively advertised and delivered by mail as music and music books, and of the various establishments identified with music selling by mail there is but one that is primarily an educational music publishing concern as well as a leader in the mail order music supply business. The house of THE ETUDE, is known for bringing you a copy of our handsome and complete 36-page Magazine Guide, FREE.

Below are listed a few specially selected Magazine Clubs, representative of the best in Magazine and pending price advances effective October 1st. We are in a position to offer these Clubs during the month of September at the attractively low figure quoted below. We urge your immediate ordering, and if you are interested in a larger selection from which to choose, a postal request for a copy of our handsome and complete 36-page Magazine Guide, FREE.

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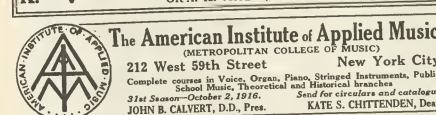
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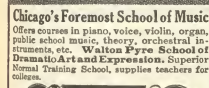
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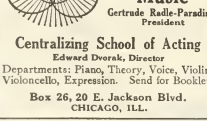
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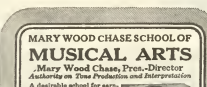
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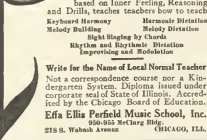
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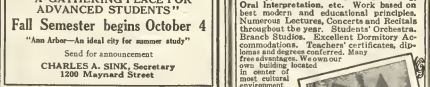
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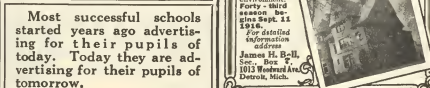
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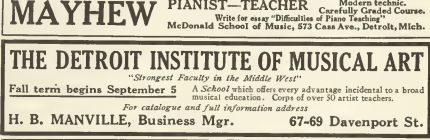
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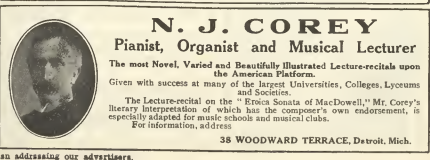
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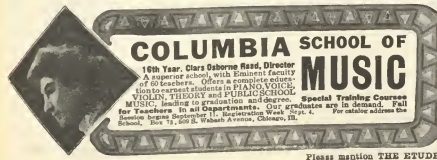
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 COLGATE'S NEW YORK  
 ALL CODES

Attached to this letter is a clipping from one of our advertisements.

This is the platform of Ribbon Dental Cream, and its importance to your dental safety warrants the emphasis we give it.

Ribbon Dental Cream cleans thoroughly without injury to the tissues. No dentifrice can sterilize the mouth. An attempt to do so would require such strong chemicals as to injure the tissues. A normal mouth needs only to be thoroughly cleaned; any other continued treatment is harmful.

No other dentifrice is more widely endorsed and prescribed by dentists than Ribbon Dental Cream -- and no other dentifrice is more generally liked by their patients.

Children care for their teeth willingly and faithfully with Colgate's because its delicious flavor appeals to the normal taste. With both children and adults it makes cleaning the teeth a pleasure which a "druggy" tasting dentifrice can never do. It is the family dentifrice just as it is the dentist's dentifrice.

Yours very truly,

*Colgate & Co.*

Dictated S.M.C.

September 20, 1915.