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# Volume 34, Number 11 (November 1916)

James Francis Cooke

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NOVEMBER
1916

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6278 **Bright and Joyful is the Morn.**.T. D. Williams .15
6268 **Brightest and Best**.....D. Buck .10
10512 **Calm on the Listening Ear**.....L. Bridge .12
10141 **Christ the Lord is Born To-day** (Violin ad lib.) Gottschalk-Dressler .15
10746 **Christians, Awake, Salute the Happy Morn** R. M. Stults .15
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10871 **Come Hither, Ye Faithful** (New).....Stults .12
10462 **Coming of the King, The**.....R. M. Stults .15
5985 **First Christmas Morn, The**.....E. Newton .12
5980 **For Unto You is Born This Day**....Trowbridge .15
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10305 **Glory to God in the Highest**...W. H. Eastham .05
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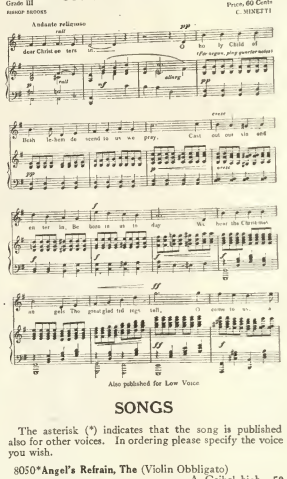


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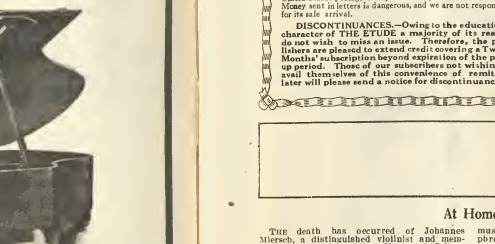

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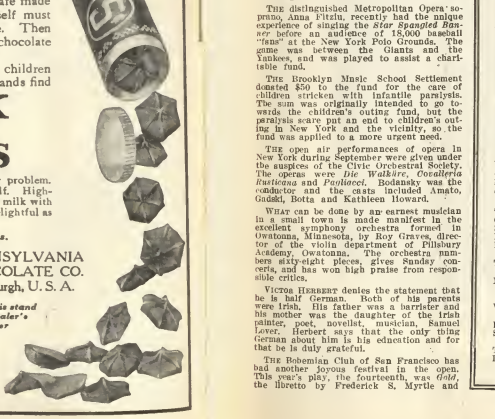


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Edited by JAMES FRANCIS COOKE

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# The World of Music

*"How many a tale their music tells"*
*Thomas Moore*

## At Home

THE death has occurred of Johannes Miersel, the well-known violinist and member of the faculty of the Cincinnati College of Music.

AFTER twenty-six years abroad, Richard Buhlig, the well-known piano virtuoso, has returned to America. He was born in Chicago. He has toured the principal cities of Europe with great success, and about ten years ago made a notable American tour.

THE city of Baltimore has issued an ordinance to the effect that "musicians, performers, and other persons shall stand while singing or performing the *Star Spangled Banner*." What about pianists and 'cellists?

THE American Symphony Orchestra of Chicago, of which Glenn Dillard Gunn is the conductor, has announced a series of ten concerts to be given this season at Cohan's Grand Opera House in Chicago.

IGNACE JAN PADEREWSKI has recently purchased 55,000 acres of ranch land in California. The ranch is known as "Rancio San Ignacio;" it is located west of Paso Robles in San Luis Obispo County.

MME. SCHUMANN-HEINK recently visited a moving picture plant in California. Nothing daunted she was escorted into a den of lions and had her picture taken there. After facing the multitudes of music critics all over the world what are a few lions?

THE death has taken place of William Taylor Francis, a well-known theatrical music director and composer. He was for many years associated in this capacity with Weber and Fields and later with Charles Frohman. He has a number of compositions to his credit, including the one time comic opera success, *The Rollicking Girl*.

CONSERVATORIES in all parts of the country are reporting increased registration this year. The prospects are that the season will be an exceedingly prosperous one for musicians who have made sensible preparations to take advantage of it.

THE distinguished Metropolitan Opera soprano, Anna Fitziu, recently had the unique experience of singing the *Star Spangled Banner* before an audience of 18,000 baseball "fans" at the New York Polo Grounds. The game was between the Giants and the Yankees, and was played to assist a charitable fund.

THE Brooklyn Music School Settlement donated $50 to the fund for the care of children stricken with infantile paralysis. The sum was originally intended to go towards the children's outing fund, but the paralysis scare put an end to children's outing in New York and the vicinity, so the fund was applied to a more urgent need.

THE open air performances of opera in New York during September were given under the auspices of the Civic Orchestral Society. The operas were *Die Walküre*, *Cavalleria Rusticana* and *Pagliacci*. Rodansky was the conductor and the casts included Amato, Gadski, Botta and Kathleen Howard.

WHAT can be done by an earnest musician in a small town is made manifest in the excellent symphony orchestra formed in Owatonna, Minnesota, by Roy Graves, director of the violin department of Pillsbury Academy, Owatonna. The orchestra numbers sixty-eight pieces, gives Sunday concerts, and has won high praise from responsible critics.

VICTOR HERBERT denies the statement that he is half German. Both of his parents were Irish. His father was a barrister and his mother was the daughter of the Irish painter, poet, novelist, musician, Samuel Lover. Herbert says that the only thing German about him is his education and for that he is duly grateful.

THE Bohemian Club of San Francisco has had another joyous festival in the open. This year's play, "Montezuma," was *Gold*, the libretto by Frederick S. Myrtle and music by that excellent organist Dr. Humphrey J. Stewart. The production was given as usual in the open air at the grove before an audience composed entirely of the club members and their guests. A performance for the public was also given, however, at the Cort Theatre. Preceding the play itself a program was given of selections from previous "high jinks" plays that have been given during the last fourteen years.

COMMUNITY MUSIC is growing apace. A "Song and Light" festival held recently in Central Park, New York by the New York Community Chorus, attracted a crowd of 30,000 people. The Slogan of the Community Chorus, "Everybody can sing and wants to," was amply fulfilled and there is now no doubt of the success of the enterprise. On the second night of the festival an even larger number of people took part and there was in addition to a huge crowd of onlookers attracted by the unusual sounds of a great chorus singing in New York's breathing space. Proceedings were directed by Arthur Farwell, President of the Community Chorus.

THE Community idea has been further enhanced by the "community production" of *Joseph*, at Ocean Grove, N. J. The work is a "pasticcio" built on the biblical story of Joseph and music culled from the most popular operatic airs. The principal characters in this mixed musical drama were professional singers among whom Billy Sunday's choir leader was the shining light. The work was devised—one can hardly say "composed" or "written"—by William Dodd Chenery of Springfield, Ill., who admits that this is the third work of this kind he has engineered, *Joseph* has also been produced in Louisville, Ky.

(*World of Music continued on page 825*)

## Abroad

DURING the last season of the Vienna Royal Opera there were 237 performances of fifty-seven operas and twelve ballets.

VERDI'S opera, *Falstaff*, has been recently given at the Wiesbaden Royal Opera House. This is the first time Verdi's masterpiece has been performed in that city.

KATHARINE GOODSON, the English pianist who has been so successful in America, is on tour in Australia and New Zealand. Concerts were given *en passant* in Honolulu and Pango Pango.

THE terms of the will of the late David Mitchell, father of Mme. Melba, have been made public. The great prima-donna inherits a fortune of $215,000.

DE SEGUROLA, the distinguished basso of the Metropolitan Opera Company in New York, will turn impresario and present a season of opera in Havana next May. Among his stars will be Farrar and Amato.

ENRICO CARUSO is said to have signed a contract to sing in Buenos Aires next summer for $6,666 a performance. He will make $200,000 in the season. In round figures he will make more than three times what he makes with the Metropolitan.

AT a recent auction sale for the benefit of war charities in London, a lock of Beethoven's hair went for $15.00. At another auction the silver English watch that belonged to Beethoven was sold for seventy-five dollars.

EUGEN YSAYE, one of the greatest living masters of the violin, is coming to America and will be heard in several cities during the season. Ysaye has been living in London since the beginning of the war forced him to leave Belgium. His three sons are fighting in the Belgian army.

THE death has taken place of Fritz Steinbach, the well-known German conductor. He was born at Grünsfeld in Baden, 1855, and was a graduate of the Leipzig Conservatorium. He has won distinction as an orchestral conductor especially in relation to the works of Brahms, with whom for a time he was associated. Since 1902 he has been Director of the Cologne Conservatory.

PIETRO MASCAGNI, composer of *Cavalleria Rusticana*, has two sons in the Italian army, both on the firing line. He has been to the front to see them, and has frequently organized concert parties for the men in the Italian trenches. On one occasion he gave an impromptu concert upon the unexpected arrival of the King of Italy, who warmly congratulated him on the work he was doing and assured him that it was quite as valuable as that done by the men actually engaged in fighting.

IVAN KNORR, the eminent teacher of composition, died recently at Frankfort-on-Main. War time interference with news makes it impossible to state the exact date at present. Knorr was born at Mewe, near the Polish border, in 1853. He was a pupil of Reinecke. Among his best known pupils were Cyril Scott and Roger Quilter. His own works were in modern style and showed the influence of his Russian up-bringing.

A RECENT newspaper discussion as to the desirability of having German music in French concert-halls, and the proper attitude of the French toward German music generally elicited the following from a "trooper in the trenches," as he signed himself: "Let the sacred union of the country be maintained and strengthened up to the day of victory, but for Heaven's sake after the war let everyone be free to like whatever he thinks likable. If all Frenchmen had took to liking and hating in a mass the same things they would cease to be a Frenchmen. It would be a pity and a great bore, too." As usual, the men who are doing the fighting are keeping their heads better than the onlookers.

MANUEL, a king of Portugal, has suddenly come into the limelight as an organist. He has been living for some years in England, but a recital he gave at Eastbourne recently was his first public performance as an organist. The late Duke of Saxe-Coburg-Gotha, who was also Duke of Edinburgh and father of the present queen of Rumania, was an amateur violinist of some distinction, and occasionally played second violin at the concerts of the London Royal Amateur Orchestral Society, but Manuel has struck out a line for himself in becoming an organ expert in a land of organists. He deserves to go down to fame as "Manuel of the Manuals."

A PROMISING young English composer, Lieut. George Butterworth, has met his death fighting for his country. He has won considerable success in England and is not unknown in this country through his song cycles based on Housman's *Shropshire Lad*. An orchestral rhapsody of his attracted attention at a London performance. He was the son of an English railway magnate. Previous to his death he had been awarded the Military Cross. It is good to know that musicians are as brave and dependable as men of other professions when their country needs them; but it is sad to think that the great holocaust of war has no mercy even for those who have disdained the commoner pursuits of men and consecrated themselves in some measure at least to the higher ideals of musical beauty.

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The Humming Top ..... *R. S. Morrison* 797
The Top o' the Marnin' ..... *J. P. Scott* 798
Fairy Boat ..... *D. D. Slater* 799
Moonlight in Valencia ..... *R. L. Becker* 800
Gypsy Rondo ..... *J. Haydn* 801
Mazurka Pomposa ..... *W. Rolfe* 803
Ave Maria (Violin & Piano) — *C. E. Dancy* 806
Hymn to the Setting Sun (Pipe Organ) ..... *P. Lacy* 806
When Ole Aunt Lindy Sings (Vocal) — *H. Clark* 808

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# THE ETUDE

NOVEMBER, 1916 VOL. XXXIV No. 11


## Music and Heredity

A GENTLEMAN of science, with more time and scrap paper than we have, has estimated that if one were to go back thirty generations, say to the time of the Norman Invasion of England, one would find that some single individual had 8,598,094,592 ancestors. Figuring thirty years to a generation the American girl who gloats over being a descendant of one of the Mayflower Pilgrims, let us say John Alden, would have exactly $\frac{1}{1031}$ of the strain of John Alden in her blood. This is true only in the literal sense. Owing to intermarriage the number of ancestors is greatly reduced. In his excellent book, "Being Well Born," Michael Guyer explains that the present Emperor William should have had 4,096 ancestors twelve generations back. As a matter of fact the carefully preserved records of royalty shows that the Kaiser had only 533 ancestors in that time.

It must be clear to THE ETUDE reader that we are, every one of us, descended from a huge sea of people representing every conceivable phase of human intelligence, emotions and ideals. We are the tiny crests upon vast geneological currents. In America there is now a confluence of ancestral currents from all countries and races such as the world has never seen since Babel.

In music heredity is supposed by many to play a very important part. At the same time it is responsible for endless queer pranks. Schumann is one instance. His immediate ancestry is not noticeably musical. Yet way back in that great sea there must have been some determining force which gave Schumann those qualities which enabled him to develop himself into a master musician. There are numerous cases similar to that of Schumann where ancestry seems to play a very insignificant part.

Again we encounter the famous instances of the Bach family, the Philador family, the Couperin family and others. In the case of the Bachs there are at least twenty worthy of being remembered, of the Philador family there were five, and of the Couperins there were eight. These historic records of families with pronounced musical achievements all date from periods prior to the last century. In those days it was the custom for the father to train his own boys in the family calling. Just as there were families of coopers, blacksmiths and butchers so there were families of musicians. It is to that, very probably, more than to especial musical hereditary inclinations, that we have these instances of continued talent.

Students of heredity know that the accomplishments of one generation are not transmitted to the next generation. All that a father or a mother does during a lifetime means nothing to their child from the standpoint of the acquisition of knowledge or ability in the hereditary sense.

Consider the remarkable case of Siegfried Wagner. The son of one master and the grandson of another, brought up in the Elysian Fields of music, trained by masters and afforded every imaginable facility for practice, the musical world has yet to regard him as the equal of his immortal father, who was the son of a police court clerk. However successfully the followers of Mendel (that humble Austrian monk who revolutionized our ideas upon heredity) may trace the heredity of sweet peas, chickens and insects, they have yet far to go before they can fathom the mystery of talent.

## The Limitations of Intelligence

THE old idea in education seemed to be that the students' intellects were more or less like a series of measures into which might be poured a certain specified amount of knowledge. Each student was supposed to be able to contain just so many gallons of mathematics, so many quarts of history, so many pints of physics, so many gills of language study, etc., etc. It never seemed to occur to teachers that there is a limit to the capacity of certain intellects for certain things. The students were filled with the same material from the same reservoir. If at the end one student was filled to overflowing and another half empty it made little difference. The modern educator endeavors, first of all, to ascertain just how capacious is the intellect of the student he proposes to teach. It makes no difference whether he is teaching music or bricklaying, the student's capacity is the first consideration.

That there is a very definite limit to intellectual capacity is very evident to music teachers. It is a great problem with them to find out just when they have reached the end of the rope with certain pupils. There comes a time when it is downright unethical to go on with certain students. The pupil can go so far and not farther.

Dr. William H. Furness, explorer and scientist (son of the late Horace Howard Furness, the world-famous authority upon Shakespeare), some seven years ago undertook to train two members of the Simian family with a view to finding out just how far the systematic education of the monkey could be carried. One was an Ourang Outang (called Borneo), another a Chimpanzee (called Mimi). It was the good fortune of the editor of THE ETUDE to witness some of the early experiments. Borneo died very young. The education of Mimi continued for seven years. With the exception of a Chimpanzee in the Berlin Zoölogical Gardens, Mimi was the most intelligent Simian we have ever seen. At the end of seven years' continual training Dr. Furness gave up his work and sent his pet to the Philadelphia Zoölogical Gardens, where she now is. Although the animal could do many astonishing things for a monkey, such as distinguishing colors, picking out the letters of the alphabet, tieing a knot, etc., at the end of seven years she was not as far ahead as a child at the end of six months' training. Furthermore, she showed no indication of going any farther. The limits of her intellectual capacity were so plainly marked that it was idle to pursue the work from a scientific standpoint.

There are some very intelligent children who seemingly have no capacity whatever for music. The editor remembers one pupil who graduated at the head of her class in high school, who was very anxious to become able to play, but who at the end of two years' hard work could not do nearly so well as young pupils at the end of eight or nine months.

In such cases there is only one course to pursue. After you are convinced that you have tried legitimately in every way to advance the pupil and the pupil fails to respond, give up the pupil. It is the only course in the end for your own reputation and for that of the pupil. You cannot afford to have delinquent pupils. No amount of good advertising will overcome the harm they may do to your good name.

*"Knowledge Is Power"*—BACON

# ETUDE DAY

## A Monthly Test in Musical Efficiency

## What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

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

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

### To Self Help Students

**Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.**

## ETUDE DAY—NOVEMBER, 1916

### I—QUESTIONS IN MUSICAL HISTORY

1. What famous master was the son of a Police Court Clerk? (Page 769.)
2. Name a great composer whose ancestry was not noticeably musical. (Page 769.)
3. To whom do we owe the invention of the modern flute? (Page 776.)
4. When was the bassoon first used in the orchestra? (Page 776.)
5. Who wrote the Russian National Hymn? (Page 777.)
6. When did the words allegro, andante, adagio, etc., come into use in music? (Page 777.)
7. When was the first solo for the violin written? (Page 778.)
8. What was the beginning of modern French opera? (Page 778.)
9. When was Bizet born? (Page 778.)
10. When was Mendelssohn's *Spinning Song* composed? (Page 783.)

### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Is great musical ability always transmitted through heredity? (Page 769.)
2. Who was the composer of *Old Folks at Home?* Who tried to purchase the honor of composing it? (Page 772.)
3. Who wrote, *I wish I were in Dixie?* (Page 772.)
4. Name two famous operas written by Meyerbeer. (Page 776.)
5. Did Beethoven employ the metronome? (Page 777.)
6. Write out in phonetic spelling the pronunciation of Berlioz, Busoni, Chaminade. (Page 778.)
7. What famous contemporary of Bach and Handel was an accomplished performer on the harp? (Page 782.)
8. What historical foundation is there for the story of *Beethoven and the Blind Girl?* (Page 782.)
9. What composition did Wagner describe as the most perfect orchestral piece in existence? (Page 783.)
10. What did Rubinstein think was the purpose of Mendelssohn's *Songs Without Words?*" (Page 783.)

### III—QUESTIONS ON ETUDE MUSIC

1. In which piece do we find an imitation of *Chimes?* Do you notice anything peculiar about the combination of tones used to produce this effect?
2. In which piece do we find a suggestion of oriental coloring?
3. What famous *rondo* has a Gypsy theme? Who is the composer?
4. What is the characteristic of the *bolero* rhythm? Of the *mazurka* rhythm?
5. What piece is written in the Irish style?





# What the American Girl Should Know About an Operatic Career

*From an interview secured expressly for* THE ETUDE, *with the noted prima donna soprano*

**FRANCES ALDA (Mme. Gatti-Casazza)**
**of the Metropolitan Opera Company**

*(Editor's Note.—Mme. Frances Alda, like Mme. Melba, was born in Australia. Her studies in music started at an early age and culminated in a course with the late Mme. Marchesi in Paris. Her début was made at the Opéra Comique in Paris, in 1906, in the opera of Manon. Thereafter she sang in leading European Opera Houses until her début in America, in 1909, in the rôle of Gilda in Rigoletto. Her success at the Metropolitan Opera House in New York has been brilliant and persistent. Later she became the wife of Mr. Giulio Gatti-Casazza, the most successful of all impresari in the history of American opera. Her close association with operatic affairs in Europe and in America make this interview of special value.)*

### Regularity and Success

"To the girl who aspires to have an operatic career who has the requisite vocal gifts, physical health, stage presence and—most important of all—a high degree of intelligence, the great essential is regular daily work. This implies regular lessons, regular practice, regular exercise, regular sleep, regular meals—in fact, a life of regularity. The daily lesson in most cases seems an imperative necessity. Lessons strung over a series of years merely because it seems more economical to take one lesson a week instead of seven rarely produce the expected results. Marchesi, with her famous wisdom on vocal matters, advised twenty minutes a day and then not more than ten minutes at a time.

"For nine months I studied with the great Parisian maestra and in my tenth month I made my début. Of course, I had sung a great deal before that time and also could play both the piano and the violin. A thorough musical knowledge is always valuable. The early years of the girl who is destined for an operatic career may be much more safely spent with Czerny exercises for the piano or Kreutzer studies for the violin than with Concone Solfeggios for the voice. Most girls over-exercise their voices during the years when it is delicate. It always pays to wait and spend the time in developing the purely musical side of study.

### Moderation and Good Sense

"More voices collapse from over-practice and more careers collapse from under-work than from anything else. The girl who hopes to become a prima donna will dream of her work morning, noon and night. Nothing can take it out of her mind. She will seek to study every imaginable thing that could in any way contribute to her equipment. There is so much to learn that she must work hard to learn all. Even, now, I study pretty regularly two hours a day, but I rarely sing more than a few minutes. I hum over my new roles with my accompanist, Frank La Forge, and study them in that way. It was to such methods as this that Marchesi attributed the wonderful longevity of the voices of her best-known pupils. When they followed the advice of the dear old maestra their voices lasted a long, long time. Her vocal exercises were little more than scales sung very slowly, single, sustained tones repeated time and again until her critical ear was entirely satisfied, and then arpeggios. After that came more complicated technical drill to prepare the pupil for the floritura work demanded in the more florid operas. At the base of all, however, were the simplest kind of exercises. Through her discriminating sense of tone quality, her great persistence and her boundless enthusiasm she used these simple vocal materials with a wizardry that produced great *prime donne.*

### The Precious Head Voice

"Marchesi laid great stress upon the use of the head voice. This she illustrated to all her pupils herself, at the same time not hesitating to insist that it was impossible for a male teacher to teach the head voice properly. (Marchesi herself carried out her theories by refusing to teach any male applicants.) She never let any pupil sing above F on the top line of the treble staff in anything but the head voice. They rarely ever touched their highest notes with full voice. The upper part of the voice was conserved with infinite care to avoid early breakdowns. Even when the pupils sang the top notes they did it with the feeling that there was still something in reserve. In my operatic work at present I feel this to be of greatest importance. The singer who exhausts herself upon the top notes is neither artistic nor effective.

### The American Girl's Chances in Opera

"The American girl who fancies that she has less chances in opera than her sisters of the European countries is silly. Look at the lists of artists at the Metropolitan, for instance. The list includes twice as many artists of American nationality as of any other nation. This is in no sense the result of pandering to the patriotism of the American public. It is simply a matter of supply and demand. New Yorkers demand the best opera in the world and expect the best voices in the world. The management would accept fine artists with fine voices from China or Africa or the North Pole if they were forthcoming. A diamond is a diamond no matter where it comes from. The management virtually ransacks the musical marts of Europe every year for fine voices. Inevitably the list of American artists remains higher. On the whole, the American girls have better natural voices, more ambition and are willing to study seriously, patiently and energetically. This is due in a measure to better physical conditions in America and in Australia, another free country that has produced unusual singers. What is the result? America is now producing the best and enjoying the best. There is more fine music of all kinds now in a week than one can get in Paris in a month and more than one can get in Milan in six months. This has made New York a great operatic and musical center. It is a wonderful opportunity for Americans who desire to enter opera.

MME. FRANCES ALDA.
Photo Copyright, Underwood & Underwood Studios, New York.

### The Need for Superior Intelligence

"There was a time in the halcyon days of the old coloratura singers when the opera singer was not expected to have very much more intelligence than a parrot. Any singer who could warble away at runs and trills was a great artist. The situation has changed entirely to-day. The modern opera-goer demands great acting as well as great singing. The opera house calls for brains as well as voices. There should properly be great and sincere rivalry between fine singers. The singer must listen to other singers with minute care and patience and then try to learn how to improve herself by self-study and intelligent comparison. Just as the great actor studies everything that pertains to his role, so the great singer knows the history of the epoch of the opera in which he is to appear, he knows the customs, he may know something of the literature of the time. In other words, he must live and think in another atmosphere before he can walk upon the stage and make the audience feel that he is really a part of the picture. Sir Herbert Beerbohm Tree gives a presentation that is convincing and beautiful, while the mediocre actor, not willing to give as much brain work to his performance, falls far short of an artistic performance.

"A modern performance of any of the great works as they are presented at the Metropolitan is rehearsed with great care and attention to historical detail. Instances of this are the performances of *L'Amore di Tre Re, Carmen, Bohème* and *Lohengrin,* as well as such great works as *Die Meistersinger* and *Tristan und Isolde.*

### Physical Strength and Singing

"Few singers seem to realize that an operatic career will be determined in its success very largely through physical strength, all other factors being present in the desired degree. That is, the singer must be strong physically in order to succeed in opera. This applies to women as well as to men. No one knows what the physical strain is, how hard the work and study are. In front of you is a sea of highly intelligent, cultured people, who for years have been trained in the best traditions of the opera. They pay the highest prices paid anywhere for entertainment. They are entitled to the best. To face such an audience and maintain the high traditions of the house through three hours of a complicated modern score is a musical, dramatic and intellectual feat that demands, first of all, a superb physical condition. Every day of my life in New York I go for a walk, mostly around the reservoir in Central Park, because it is high and the air is pure and free. As a result I seldom have a cold, even in midwinter. I have not missed a performance in eight years, and this, of course, is due to the fact that my health is my first daily consideration.

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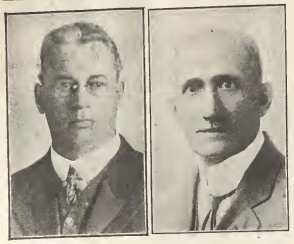
WHOSO neglects learning in his youth loses the past and is dead for the future.—EURIPIDES.

## Etude Prize Contest

### Prize Winners



DR. L. A. BROOKES. MR. C. E. DANCY.

Two Successful Contestants.

THE final decisions have been reached, and we take pleasure in announcing the winners in all three departments of the contest.

In this contest 1,525 separate compositions were entered. The numbers were about equally divided among the three classes. Necessarily the examination of so large a number of manuscripts entailed a considerable amount of time and labor, but every manuscript received due care and consideration, and the compositions went through many siftings. As there were a number of pieces in each class of prize winning calibre, or very near it, considerable difficulty was experienced in making the final allotments. The general excellence of the works submitted was a matter of much gratification.

The awards are as follows:

Class I, for the best pianoforte pieces of intermediate or advanced grade in any style:

First Prize, Fay Foster, New York City, N. Y.
Second Prize, Reinhard W. Gebhardt, Dallas, Texas.
Third Prize, Louis A. Brookes, Glendale, Ohio.

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

First Prize, Theodora Dutton, Brooklyn, N. Y.
Second Prize, G. Marschal-Loepke, Wollaston, Mass.
Third Prize, Charles E. Dancy, New York City, N. Y.

Class III, for the best anthems for mixed voices suitable for general use:

First Prize, J. Lamont Galbraith, Richmond, Va.
Second Prize, Jean Rohannan, Pittsburgh, Pa.
Third Prize, James R. Gillette, Macon, Georgia.

Two of the above composers are represented in this issue of THE ETUDE by their respective prize winning compositions. Others will appear later.

## Charles E. Dancy

MR. DANCY was born in Columbus, Mississippi, of French extraction. He is in the meridian of life; studies music for its own fascination, and for the poetry it contains. After finishing, so to speak, his piano studies with the best local teachers, he studied piano, harmony and counterpoint with Mme. Holberg, formerly of Paris, France, now of Mobile, Alabama. At the age of twenty-two he went West; taught music in several cities, principally in Dallas, Texas. Then he went to New York City, and was, for a long time connected with one of the best conservatories in the city. He is now in New York City, where he has lived for many years.

Mr. Dancy's prize composition, *So Fondly I Caress Thee*, is a charming love song, unconventional in treatment, but truly expressive. A real singer's song. Grade III.

## Dr. Louis Arthur Brookes

DR. BROOKES is among the many English musicians who have been welcomed in America during the past twenty-five years. He was born in Worcester, England, August 16, 1869. He was educated in King Edward's Grammar School in the same city. His first teacher in pianoforte and violin was his father, who was the bass soloist for fifty years in the Worcester Cathedral and also double bass player at the Philharmonic Concerts.

After service as a chorister Dr. Brookes was articled as pupil and assistant to Dr. W. Done, the organist and Master of Choristers at the Worcester Cathedral. In 1886 he became organist at St. Helen's Church in Worcester. After long service in English churches and educational institutions he came to America in 1907, since which time he has held the post of organist in many important American churches. He now presides over a most excellent instrument at Christ Church, Glendale, Ohio.

Dr. Brookes has been the recipient of many distinctions and diplomas. He is a licentiate of Victoria College, England, fellow of the Incorporated Guild of Church Musicians of England. His degree of Mus. Doc. comes from the Wisconsin College of Music. His teacher in composition, orchestration and violin was Sir Edward Elgar. He has played under the bâtons of Sir Frederick Ouseley, Sir Arthur Sullivan, Sir Edward Elgar, Sir Frederick Cowen, Sir Hubert Parry, Dr. Horatio Parker and Antonin Dvořák.

Dr. Brookes' prize composition, *Tarantella*, in A minor, is a brilliant specimen of this popular form. It is pleasing in melody, with a certain originality of treatment, and, as it lies well under the hands, it may be taken at a very rapid pace. Grade IV.

## The Last Days of Stephen Foster

By Houdini

[EDITOR'S NOTE.—After the publication of the September issue of THE ETUDE, which was devoted in part to the life and works of Stephen Foster, we received the following letter from Mr. Harry Houdini. Mr. Houdini is so well known in the vaudeville world for his singular skill in unfastening the most artfully contrived "locks, bolts and bars" that he needs no special introduction. This letter reveals him in a new light, however, and our readers will surely appreciate his valuable contributions to the small stock of information available regarding the composer of *Old Folks at Home, My Old Kentucky Home* and a generous percentage of America's small stock of native folk songs. In preparing our special Foster issue, we ransacked every known source of information, and published all we received that came from reliable sources. Certain small discrepancies existed in these varying statements, but this is not to be wondered at. No facts were published at the time of Foster's death, and in consequence we are dependent upon hearsay and the memories of those who were near him at the last—fifty-two years ago.]

TO THE EDITOR OF THE ETUDE:

DEAR SIR:—I have read with interest the various articles regarding Stephen Collins Foster appearing in the September ETUDE. It may interest you to know that in my search for data to enlarge my collection of literature pertaining to the drama, minstrelsy and stage magic I am in a position to shed further light upon Foster's last days. This information is secured from Mr. Brikett Clarke, a newspaper man and press agent well known in his day. Mr. Clarke and Stephen Foster shared the same room during the months of August, September, October and November, 1863—in fact, practically up to the time of Foster's removal to Bellevue Hospital. They lived on the south side of Hester Street. Next door to them was a grocery store on the corner, facing Hester Street on one side and Elizabeth Street on the other.

Mr. Clarke is now seventy-six years of age but, apart from deafness, his mind and senses are keen and bright. He assures me that Foster did not have to live in a cellar, but had full use of the room they shared together. His account of Foster's death is as follows: Shortly after New Year's Day, 1864, Clarke had an appointment with Foster to see the Woods' Minstrels on Broadway, opposite the St. Nicholas Hotel. Foster not showing up, Clarke went to the entertainment alone. On his return to his room he found a letter awaiting him, delivered shortly before his arrival, telling him to come immediately to the American Hotel, as Foster was hurt. He hurried there, and found the composer in an unconscious condition. It appears that Foster had slipped, and in falling struck his head against the stove, fracturing his skull over the right temple. Clarke carried Foster to a four-wheeler, and then took him to the Bellevue Hospital. He then rushed out to send a wire to Dr. MacDowell, Foster's father-in-law. In doing so he neglected to inform the hospital authorities that Foster was the composer and author, and this is the reason Foster was described on the hospital books as a "laborer," as reported in THE ETUDE by Dr. G. O. Hanlon, General Medical Superintendent of Bellevue. Clarke realized that Foster had been seriously injured, and though he knew that Foster and his wife had been separated for some time, he thought that a telegram to Dr. MacDowell, who was a well-known physician in Pittsburgh—then a much smaller place than it is to-day—would result in Mrs. Foster being informed.

Clarke visited the sick man in the hospital two and three times a day, until, on the morning of the thirteenth of January, he arrived to find that poor Foster had passed away. Nothing being known of Foster, and no one appearing to claim the body, it was taken to the morgue. Clarke also went to the morgue, and while standing there Mrs. Foster appeared, having come too late to see her husband alive. She was dressed in black. Looking at the body, she fell down upon her knees. Clarke did the same, their prayers and tears intermingling. Subsequently Mrs. Foster had the body removed to Pittsburgh, where it now rests.

Mr. Clarke knows positively that Christie paid Foster the sum of $500 to have his name printed on the Pond edition of *Old Folks at Home*, as he desired to have the honor of being known as the composer of that deathless folk-song. On receiving the money Foster searched for and found his great boon companion, George Cooper, a young newspaper man and writer of verse, who hailed from Strawberry Plain, N. J. They went to Pfaff's that night, where Clarke subsequently joined them.

Mr. Brikett Clarke also relates a unique experience in connection with Stephen Foster which is not without interest. It happened about the middle of June, 1863. Clarke cannot recall the exact date, but it was at the time of the Wheeling Convention, in which forty counties of Virginia repudiated secession and applied for admission to the Union. The day following this event he was seated with Stephen Foster and Daniel Decatur Emmett at the old Collamore House, corner of Spring and Broadway, New York, talking over war topics in general, when they saw through the window a brigade of boys on their way to the front. They were led by a band playing *I Wish I Were In Dixie.*

"That is your song," said Foster.

"Yes," admitted Emmett.

Presently another regiment went by, and the band was playing *The Old Folks At Home.*

Clarke, young as he was, appreciated the fact of knowing two authors who he felt were destined to be remembered long after both he and they were dead. Being in the habit of keeping a diary, he made an elaborate entry of the event.

Trusting you will see fit to give space to this letter in your publication, I beg to remain,

Sincerely yours,

HARRY HOUDINI.

## A Five-Minute Drill in Touch

By Phillip E. Decker

HAVE you ever realized what touch means in piano playing? It certainly does *not* mean *feeling* in the ordinary sense of the word. Probably the best definition is *weight sensitiveness.* Touch in piano playing turns the hand into a kind of inverted spring scale. The ordinary spring scale on your grocer's counter measures weight pressed down from above, registering it in pounds upon a dial. The hand and fingers in piano playing do the reverse. They administer weight and force to the keyboard and it is the ability to administer this weight and force in different degrees of quantity and velocity that determines the technic of the player. The hand must be trained at some time during the student's career to *weight sensitiveness.* Here is a little drill which I have repeatedly given my pupils with success.

Hold the five fingers with one hand over any five keys of a well regulated piano and press with each finger sixteen times so that the key goes down so slowly that *no* sound is made. Silent practice of this kind is practicable and may be continued for a minute or so. It should then be followed with the same exercise, this time played so that the stroke is just enough to sound the key and no more. The pupil thus discovers his superlative pianissimo,—the stroke that will produce a sound with the least possible difference between that and silence.

This same idea may be applied to scales. After a little practice one may play scales up and down the keyboard slowly without making a single sound. What is the advantage of this? Psychological quite as much as physiological. The brain is compelled to control the muscles and that wonderful co-ordination which leads to great playing is brought about. After all the best in pianoforte playing is nothing more than harnessing highly exercised fingers to a splendidly trained musical intelligence. Five minute drills on anything like this which links the brain to the digits are never wasted.



# A Half Hour of Daily Technic

By the Eminent American Composer and Teacher

CLAYTON JOHNS

*Mr. Johns, apart from his fame as a composer, has long been recognized as one of the ablest of New England teachers. He numbers among his pupils the pianist Heinrich Gebhard, who has frequently been heard with the Boston Symphony Orchestra.*

*"Little drops of water,*
*Little grains of sand."*

IT has been said that Mr. Longfellow, while brewing his coffee, every morning and taking a few lines at a time, translated Dante. Now, if a great poem could be translated in ten-minute stunts, the final result might be compared to

*"—— the mighty ocean*
*And the pleasant land."*

The moral of this is: Whatever you do, do it regularly, and this may be applied to any technical study, be it either piano or any other musical instrument. The above title has been called "Half an Hour of Daily Technic" because half an hour done regularly can work wonders when properly applied and understood.

Before going further, let it be remembered that mind must enter into all technical study, as well as into any other sort of study. Neither should be mechanical, if the *"pleasant land"* ever be reached.

Technic has for foundation three things: Five-finger exercises, scales and arpeggios and wrist exercises. All of these, carefully distributed, can be put into half an hour's practice.

It is to be taken for granted that the student is well grounded in the rules of technic; just how the fingers, in five-finger exercises, are to be raised and lowered; how the hand is to be properly placed in position, keeping the fingers, hand and wrist *relaxed,* yet firm. The first division of the "half hour" comprises five-finger exercises, divided into four sections or formulas. For the sake of economy of time and space, the formulas are shown below.

*The dots above the figures show how the fingers are to be played very staccato; and the straight lines over the figures show how the fingers are to be pressed down.*

| Formula No. I. | Formula No. II. | Formula No. III. | Formula No. IV. |
|---|---|---|---|
| . . — — | . . . — | — . . . | . . . . |
| 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| . . — — | . . — — | — . . . | . . . . |
| 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | |
| . — . — | . . — — | . . — . | |
| 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | |
| . — — . | . — . — | . . — . | |
| 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | |
| — . — . | — . — . | . . . — | |
| 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 | |
| — . . — | — . . — | | |
| 1 2 3 4 5 | 1 2 3 4 5 | | |
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| 1 2 3 4 5 | 1 2 3 4 5 | | |
| — — — . | . . . . | | |
| 1 2 3 4 5 | 1 2 3 4 5 | | |

### Formula No. I

Place the hand in position, with the fingers resting on the surface of the five keys, press all five fingers down on the keys as far as possible; then, raising the

. . — —

first and second fingers (1 2 3 4 5) about an inch above the keys, play (down and up), with a sharp staccato touch, in triplets, slightly accenting each triplet, and ending with the first note after the eighth triplet. Relax, and make a slight pause before beginning to

. . — —

play the next pair (1 2 3 4 5). Press down the second,

. . — —

fourth and fifth fingers (1 2 3 4 5), raising the first and third; then play (down and up), in triplets, in the same way, with a sharp staccato touch, ending with the first note after the eighth triplet. Relax, and make a slight pause before beginning to play the next pair

. . — —

(1 2 3 4 5), and so on through the rest of Formula No. I.

### Formula No. II

. . — —

Press down the fourth and fifth fingers (1 2 3 4 5) as far as possible, resting the thumb, relaxed, on the keys and raising the second and third fingers; then

. . .

play c d e four times, with a sharp staccato touch, relaxing and pausing at the end of each repetition.

. . .

Then play e d c four times, with the usual pauses.

. . . . . .

Finally, play c d e d c four times and four times

. . . . . .

e d c d e. Relax and pause slightly before beginning

. . — .

to play the next group (1 2 3 4 5). Continue in the same way through the rest of Formula No. II.

CLAYTON JOHNS.

### Formula No. III

— . . . .

Press down the thumb (1 2 3 4 5), raising the sec-

. . . .

ond, third, fourth and fifth fingers; then play d e f g four times, with a sharp staccato touch, relaxing, and pausing at the end of each repetition. Then play

. . . . . .

g f e d and finally d e f g f d e and g f e d e f g each four times. Relax, and pause slightly before

— . . .

beginning to play the next group (1 2 3 4 5). Continue in the same way through the rest of Formula No. III.

### Formula No. IV

Rest the thumb *over* c and raise the other four fingers about an inch above the keys; then play

. . . . .

c d e f g four times, with a sharp staccato touch, relaxing, and pausing at the end of each repeti-

. . . . .

tion. Then play and repeat g f e d c and finally

. . . . . .

c d e f g f e d c and g f e d c d e f g each four times.

The second division of the half hour of daily technic comprises the scale.

Practice scales in eight different ways.

#### Scale Exercise No. I

Start on C, one octave below middle C, with the hand placed in an oblique position, tipping it a little to the right going up, and when coming down, tip it to the left. The thumb should not be raised above the surface of the keys, while the other fingers should be held rather high; then play four octaves and a fifth, up and down, in quadruplets, counting slowly four on each note and relaxing on each note of the scale without changing the position of the hand and fingers. The touch should be very strong, firm and with a good tone, and the hand never stiff. Practice the hands separately until both hands can be played together correctly, with the different movements and touches.

#### Scale Exercise No. II

The same oblique position of the hand as in Scale Exercise No. I. Before beginning the scale, drop the wrist slightly below the keys (See Wrist Exercise VII, page 23, of the *Essentials of Pianoforte Playing*). Play each finger in turn, slightly raising the wrist with a quick and strong pressure, relaxing immediately to the lower position. Play four octaves and a fifth, up and down, counting four slowly on each note.

#### Scale Exercise No. III

Position as in Scale Exercise No. I. Raise the wrist slightly above the surface of the keys, then drop it with a quick, strong pressure, immediately relaxing to the upper position, and counting four slowly on each note. In both Exercises Nos. II and III the tone must be very strong. All the scale exercises are to be played four octaves and a fifth, up and down.

#### Scale Exercise No. IV—Relaxed Scale

Oblique position of the hand, the fingers resting on the keys. Relax the fingers throughout, playing four octaves and a fifth, up and down, with an imaginary metrical accent. The fingers should seem to have no bone in them. The fingers may be also slightly raised. The speed may be varied.

#### Scale Exercise No. V—Staccato Scale

The fingers should be held half an inch above the keys. The movement should come entirely from the fingers, well curved and playing from the hand-knuckles. The stroke should be short and quick. The speed may be from adagio to presto.

#### Scale Exercise No. VI

Position like Scale Exercise No. I. Thumb resting on the surface of the key, fingers held high. Play with a strong and rapid stroke, with the imaginary metrical accent, four octaves and a fifth, up and down.

#### Scale Exercise No. VII

The fingers resting on the keys and not raising them, play with a heavy pressure, adding the weight of the wrist and arm, and even the weight of the body. The tempi may be varied.

#### Scale Exercise No. VIII

Hand position either like in Exercise No. I or in Exercise No. IV—Relaxed Scale. Then play four octaves and a fifth, up and down, in quadruplets, slightly accenting in three different ways, thus:

### Special Directions for Scale Practice

Gradually study through the twenty-four major and minor scales, in order; taking one scale a day (playing both hands together), through the eight scale exercises. Exercises Nos. I, II and III, each once; Nos. IV and V, each three times; Nos. VI and VII, each four times; No. VIII, three times. Strict attention should be given to the scale positions. The scales to which four counts are given to each note should be played very slowly. It would be well to study the hands separately until they go well together.

### Arpeggio Practice

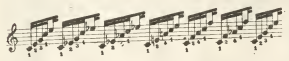
Practice arpeggios in triplets, slightly accenting each triplet when playing three octaves up and three down, and practice them in quadruplets, slightly accenting each quadruplet, when playing four octaves up and four down. Practice them very slowly, in moderate tempo, then fast. The hands should be placed obliquely, as in the scale, tipping it to the right when playing in an upward direction (see *Essentials of Pianoforte Playing*, pages 15 and 16), and when playing in a downward direction, tip it to the left. The fingers should be well curved on the white keys and be more extended on the black keys. It is well to play arpeggios with the fingers close to the keys for the sake of producing a volume of tone rather than single notes. It is also well, after curving each finger, to relax it by extension when playing in an upward direction, and after extending the third relaxed finger, to curve it by contraction when playing in the downward direction.

As in the scale, practice arpeggios with separate hands until both hands can be played together correctly.

### Special Directions for Arpeggio Practice

Repeat each arpeggio, up and down, three or four times, according to the diagram below, in the following divisions:

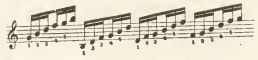
Major and Minor Triads—First Day.



All triad-arpeggios should be practiced in quadruplets, four octaves up and four down, making an imaginary accent on each quadruplet.

The reason for practicing triad-arpeggios in quadruplets, rather than in triplets, is to avoid the regular recurrence of the thumb, which, like the tongue, is an unruly member, putting itself frequently into too great prominence.

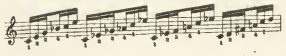
Dominant Seventh Chord-Arpeggio of C Major, with Its Inversions—Second Day.



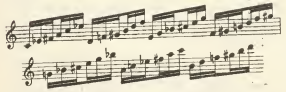
All seventh chord-arpeggios and inversions should be practiced three octaves up and three down, in triplets, making an imaginary accent on each triplet.

The reason for practicing seventh chord-arpeggios in triplets, rather than in quadruplets, is to bring the metrical accents on different fingers.

Other Dominant Chord-Arpeggios, with Their Inversions—Third Day.



Diminished Seventh Chord-Arpeggios. Without Inversions—Fourth Day.



The other dominant chord-arpeggios with their inversions and

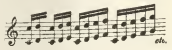
The diminished seventh chord-arpeggios without inversion should be practiced in triplets, three octaves up and three down, making an imaginary accent on each triplet.

If the student can play the above arpeggios, he can play any simple arpeggio, be it either triad or seventh chord.

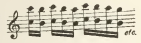
### Octaves

#### Octave Exercise No. I

Place the hand on the octave at C, the thumb resting on middle C. Relax the wrist, then play, with the hand close to the keys, in groups, e g, etc., playing as fast as



possible and with the least possible motion. Relax at the end of each group and return quickly to C. Continue to play in groups up to the octave above, then return, playing in downward groups:

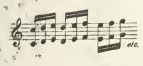


The wrist should be very light and the groups be played with a single thought, as it were, not with a thought for each note. Repeat each group four times. In contradistinction to Exercise No. I, in which the groups are played with a single thought, is

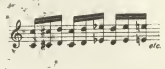
#### Octave Exercise No. II

Play each movement of the hand at the wrist with a separate thought, the hand moving from the wrist as the lid of a box moves at the hinge. The speed may be varied. Avoid all stiffness in hand or wrist.

Play, diatonically, in quadruplets, the scale of C, two octaves and a third, up and down (slightly accenting each quadruplet) twice, without a pause; then again without a pause, play in triplets, two octaves and a fifth, up and down, once, according to the following diagram:



Then, continuing, without a pause, play the chromatic scale, in quadruplets, two octaves and a minor sixth, up and down, twice (slightly accenting each quadruplet). Finally, still without a pause, play chromatically, in triplets, two octaves and a major second, up and down, once, according to the diagram below:



The triplets should be played in groups, according to Octave Exercise No. I, slightly accenting the first note of each triplet and relaxing the second and third notes. The directions given for the repetition, "without a pause," are for the purpose of acquiring more strength and endurance.

The half hour of daily technic is intended for the teacher or student-teacher, one who has only a limited time for his own work and one who, of course, has already technically studied in all branches. The "Half Hour" is a concentrated essence, which, when taken as a daily tonic, will keep the musical house in order.

### Walking Exercises

To the half hour of daily technic may be added what might be called "Peripatetic Technic." One can sometimes save a great deal of energy by doing two things at the same time. For instance, the fingers may be "wiggled" systematically, while walking, just as well as when sitting in a room. Half an hour or an hour, even perhaps more, may be added to technical results in this way, and to teachers who go from lesson to lesson the scheme is invaluable. The exercises are very simple and make no claim to originality of the system beyond economy of time.

Directions.—Let the hands hang and swing naturally at the sides of the body in a relaxed condition. Having extended the four fingers and thumb all the way:

Exercise No. I.—Bend the four fingers at the middle joint as far as possible, relaxing, without changing the position of the fingers, and return immediately to the extended position. Repeat the movement fifteen or twenty times quickly, with a certain tension, relaxing at the moment of tension. A slight pause should be made at the moment of relaxation.

In each exercise the motions should be counted evenly.

Exercise No. II.—Extend the fingers and thumb all the way, then make the same movement as in Exercise No. I at the hand-knuckles, pressing down the four fingers upon the palm of the hand; relax and return to the extended position. Repeat fifteen or twenty times, making a slight pause between the repetitions at the moment of relaxation.

Exercise No. III.—Extend the fingers and thumb, close the hand, making a fist of the fingers, crossing the thumb over the second and third fingers at a right angle; relax and return to the extended position. Repeat fifteen or twenty times, slightly pausing between the repetitions at the moment of relaxation.

Exercise No. IV.—Extend the four fingers all the way, press the thumb against the second finger joint, almost imperceptibly, sensitizing the movement. Repeat fifteen or twenty times, making the usual pause between the repetitions at the moment of relaxation.

Exercise No. V.—Position like Exercise No. IV, with fingers and thumb extended, pressing against the second finger joint, and crossing the thumb over the palm; relax and return to the position of Exercise No. IV. Repeat fifteen or twenty times and make a slight pause between the repetitions at the moment of relaxation.

Exercise No. VI.—Extend the four fingers and thumb all the way, make an O with the thumb and fifth finger, vigorously pressing the finger and thumb tips; relax without changing the position and return in the extended position. In the same way, contract and extend the fourth and thumb, the third and thumb and finally the second and thumb. Repeat each exercise fifteen or twenty times, pausing slightly between the repetitions at the moment of relaxation.

Exercise No. VII.—Extend the four fingers and thumb all the way, bend the fingers at the middle joint, pressing down the fingers upon the thumb crossed over the palm at a right angle; relax and return to the first position, making the usual repetitions and pausing between the repetitions at the moment of relaxation.

Exercise No. VIII.—Extend the four fingers and thumb, bend each finger in turn at the hand-knuckles, back and forth, fifteen or twenty times, relaxing and pausing at the hand-knuckles.

Exercise No. IX.—Make the same movement as in Exercise No. VIII at the middle finger joint. Repeat fifteen or twenty times, relaxing and pause at the middle finger joint.

Exercise No. X.—Like Exercise No. VIII. Move two fingers at a time.

Exercise No. XI.—Like Exercise No. IX. Move two fingers at a time.

Exercise No. XII.—Extending the fingers and touching each other, make a lateral movement of the second finger, separating it as far as possible from the other three, moving it back and forth, relaxing and pausing at the farthest point. Repeat fifteen or twenty times. Move the second and third fingers together, separating them from the fourth and fifth, always relaxing and pausing; hold, then, the second, third and fourth together, separating the fifth from the other three.

Exercise No. XIII.—Open the hand as far as possible, then form a V by contracting the second and fifth finger side tips. Press, relax and return to the open position. Make the same movement with the second and fourth fingers. All the fingers, not employed in the various exercises, should remain motionless as far as possible and be in a normal position, avoiding stiffness. There should be, however, a certain tension in the active fingers, relaxing and pausing at the end of each forward movement before returning to the first position. (There should be no pause in the repetitions excepting at the moment of relaxation.)

Repeat each exercise fifteen or twenty times and repeat the whole set of exercises as often as individual conditions allow.

If the student earnestly and patiently follows the above instructions for a sufficient time, he will receive a valuable reward in greatly increased efficiency.

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APPLICATION is the greatest virtue of the working man. Most students and teachers have an idea that they must wait for inspiration. Remember the precious words of Dr. Johnson: "A man may write at any time if he will set himself doggedly to it."



## Gallery of Musical Instruments

*THE ETUDE is indebted to the H. W. Gray Co. for the use of the following photographs from Mr. Daniel Gregory Mason's excellent book "The Orchestral Instruments and What They Do." Other Instruments of the Modern Symphony Orchestra will be presented in later issues.*

CLARINET

FLUTE

OBOE

BASS CLARINET

BASSOON

ENGLISH HORN

# A Useful Addition to the Gallery Collection

Thousands of Etude readers made collections of the Gallery of Musical Celebrities which appeared in The Etude a few years ago. These will make a fine addition to former collections. Simply cut out the pictures following the outline on the reverse of this page. Paste on margin in a scrap book or use on a bulletin board for class or club use.

### The Oboe

The air column in an oboe is set in motion not directly, as in the flute, but through a "double reed"—two small pieces of cane placed next each other with an aperture through which one can blow. The range is from B flat below the treble staff to the F above it. The best tones lie between G (same line as the G clef) to the A, nine scale degrees above; below that it is harsh and nasal, above it is thin and weak. It is not so flexible as the flute, double or triple tonguing being impossible. The oboe is descended from an old instrument known in England as the shawm and in Germany as the schalmey. It came into regular orchestra use about two hundred years ago, and was then much coarser in tone. It was much employed by Bach and Handel. Modern composers use its reedy tone with discretion, not more than two being customary in the symphony orchestra. Very frequently the oboes merely double the flute or clarinet parts, though the instrument's expressive qualities are fully recognized. The range between soft and loud is greater than is the case with the flute. Beethoven, Schubert, Dvořák and, indeed, most of the great composers have written some of their loveliest melodies for the oboe. The name is derived from an Italian form of the French "hautbois," "high wood," as distinguished from the "bassoon" or low bassoon.

(The Etude Gallery.)

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### The Flute

The flute is one of the most ancient of instruments and was, in fact, invented the first time man blew across a hollow reed. There were two flutes commonly used in the time of Bach and Handel—the flute-a-bec, held vertically and played with a mouthpiece, and the flauto traverso, held like a modern flute. The flute was a faulty instrument, uncertain as to intonation until Theobald Boehm (1794-1881) greatly improved the mechanism. There is no reed on a flute; it consists simply of a hollow tube, stopped at one end. Near that is an aperture across which the performer blows to set the air enclosed in the tube in vibration. The compass extends from middle C for three octaves. The lowest octave is very "woody" and colorful, almost menacing at times. The octave above is clear and mellow, and the lower half of the remaining octave is very brilliant. By "overblowing," overtones (harmonics) may be produced, giving another variety of tone color. The flute is very agile and can play rapid passages, scales or arpeggios very readily. By "double" and even "triple" tonguing, reiterated notes in groups of twos or threes can be played with great rapidity. The dynamic range of the flute is rather limited, and it can play neither so soft nor so loud as the violin. The piccolo, a small flute, is also used in the orchestra, usually by the second flautist, or the third when there is one.

(The Etude Gallery.)

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### The Clarinet

The clarinet is another modification of the shawm or chalumeau, but has only a single reed instead of the double reed of the oboe or bassoon. The shawm was modified into the clarinet about 1690 by Johann Christopher Denner, of Nuremburg. It was first used in the orchestra in Rameau's *Acante et Céphise*, 1751; was used by Haydn and was firmly established as an orchestral instrument by Mozart and Beethoven. Application of the Boehm system of fingering in 1843 greatly enhanced its scope. Clarinets are made in various keys, those in A and B flat being the most universally used. Music for the B flat instrument sounds a tone lower than the written note, and that for the A clarinet a minor third. The compass extends from approximately E below middle C three octaves up. The lowest octave, or "chalumeau," is rich and sonorous, and can be dark and menacing at times. The middle octave (lower half) is weak and mostly used for "background" in orchestral music, while the upper tones are brilliant. The clarinet cannot attempt the double and triple tonguing of the flute, but it can play very rapid music, legato or staccato, and has a wide dynamic range. There are generally two clarinets in the orchestra, and the instrument is often employed for solo purposes.

(The Etude Gallery.)

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### The English Horn

The "cor Anglais" or English horn is poorly named, since it is not of English origin nor yet a horn. It is, in fact, a contralto oboe, its range being a fifth lower in pitch than that of the oboe. It is not so commonly found in the orchestra as the oboe, and, indeed, is generally used only for special effects; and, since it is usually performed on by an oboe player, the fingering being the same, the custom has developed for composers to write the English horn part a fifth higher than it actually sounds. The instrument is said to have been first used at the Imperial Theater, Vienna, 1762, but was more freely used later by the French. Haydn used it in two works, Mozart in four, while Beethoven, Schubert, Weber and Mendelssohn never used it. It is nowadays in great favor with composers when they need a mournful, reflective effect. Wagner has written a celebrated passage for the instrument unaccompanied in *Tristan und Isolde;* the lovely adagio movement of Dvorak's *New World Symphony* is another splendid example of what this instrument can do. An even more familiar instance of its use occurs in the *William Tell Overture*, in which Rossini has assigned to it the famous *Ranz des vaches*, a pastoral lay heard after the storm subsides. Schumann uses the cor anglais in his *Manfred*, and famous examples of its use may be found in the works of Berlioz, Meyerbeer, Tchaikovsky, Goldmark and many others.

(The Etude Gallery.)

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### Bassoon

The bassoon is a double-reed instrument, using a somewhat broader reed than the oboe. It is a tube about nine feet long, but doubled on itself for convenience in playing. The bassoon forms the principal bass instrument of the woodwind group and is one of the most important instruments in the orchestra, owing to its agility, its wide compass and its serviceable tone quality, which blends well with strings or horns, as well as with the wood-wind instruments. The compass extends three octaves above B flat below the bass clef. The first octave forms a good foundation bass tone; an octave and a half above that is the best register for solos, and the remaining tones, while reedier and thinner than the 'cello, are not without their value as an orchestral pigment. The fact that it can execute rapidly skips of an octave, tenth, twelfth, etc., and can be made to sound grotesque by the use of staccato, has earned the bassoon the title of "clown of the orchestra." This is unfair, however, for all the masters have written finely for it. The bassoon was first used orchestrally about 1659, and has been regularly employed since Handel's time. There is also a contra-bassoon sounding an octave lower than the bassoon save that the two lowest tones are missing. It is a powerful instrument of great value.

(The Etude Gallery.)

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### Bass Clarinet

The bass clarinet is a deeper-toned clarinet. The music for it is written as for the A or B flat clarinet, but sounds an octave lower. It has a remarkable range of expression and can play from pianissimo to fortissimo with ease. The tone quality is rich and golden, and is in some measure responsible for the broad organ-like effects Wagner so often obtains from his orchestra. This is the case in the accompaniment to *Elisabeth's Prayer* in *Tannhäuser*, in which it is associated with clarinets and bassoons to produce some very rich chord progressions. Some difference exists in writing for the bass clarinet, the French composers writing in the treble clef, as for the ordinary clarinet, and the Germans using the bass clef except for a few higher notes, though the same transposition is necessary. Meyerbeer was the first composer to bring the bass clarinet into notice, especially in *Les Huguenots* and *Le Prophète;* Wagner used it freely as a bass instrument, and Liszt also employed it in his *Dante Symphony*. Principally the bass clarinet is used as a melodic instrument wherever its own peculiar tone is required to heighten the general effect. In this respect it is analogous to the English horn, which is only found in the orchestra on special occasions.

(The Etude Gallery.)

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# The Superlative Importance of Tempo

By HENRY T. FINCK

*The Distinguished American Critic Discusses a Subject of Great Practical Interest to Teachers*

"Does this music annoy you?" I was asked one day when my little nephew's nurse had started a Strauss waltz on a talking machine to entertain him.

"No," I promptly replied, "the music doesn't annoy me, but the tempo does. Nobody could dance at that pace, and the music loses all its charm by being taken so fast."

I shall never get over my indignation at a joke played on me many years ago by a music teacher. I used to play the violoncello, and once at a concert this woman unfortunately played the accompaniments. My principal number was a Bach air. When we rehearsed, she started to play it at double the proper speed, but, on being remonstrated with, she slowed down. At the public performance, however, either from nervousness or because she thought she knew better than I, she again put on full steam and I simply had to follow, the result being that this piece, which always was encored when I had an intelligent pianist, got a mere scattering of applause. The audience evidently was a better judge of tempo than that teacher, who is now, I generously hope, in a better world.

A friend of mine called one evening on a family that had just bought a player-organ. He found the whole family playing cards except one member, who had put in the *Tannhäuser* overture and was playing it fortissimo and prestissimo from beginning to end! Nobody paid any attention to the racket; but when the visitor, who happened to be an organist, sat down and played the same piece with the proper tempi and varying degrees of loudness, the card players stopped their game and stood around enjoying the music.

#### Seidl and Granados

Concerning the same overture, Anton Seidl once told me a story that threw light on a certain class of German conductors who missed the essence of Wagner's music. Ferdinand Hiller was one of them; but one day, after he had heard Seidl conduct the *Tannhäuser* overture with the proper tempi, he was frank enough to exclaim, "Ja, se gefällt sie mir auch!" (Ah! That way I like it, too.")

Wagner himself relates in one of his essays that this overture, which, under his own direction, in Dresden, took twelve minutes, was made by one conductor to last twenty. Sometimes, in listening to one of his operas, he was almost driven to despair by the incorrect and monotonous tempi.

Everybody has read about the organ grinder in Milan who had put up a placard on his instrument reading "Pupil of Verdi," and who, on being questioned, explained that Verdi had once stopped him and shown him how fast to play one of his tunes. The story may be true. A composer tortured by an incorrect tempo is capable of worse things than that.

One of the saddest tragedies in musical history was the death of the great Spanish composer, Enrique Granados, who was one of the victims of the *Sussex* disaster. His life had been a hard struggle to support his six children, and the production of his *Goyescas* at the Metropolitan Opera House had been his first great opportunity. Even this was marred by a faulty production of his opera. For the last repetition, which he hoped would be better than the others, he invited Paderewski, Schelling and myself, with our wives, to the trio of a *Geschwindmarsch*, composed by F. Bogdanovitch, bandmaster of the St. Petersburg regiment of the guards, and published in a march collection in 1822. The notes are identical, the only change being made in the time."

That "only change," however, transformed this tune from something ridiculous into the most sublime of all national hymns. Fritz Kreisler, who nearly lost his life by a Cossack lance, agrees with me as to that, and many others do, I am sure. Now, try it as a *Geschwindmarch*—that is, a quickstep—and note how all its from year to year being heard less frequently. In the most remote rural regions bandmasters, amateurs and even the irrepressible, half-witted whistlers are apparently beginning to realize the hideous vulgarity of this detestable tune, than which nothing could be less appropriate on dignified patriotic occasions. "Shrill and shallow" the late W. F. Apthorp called it. One might as well class the flea among useful domestic animals as this jerky, skipping thing among our national tunes. Thank heaven, it is not of American origin. Indeed, it was originally sung in derision of Americans, who surely did not deserve such an insult—but, hold; yes, they did, for they subsequently, in the latter part of the Revolution, adopted it as their own—"a melody taken from the enemy," as Louis C. Elson has remarked.

Many years ago I waged a violent newspaper war with Mr. Jenks, of the Boston *Transcript*, in regard to *Yankee Doodle*. His apology for it culminated in the remark that it is not unlike the melody of the *Hymn to Joy* in Beethoven's ninth symphony. In my retort I admitted that only one step separated the two—the step from the sublime to the ridiculous.

What has all this to do with the question of tempo? Well, a few years ago, in reading Mrs. Wodehouse's excellent article on song in the new edition of Grove's *Dictionary of Music and Musicians*, I came across this very interesting footnote regarding the Russian National Hymn, which is attributed to Lvov: "It has recently been stated that Lvov was not the true composer of this hymn, but merely took the melody of the trio of a *Geschwindmarsch*, composed by F. Bogdanovitch, bandmaster of the St. Petersburg regiment of the guards, and published in a march collection in 1822. The notes are identical, the only change being made in the time."

#### Yankee Doodle and the Russian National Hymn

One of the most encouraging signs of musical progress in America is the fact that *Yankee Doodle* is nobility and beauty vanish. Pondering on this amazing difference, it occurred to me that *Yankee Doodle* also might possibly be ennobled by playing it more slowly. I tried it, with rich, stately harmonies, and lo and behold, the taint of vulgarity was gone!

#### Earliest Use of Tempo Marks

The superlative importance of tempo is abundantly demonstrated by these examples. When did musicians begin to appreciate this importance? Evidently long before what we call art music came into existence. American Indians, for example, were found addicted to singing their songs of religion, love, war, hunting and so on in varied tempi, some of them fast, others slow. In such books as *American Primitive Music*, by F. R. Burton, and *The Indian's Book*, by Natalie Curtis, may be found many examples to which accurate metronome marks have been affixed by the editors, as well as general indications like "in moderate time," "with spirit," "very rhythmically," "very slow," "rather fast."

Folk songs of European countries are sung now, as presumably they always have been, slowly or fast, according as they were concerned with sad and solemn topics or with gay and festive ones. There were no rules to instruct these singers in matters of tempo. They followed their own taste and judgment.

In the same way, the composers of art music, even as late as the time of Handel and Bach, left matters of pace very largely to the taste and judgment of the singers, players and conductors. It is true that, about the year 1600, such words as allegro, adagio, andante came into use; but these, for a long time, merely indicated the general emotional character of a piece, allegro meaning, literally, cheerful; adagio, easy; andante, going; largo, broad; and it was only gradually that these Italian words got their present meaning the world over, of fast, slow, moderately fast and very slow, respectively.

It is particularly interesting to note Bach's attitude toward these words. In his earlier works he frequently used them, but in his later manuscripts they are seen only occasionally. Evidently he found them too vague to be of much use and preferred to leave his tempo to the taste of the performers.

Grétry, the eminent French composer, who was born eight years before Bach died, wrote: "I am so convinced of the insufficiency of the customary time indications that I believe it a fact that a composition written in Amsterdam and marked allegro would be played only andante by the people of Marseilles."

#### Beethoven and the Metronome

In course of the eighteenth century the longing for something more definite to indicate the tempo in art music became more and more pronounced. It resulted in the invention of the metronome. This little instrument for mechanically beating time as fast or slow as desired, with the aid of a pendulum and clockwork, appealed at once to prominent composers like Spohr, Clementi, Cherubini, Méhul, Moscheles. Beethoven, in particular, welcomed Maelzel's metronome with open arms, and he expected great things of it.

In one of his letters he wrote: "I heartily rejoice that you share my opinion regarding the terms indicating time-measure which have been handed down to us from the barbarous period of music. For, to name only one thing, what can be more senseless than *allegro*, which, once for all, means *merry*, and how far off are we frequently from such conception of the time-measure in that the music itself expresses something quite contrary to the term? I have often thought of giving up these senseless terms, allegro, andante,

adagio, presto, and for this Maelzel's metronome offers the best opportunity. I herewith give you *my word* that I will no more use them in my compositions."

For a time he did so, relying on the metronome, but soon he discovered that this, too, fell far short of his expectations, and he came to look on it as a useless encumbrance. Matters reached a climax when his attention was called to the fact that the metronome marks he had provided for a London performance of his Ninth Symphony did not agree with those which he supplied not long afterwards because the others were lost. "No metronome!" he exclaimed. "A man who has the right feeling does not need it; the man who has not, finds it useless; he and the whole orchestra run away from it."

### More Harm Than Good

For educational purposes the metronome is, of course, indispensable, and as a guide to the manipulators of player-pianos it has its uses, sparing musical people the daily agony of having to hear grotesquely wrong tempi in all directions. But as a guide to artistic interpretation this mechanical time-beater is a snare and a delusion. It is not too much to say that it has done more harm than good. It has helped the survival of mediocre musicians, who, without its aid, would have made such outrageous blunders that they would have been promptly eliminated from the overcrowded concert halls. It has often failed to indicate correctly even the initial pace desired by a composer; and, furthermore, it is misleading, because in a large hall and with a big orchestra the same piece must be played more slowly than in a smaller hall with a small orchestra.

But the chief damage done by metronome marks lies in this, that they have led mediocre musicians and ignorant critics to suppose that when a composer writes M.M. ♩ 104 or M.M. ♩ 92 at the beginning of a movement he intends it to be played at that pace *metronomically, through to the end.* This misconception has been a veritable curse in the musical world. It is responsible for a vast amount of dull and dreary playing in homes and concert halls. It has also caused the world's greatest conductors, from Wagner and Liszt to Seidl, Mahler, Weingartner, Nikisch and others to be violently assailed by pedantic professionals because they dared to be interpreters instead of metronomic time-beaters, and has thus discouraged others from following their splendid example. These great leaders have often been derisively called "prima-donna" or "tempo-rubato" conductors, and this brings me to the main point of this article.

### Wagner's Bombshell

The superlative importance of tempo has been specially emphasized by the great masters. Mozart said that "the most necessary, the most difficult and the main thing in music is the tempo."

In a letter to me, dated September 24, 1900, Edvard Grieg wrote: "Tempo should be in the blood. If it is not, you may be sure that the other intentions of the composer also will be bungled."

The most strenuous of all the great masters in his insistence on the all-importance of correct pace was Richard Wagner. He not only devoted an essay of twenty-six pages mainly to this subject, but frequently referred to it in his other writings, including his letters. To his favorite violinist, August Wilhelmj, he wrote in 1877, "I am busy with the project of teaching young musicians one thing before I die: tempo—that is, interpretation." The following year he urgently advised Angelo Neumann to engage Anton Seidl as conductor for the *Nibelung* performances. Neumann intended to give in European cities, on the ground that Seidl knew his tempi better than any one else.

Nine years before that Wagner had fired a bomb into the musical world which created a panic in the camp of the metronomic time-beaters. It was an essay, *On Conducting*, in which he made it clear that these time-beaters spoiled all the music they conducted by their incorrect tempi. "The choice of the tempo," he declared, "tells us at once whether or not the conductor as grasped the true inwardness of a composition."

The choice of the right pace in *beginning* a movement is, however, far from being all that is expected of a conductor. Wagner demanded—and this is the gist of his reform—that, not only in his own music, but in that of Beethoven and other masters, the tempo of a movement should be frequently modified, according to the momentary emotional appeal of the melody.

Composers, to be sure, have a number of signs prescribing temporary changes in the rate of movement, such as ritardando, accelerando, stringendo, calando, etc.; but these are not enough. Wagner was thrilled by the delicate and subtle lacery of Beethoven's thematic work, and he felt that its correct interpretation called for *modifications of pace equally delicate and so subtle that no marks could indicate them.*

As Anton Seidl, in his splendid essay, *On Conducting*, remarked, "Had Beethoven not become deaf he would have demonstrated by his conducting how insufficient his tempo and expression marks are for the correct interpretation of his symphonies."

Weingartner's book, *Ratschläge für Aufführungen der Symphonien Beethovens*, contains a number of invaluable suggestions as to the proper tempi in these works. It is worth noting that not only he and Seidl, but all the great conductors since Wagner wrote his epoch-making essay concerning modifications of tempo have followed in his footsteps.

Seidl also called attention to the fact that "already in his day Weber declared war against metronomic orchestral playing. Weber said there was no composition throughout which one measure was to be played like the other."

*(A second section of this important article will be presented in a later issue.)*

## Some Interesting Musical Historical Facts

The first known solo composition for the violin is contained in a work of Biagio Marini, published in 1620. It is a *Romanesca per Violino Solo e Basso se piaci* (ad lib.). "The *Romanesca*," says Grove's Dictionary, "is musically poor and clumsy, and, except that in it we meet with the shake for the first time, the demands it makes on the executant are very small."

The printing of music from engraved copper plates is supposed to have been begun at Rome. A collection of canzonets, *Diletto Spirituale*, was engraved by Martin van Buyten in Rome, 1586, published by Simone Verovio.

We have become so accustomed to printed music in which every detail is carefully regarded that a single error or slip in printing is considered a serious discrepancy. What would we say if composers left the accidental raising or flattening of various notes to the imagination of the performer, as was at one time done? In the older form of modal contrapuntal writing it was considered "incorrect" to introduce accidentals. Composers therefore omitted them as much as possible, including them only when absolutely necessary. Music in which they were supplied was known as "musica ficta" or "Cantus fictus." No chorister's education was considered complete unless he could sing at sight from this music. The older the music is, the fewer the accidentals. In the whole of Palestrina's *Missa brevis* only two accidentals appear, though some thirty or forty at least are required.

Modern French opera dates from about 1645, when Cardinal Mazarin first introduced Italian opera at the Parisian court.

## A Hundred-Dollar Lesson

By Eleanor G. Warren

After my first year in music teaching I went to a celebrated teacher during the summer for a special course. It cost me about $100, but I learned one little thing in the first lesson which was worth the entire amount to me.

My pupils had many faults, such as fingers breaking in at the finger tips, bad hand conditions, flopping arms, etc. I had tried my best from all my previous knowledge to remedy this. I told the specialist, and the remedy he gave me was simply to have the little beginners play very softly at the start. "Their hands," he said, "are so delicate that the effort of playing the piano puts into use new muscular actions. A little additional strain is sufficient to break in any finger joint. Much of the unevenness in the student's early playing is due to his effort to make the piano sound as loud as though an adult were playing it." That information reformed all my teaching work with beginners. It was simple, but it was invaluable.

## Difficult Pronunciations

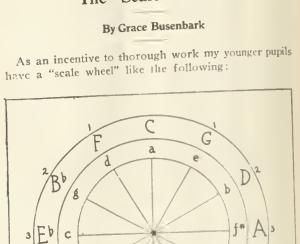
(Accent the syllable in Italics.)

Arensky (Ah-*ren*-schkee) Russian composer, 1862-1906.
Balakirew (Bah-*lah*-kee-reff) Russian composer, 1836-
Beethoven (*Bay*-toh-ven) German composer, 1770-1827.
Berlioz (*Bair*-lee-ohs) French composer, 1803-1869.
Bizet (*Bee*-zay) French composer, 1838-1875.
Bruch (Broochh) German composer, 1838-
Busoni (Boo-*john*-ee) Italian pianist, 1866-
Calve (*Kal*-veh) Spanish opera singer, 1864.
Carreño (Cahr-*rain*-yo) Venezuelan pianist, 1853.
Chaminade (*Sham*-ee-nahd) French woman composer, 1861.

## The "Scale Wheel"

By Grace Busenbark

As an incentive to thorough work my younger pupils have a "scale wheel" like the following:




On the flyleaf of their book of etudes or exercises they draw three circles, one within the other, making a wheel with a double rim—the outer rim for the key letters of the major scales and the inner rim for those of the minor scales. The major scale letters are made with a red pencil and the minor ones with blue.

Opposite the letter on the outside of the "wheel" is the figure denoting the number of sharps or flats in the scale. Lines leading from the center of the circle out to the scale letter on the rim are called "spokes." As in a real wheel each spoke must be completed and strong before it can be put into use, so each "scale spoke" is built up by the pupils from the rule of whole and half steps and tested before it may be drawn in their charts. This "testing"-comes at class meetings, when the scale must be played five times in succession correctly at a certain metronome speed.

The "scale wheel," with its spokes slowly but surely growing, thus represents good work—strong spokes making a trustworthy wheel (necessary in these days of "safety first") It also shows the pupil as well as his classmates just how far he has progressed in this phase of technical work. With the youngest pupils a two- or even one-octave scale if well done entitles them to a "spoke."

A working (or playing) knowledge of many keys is more desirable at first than protracted practice on one or two scales. In review work, however, the scales are increased to four octaves in both parallel and contrary motion—each one so played at a class meeting receiving a credit mark or star opposite the scale letter outside the wheel.

The circle of fifths becomes soon familiar to all the pupils, as a large edition of the "scale wheel" on a pasteboard circle hangs near the piano in the studio. It is eagerly consulted for information as to the key of each new piece or study. Memorizing also is facilitated by knowledge emphasized as to the definite sharps and flats in the piece, and as one young musician observed: "The more scales you have the more music there is."



# The Composer

## A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

**AGNES and EGERTON CASTLE**

Authors of "The Pride of Jennico", "The Bath Comedy", etc.

### Synopsis

**Sir John Holdfast, rich, handsome and twenty-four, is a headstrong, adorable young man who has made himself immensely popular in London society. At a garden party given by Lady Warborough he meets Sarolta Vaneck, a protégé of the hostess. Sarolta possesses a glorious voice which has been trained for lyric singing by Sir Arthur Pringle. Her début takes place at the home of Mrs. James Morton in Carlton House Terrace. Socially the event is a great success. Royalty is present and Sarolta is enthusiastically received. Among the guests is Mme. Costanza, the eminent Parisian teacher of many famous prima donnas. She convinces Sarolta that she should leave her patroness, Lady Warborough, and her teacher, Sir Arthur Pringle, and go to Paris to study with her. Mrs. Mouenthal, Sarolta's aunt by marriage, assents to this plan. Meanwhile Sir John Holdfast has fallen head over heels in love with Sarolta. His titled cousins suspect this and are horrified at the idea of his marrying a singer. Sarolta leaves for Paris to study with Mme. Costanza. Sir John, not to be deterred by the social conventions and snobbery of his relatives, runs post chaise to Paris in search of the studio of the famous French singing teacher. There Mme. Costanza receives him frigidly and shows him to the door. Nothing daunted, Sir John seeks out the residence of Sarolta and calls upon her there. Sarolta is unmoved by Sir John's pleas and proposals. He leaves her home in despair.**

### CHAPTER V.

"Mes filles," said Madame Costanza, addressing her first morning class, that of her more advanced and promising pupils, "I have had a telegram from Dr. Lothnar."

All this lady did was dramatic. It was one of the reasons why her pupils adored her. She might (and did) fulminate wrath, affect despair, or scathe with scorn; but the keen hawk's-eye had always that saving glint of mirth, the good laugh was never far from the most thunderous outburst. The dramatic form in which life presented itself to her added enormously to its interest for those about her. Madame Costanza could thrill her listeners with the story of a salad. If she had come in upon her class this morning with the remark: "*Mes chéries*, the sun is shining," the hearts of those six damsels would have stirred in a manner no amount of splendid rays outside could have evoked.

Yet now, the teacher's mien, her grand voice of importance, and the gesture which accompanied it, were warranted.

The girls, who had risen from their seats with bright smiles of welcome, stood transfixed. One turned very pale as with a sense of impending fate. The name of this girl was Sarolta Vaneck.

"Yes, my children," proceeded the singing mistress, after a dramatic pause, "I have received a telegram from the great Dr. Lothnar—he is in Paris. And he says: 'I want an Iphigenia. Will call this afternoon to choose one of your Virgins.'"

A long-drawn "Oh!" ran from lip to lip; only Sarolta remained stolid. Madame put the blue paper back in her pocket.

"'I t is so," she said in tones of satisfaction. "He may try elsewhere—he comes back to me in the end."

### The Chance of a Lifetime.

She remained musing a moment; then went on:

"Do you know what it means, children? It means, for one of you, the chance of a lifetime. Pooh! What am I saying? It means a chance that does not come once in a century. . . . Believe me or not, Lothnar is one of the great geniuses of the world. Wagner? Wagner the precursor, I venture to say—Lothnar is greater than Beethoven even—because Beethoven is also only as a rung in the ladder. . . . You know what he has already accomplished, *mes chéries?* His inspiration is dramatic, but there is no living inspiration rich enough to collaborate with him. So he goes to those giants of old—to the Greeks! Across the centuries they meet! . . . Æschylus, Euripides—Lothnar! The wonders of 'Prometheus' are still on every lip. The 'Prometheus' of Lothnar has cast fire upon earth indeed. Now, I must tell you, a tenderer but not less magnificent theme engages his attention, and he wants an Iphigenia. . . . To one of you, children, to one of you, little ones, may come the glory of interpreting the new inspiration of Lothnar to the listening world."

The speaker had a fine theme for her own dramatic instincts, and she gave them full scope. She paced the floor before her staring class; flung superb gestures broadcast; turned her flashing eyes heavenward, while her voice pealed thrilling cadences, impressive as a church bell.

Suddenly she dropped from her heights. Humor—thirsty, rueful perhaps—replaced her magnilloquence:

"Only do not imagine that it will be all roses and laurels, my cherubs. Whoever is chosen, let the others say to themselves: 'Oh, là, là, nous l'avons échappé belle!' We have had a fine escape from Lothnar's claws! That Lothnar, he is not human! If you think you are going to be cosseted, complimented, made much of, as you are here, oh! it is you that will be mistaken! What he will want of you, he will get. If he has to grind it from you, if you have to give it with your blood, with your soul. I understand that: the singers are his instruments, and he will have them tuned and pitched as he chooses . . . and then he plays on them. That is why he will permit no performance of his chief works except at the theatre he has himself founded, and under his own supervision. We have all had to make our pilgrimage to Frankenheim to hear 'Prometheus,' crowned heads and poor artists like me, all alike! Now, Frankheim will out-Bayreuth Bayreuth—I'ts I tell you so! And Lothnar—It is a Satan of hardness, obstinacy, pride—only he makes music like an archangel!"

With this encouragement, Madame Costanza proceeded to business details:

"Sady—Fräulein Hedwige"—she hesitated a moment, her glance resting on Sarolta—"you have had only a year's training, my child," she said kindly, "but——" She paused again, and a significant smile hovered upon her lips.

Sarolta's heart was beating so fast that she failed to realize the encouragement. Between nervous apprehension and desire, she hardly knew whether the next words were delight or terror. "After all, he can only refuse you. Yes, I want him to hear you . . . It would be well he should hear you. Mesdemoiselles, we will devote the morning to singing each once through what we will serve to the doctor this afternoon. The same songs, each of you—I have thought it over. 'L'Aira de Bach,' the 'Canzonetta' of Mozart. You have a chance, Sady, with your facility on the trill. 'Elsa's Traum,' and the 'Waldständchen' of Strauss. *Allons, mes enfants!*"

Each of the four pupils left Madame Costanza's door that morning with the tragic conviction that never had they so disgraced themselves.

Sarolta was silent, her teeth set, her black brows drawn. She was saying to herself, "I will succeed!" And an inner voice was whispering back to her, "You will be chosen." A sense of romance and adventure was stealing into her blood.

### Sarolta's Chaperon.

She had now been nearly a year and a half in Paris, and had much developed, as a matter of course, in experience and in many other ways. Mrs. Mosenthal had only remained with her long enough to see her firmly established in Madame Costanza's good graces; and this latter lady had arranged with the well-to-do American pupil, Miss Sady Schreiber, to give her house-room and *chaperonage*. This word was not so absurd as it might seem applied to Miss Sady Schreiber; for, though only a few years older than Sarolta and remarkably pretty, she was possessed, as Madame Costanza knew, of a considerable shrewdness and knowledge of the world. Miss Sady Schreiber practically bore the whole expense of the *ménage*, she soon recognized Madame Costanza's wisdom in providing her with a companion. She grew enthusiastically fond of Sarolta.

Madame Costanza, large and magnificent in velvet and fur, received her trembling pupils that afternoon in the hallowed precincts of her reception-room. This apartment, with its glimmering expanse of parquet floor, its superfine grand piano, its isolated groups of antique furniture and the celebrated collection of modern masters that adorned its walls, was altogether awe-inspiring.

Then ensued an hour of dismal waiting. Madame ceased to crack her jokes, grew restless, promenaded through the shining length of the room several times, drummed on the window-pane, shuddered at the fine autumn rain falling without, with such expressiveness that each pupil seemed to feel the chill to the marrow of her bones; and finally declared, in a voice of one pronouncing sentence of death:

"He will not come."

As she spoke, her momentary ill-humor passed. She stood in the middle of the room surveying the disconsolate row, and gave a chuckle:

"I knew he had every fault, that Lothnar. But I had credited him with a single redeeming quality. Yes, he is a monster, I would say; but he has never kept me waiting. *Eh bien, quoi?* All is not lost; we will console each other. We will have a *concert intime*, and then tea.

### A Bach Aria.

So the curtains were pulled, the light turned on, and the dismal October afternoon was shut out. The piano was opened and Madame Costanza sat her down to it, beckoning up the eldest of her pupils.

"We will, if you please, begin with the aria of Bach, just as if that traitor was with us. Come, now, Hedwige, a bold attack, if you please."

Hedwige, a dark, sallow girl, with a lowering countenance which much belied a simple earnest nature, took her post at the piano and opened an immense mouth.

Her voice, in its extraordinary power, echoed and vibrated round the room.

The door burst open and a man rushed in as if propelled by a whirlwind. The singing girl, as she stood facing the door, was struck silent, though her great mouth remained open.

The three other pupils sat transfixed. Madame Costanza's hands fell off the piano; she wheeled round upon the music-stool, and screamed lustily:

"*Comment*, Lothnar? Lothnar! Is that you?"

One would have thought that seeing him had been the last of her expectations.

The man halted in his headlong advance, and made a flapping motion of his hand toward Hedwige.

"I asked you for an Iphigenia," he said in a grating voice.

"Hedwige, my child," said the mistress, in a sweet, sad tone, "go and sit down."

Then she rose majestically, and indicated her three remaining pupils with one sweeping gesture.

The man folded his arms, dropped his head, and from under bushy overhanging brows, flung a searching look upon each of the girls in turn.

Sarolta, whose heart had almost stopped upon his entrance, felt it steadying as she returned the great musician's gaze with an odd sense of defiance. She saw a tall, angular man, with features rugged, yet distinctly chiseled. Across a dominating brow, furrowed with three vertical lines of thought, a sweep of grizzled hair was tossed like a seaweed across a rock. The lower part of the face was half-hidden by a reddish beard that, forking, gave the countenance something of a Leonardo air; contradicted, however, by the wildness of a growth evidently little used to cosmetics or abears. From under the thick eyebrows, too, eyes looked out very different from those of the serene Italian genius. These eyes were unmistakably northern: pale blue, flaming from the shadow of those pent-house brows with an intensity so concentrated, a light so fierce and brilliant, as to give the impression of a spirit at once ruthless, certain of conquest, and not quite sane.

"Rise, young ladies," said Madame Costanza. There was a vibration as of quickened pulses, in her voice.

The three rose. Sarolta unconsciously stepped in front of the others. His eyes passed her; then flashed back to her. She felt as if her soul, a very small thing, were being wrenched from its secret seat of life; weighed, examined, turned inside out. He looked away again; it was as if it had been flung back at her, a worthless little rag.

"I will make Miss Sady Schreiber sing for you, doctor," suggested madame.

She beckoned to the girl as she spoke; and Sady advanced, white to her pretty lips, with a smile more nearly resembling the grimace of a baby about to cry. The ordeal was far worse than even her terrors had expected.

### Lothnar's Test.

Dr. Lothnar hesitated a moment, then shrugged his shoulders, and flung himself into the armchair nearest to him so violently that it creaked again.

Sady Schreiber's light, sweet voice, miraculously flexible, fell silent at last, after a silver-clear trill. Madame looked round in triumph. It was not every one who could render you Mozart like that!

Lothnar's hand dropped from before his face.

"I have heard nothing," he said abruptly.

"*Ah, mais, par exemple!* . . ."

"I've heard nothing!" repeated the man in loud overbearing tones. "Make that one sing."

Madame half rose from her music-stool; a flush of anger rose on her handsome massive face. Her keen eyes crossed glances with those madly luminous orbs of his, and there seemed to ensue a silent measuring of will. Then the lady turned back to her keyboard.

"Approach, Miss Vaneck," she said with an irritation she dared not let loose upon the genius.

Sarolta never knew how she sang.

"Quite execrably," madame told her afterward, in the same words she had used at their first meeting. Sarolta knew herself that her breath had unaccountably failed her, that she had gasped, as neither Sady nor Hedwige had done; that she had broken a phrase, and, only for madame's superb accompaniment had perhaps broken down altogether. But, apparently none of this had mattered. Something of the gold, perhaps, which Madame Costanza had discovered had shone and glittered through all these defects. Anyhow, before she had reached the end of Elsa's amorous chant, Lothnar got up, placed his hands on Madame Costanza's shoulders, and unceremoniously turned her out of her seat; then, sitting down himself, he called the girl to him with a single jerk of his eyebrow.

"Sing!" he ordered, striking a note. "Louder. Again. Again." Each time he spoke, his long thin finger struck.

Sarolta's voice rose and rose again, each time more purely, more strongly. Her cheeks were scarlet, her heart beating against her ribs; and yet, growing upon her was a sense of strife, of exhilaration that was almost ecstasy.

"Ya," said Herr Lothnar, dropping his hand from the piano, to address madame in German. "So well she has not studied, but something she has contrived to learn. *Etcas*

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*hat sie doch geleernt?* The teacher hastened to exculpate a favorite pupil.

"She has not had time yet. She has been with me only ——" He interrupted her with a ruthlessness that was somehow not offensive, so obviously did it spring from an intense concentration of idea and purpose.

"*Na*, it is all the better. I will the easier make of her what I want."

A stir ran through the room, repressed by the awe which the man's presence inspired in them all, including the doughty Costanza herself. So! Sarolta was the chosen one! Sarolta herself felt a sudden calming of her senses, but no surprise. Had she not known she would be chosen?

### Sarolta's Fate.

He sat awhile in silence, his blue eyes seeming to look inward and yet at something infinitely remote. Save for Madame Costanza's heavy breathing, there was no sound in the room. Then he struck a few chords and broke into a curious measure, now fire, now six, to the bar. Into this presently came a phrase of piercing yet very simple sadness. It was not a phrase in the accepted sense, for it ceased without coming to a close.

"Heavens, how sad!" cried madame. "It brings the tears to the eyes!"

"And you?" cried Lothnar, turning the searchlight of his glance full upon Sarolta, "what does it say to you? Nothing but that, *hein?* A wail? A drowning kitten apostrophising fate?"

She answered him boldly, almost fiercely, as one determined not to be intimidated.

"No; it is sad, but it is strong. It accepts fate."

The man sprang from his seat with the energy that characterized all his movements. He caught the shaded electric light from the piano, and lifted it so that its full harsh illumination fell upon Sarolta's face. Resisting the natural impulse to blink and turn aside, she followed that other curious release, and gazed back fearlessly from into the hellish scene and gazed back fearlessly from the eyes that scrutinized her so brutally.

"Who is responsible for you? Are your parents alive?"

"I am an orphan."

"*Dasto besser!* So much the better." He laid down the lamp as he spoke and turned away. Suddenly he scowled from the circle of pupils to their teacher.

"Impossible to talk before these little frogs! We have to discuss things *unter vier Augen.*"

Sarolta demurred. Was she to be sent forth, and fate still hanging in the balance? She felt driven to question point blank, but this time courage failed her; she dared not.

Lothnar, still standing, flung a single look at her that drove her out of the door, as if his hand had been on her shoulder.

### CHAPTER VI.

Humming Elvira's sweet, prim *Lament*, Sady ran gaily up the many stairs to their apartment in the Rue Clotilde.

Sarolta, following two flights behind, her very feet weighty with thought, heard the twittering voice break into a cry, followed by an excited hall:

"Sarolta, Sarolta! Say—your friend has been here!"

She had a scornful smile as she emerged from the dimness of the stairway to the brightness of the top landing, where the incandescent light was of the cruelest description. It illuminated something just now, however, worth looking at—a bunch of hothouse carnations and roses was tied on to the door handle of the little apartment.

"Faithful Johnny, of course!" said the American promptly.

She disengaged the flowers and surveyed the card attached. As she had opined the inscription ran: "With Sir John Holdfast's kind regards." Underneath this legend a pencil wrote a few words, apparently added at the door itself: "Sorry to miss you. May I call this evening?"

"Keep them, then," said Sarolta with indifference "I make you a present of them—and of the donor too."

"Don't I wish you could," responded the other, with truthful accent. "My angel, wouldn't I just quit it all and settle down to domesticity and contentment—the cream of British society—with a thankful heart! I wasn't cut out for a career, and that's a fact; and I don't hanker to share any laurels with the grizzly that calls itself Lothnar."

The three small dormers of their sitting-room gave over a fine perspective of the Pantheon Dome on the right, of St. Etienne du Mont's mediæval spires on the left; and, beyond the brown roofs, sloping down to the east, sundry centenary trees of the Jardin des Plantes raised waving evergreen tops.

And from their bedroom *lucarnes*, at the back, you could please yourself with a vision of the twin belfrys of Notre Dame; and beyond, the bold outline of St. Jacques on his tower, or beyond again, the pearl-gray roofs of the Louvre; or beyond all, toward the sunset, the misty-green outline of Argenteuil Hills—not to mention that in some afternoon hours the great pile of Montmartre's Sacré Cœur, white, sad, and aloof, would fling back from its *rosace* windows gleams of sunshine, golden or crimson. The rooms were different indeed from the close sullen lodgings of the Rue de la Harpe.

Having duly contemplated the effect of the nodding flowers over the embroidered tablecloth, set with the cups of *café tendre* which had been her most recent purchase, she next made the tea, and then called lustily upon her companion.

"Do come, Sarolta! It's real mean of you to shut yourself off. Sarolta!"

The door burst open, and Sarolta stood irate and blinking on the threshold.

"Can't you let a fellow think in peace?"

The indignant retort which was rising to Sady's lips fell silent; she had caught sight of her companion's face.

"You've been crying! Why, honey, what is it?"

The other stiffened herself against the loving arms flung about her, against the tenderness of the voice; but the next moment she was weeping aloud, present close to the little counsellor's breast, feeling the thin embrace tighten around her, and drawing a comfort from it that yet in an odd way added to the poignancy of the ache at her heart.

"Tell me, honey! Tell her own Sady! My blessed lamb, don't sob so!"

"I don't know," gasped the other. "Oh, Sady, hold me—I'm frightened!"

"My blessed!—I'm the horrid bear! Lothnar! There, you shan't go with him. Why should you go? I'll tell Madame Costanza myself. Good gracious! Nobody can make you go, darling."

She broke off abruptly, for, with a vigorous movement, Sarolta had pushed the consoler away.

"Not go!" she was laughing in scorn, though the tears still streaked her hot cheeks. "Not go! Sady, how silly you are!"

"Then, why are you crying, miss?"

Some slight show of exasperation in such circumstances may be permitted even to the most easy temper.

"Because I am silly, too, I suppose," said Sarolta sweetly. "Oh, no, don't ask me to explain. I might talk till Doomsday, and you'd never understand."

She sat down, but still hungrily enough upon a crisp *petit pain*, and pushed her cup toward the teapot.

The shrill summons of the door-bell, incongruously followed by a discreet tapping, interrupted her.

"My message!" cried Sarolta.

She flew out of the room, and was heard from the bottom of the stairs, wrenching the bolt. A disappointed exclamation and the murmur of a manly voice followed; and Sady laughed as Sir John Holdfast walked meekly in, following the openly disgusted Sarolta.

"Well, now!" exclaimed Miss Schreiber, "if you have not come in the very nick of time!"

The newcomer's face, which had been the picture of discomfiture, brightened perceptibly at the words. Miss Vaneck sat herself down again to her abandoned tea in sullen silence.

Johnny was more than a year older, but nobody would have given him the credit of it. Only an acute observer might have noticed certain new lines of determination about the mouth, and an increased directness and steadiness of gaze. He might seem as boyish and blundering as ever; yet within him was the man who knew his own mind.

"I'm glad to hear that, Miss Sady," he said. "Won't you shake hands?"

Sady tipped her little fingers in friendly fashion into the big clasp offered to them. During the months of her joint life with Sarolta this adorer of her friend's had become a familiar personality; from which he will be seen that, in spite of the uncommanding selection of his addresses, Sir John Holdfast had contrived to establish himself at least on an intimate footing with the object of his adoration.

### Sir John's Visit.

Though Johnny's "friendly" visits to Paris, after a duration of between five to seven days (according to the frequency of Sarolta's smiles), invariably ended in a proposal, he had never once presumed beyond a manner which would have been becoming to the courting of the best-chaperoned young lady in England.

Sarolta dreamily enjoyed the fragrance and beauty of her admirer's flowers, the sweets, revelled in the opera boxes, and found the motor drives stimulating; but it was Sady who appreciated the chivalrous fashion in which the Englishman offered all these good things. "Real grit," she called him; and something more.

She provoked Sarolta's contemptuous mirth on one occasion by referring to him as a kind of Knight of the Round Table; and her furious indignation by actually pleading his cause. For that lapse she had been ever set apart, being marked for Art (with a big A), and for a Career (with a big C)? Was she not given to the world for its joy, and she not given to the world for its joy, and was it not to give her in return undying glory?

Sarolta's belief in herself and in her vocation was not only shared by her friend, but encouraged by Madame Costanza herself. Yet even, in spite of such ambition for her favorite, and the fact that she was a very dragon of propriety in just that concerned her pupil, Johnny had contrived to conciliate this redoubtable lady.

Reassured that the youth was no gay Lothario—reassured besides, that he was not likely to tempt Sarolta from the lonely path of high achievement, she had come to regard Johnny's periodical visits as quite agreeable diversions. Most normally constituted women like nice, smart, good-looking young men; he grew to be "*ce Johnny,*" or "*ce pauvre Johnny*" on madame's lips. She did not wish him success, but she, too, was sorry for him. She permitted his attentions to her pupil because of their disreetness as much as because of their hopelessness. And so it was cause of their hopelessness, Johnny that, in spite of this hopelessness, Johnny found himself pleasantly among friends during his French trips.

Yet this evening Sarolta had positively scowled at sight of him. It was disheartening.

Sady here, unconsciously, enlightened him.

"Sir John, did you not hear me say, you're just in the nick of time?"

"Did I?" said he, confusedly, startled from his jealous trend of thought.

"My, yes—you needn't be frightened a little, Sarolta, for goodness' sake put a pleasant face on it—he's just scared your visitor stiff. She'll smile on you in a minute, Sir John, if you'll only promise her all the books on Iphigenia that have ever been written, at first possible moment to-morrow morning."

### The New Iphigenia.

"Iphigenia?" echoed the bewildered Johnny.

"Yes, my dear sir, Iphigenia—a Greek lady, who, as well as I recollect, was unkindly treated by her papa. Behold!" said Sady, waving her hand—"the new Iphigenia!"

Sir John was more at sea than ever. "I never knew you had a father about, Miss Sarolta." At which Sady's laughter rang out, while Sarolta stamped and bunched her shoulders like a petulant schoolgirl.

"Sir John," cried the American, "is it possible to be so hot for culture?"

"Perhaps," said Sarolta, suddenly fixing the young man with darkling eyes, "he's never heard of Lothnar either."

"I'll be shot if I have," said Johnny.

But, even as he spoke, memory pricked him. Stay, where had he heard that name? When had he seen it written?

"Lothnar," he repeated; "wait a minute! —I say, isn't he a fellow who writes songs or something? That day I found you in your old lodgings, with your aunt, you know, you had a song with that name on it, on the piano." He was mightily at his own acumen, when the jealous anxiety returned in full force. "I say, is he the fellow you were expecting to-night?"

"Lothnar here!" mocked Sarolta, "we'd be as likely to have Kaiser William!"

"Why, man alive!" cried Sady, "Dr. Lothnar's a tre-meadous person! The great genius of the century, as madame calls him. But it's quite true," she added, "Sarolta's expectation has to do with him: we are to know to-night whether he's going to have her to sing in his new opera."

"It's settled I'm to be his Iphigenia," said Sarolta.

She lifted her head proudly, drawing up her slender throat. The glance she fixed on Johnny was no longer unkind; it was brilliant with a wonderful light.

"By Georgy," thought he, "her very face seems to shine! . . . Oh, how beautiful she is, and how I love her!" thought Johnny, while his honest heart sank low and lower with an indescribable sense of failure.

Vaguely it came upon him that a rival admirer might have divided them less than this. So the moment had come, the thought of which he had abhorred and dreaded from the first. Sarolta, flower of girlhood, was to tread those desecrating boards; was to offer herself up for the public pleasure, be criticised, stared at, admired, applauded, or hissed.

Sarolta went on; "'All is arranged,' madame wrote in her wild scrawl. 'I expect you to-morrow, at ten o'clock. . . . My dear little Iphigenia!'"

The parcel of Greek translations which Sir John had duly brought round in the morning remained unopened where they had been deposited in the antechamber.

Thérèse, the Normande, had put them out of her hand in a dark corner; and Sady herself only found them long after Sarolta's departure.

For the old life in the pleasant rooms of the Rue de Clotilde was destined to go on but for three days more: all Lothnar's decisions were followed by prompt action, and Sarolta had hardly a moment to breathe—much less to think. She received immediate orders for Frankheim; only sufficient delay being granted to enable Madame Costanza to communicate with the London relatives.

Dr. Lothnar himself had arranged, she was informed, where she was to live at Frankheim; and had even provided Frau Hegemann, a companion, for her journey, from whom she was to receive all necessary instructions.

"Are for you," said madame, "you have just to be obedient. Reward yourself on coming to a new school—but don't altogether forget the old teaching."

She came to the station to see her pupil off—that was a dramatic moment! She folded the girl in a warm embrace; chid Sady gayly for her tears; and finally thrust Sarolta into the compartment designed for her, after a volubly conducted introduction to a sallow, elderly person who already occupied it.

Frau Teresa Hegemann silently extended a knobby hand to Sarolta. It was cold, even through its brown woollen envelope.

"Write to me, honey;" implored Sady. The tears were coursing down the uplifted face, the small pointed chin quivered.

"I will, I will!" cried Sarolta, waking from the sort of trance that held her, to lean out of the open window toward her disconsolate friend.

"Please be seated, fräulein," said Frau Hegemann suddenly to Sarolta. "You cannot be aware that you are blocking the window and keeping me from learning all that Madame Costanza has to say."

As Sarolta hastily sat down, madame made a little rueful grimace at her.

"Still a couple of minutes," she said, consulting her watch. "Fopena, Sady; do not let yourself go like that, you will do your voice a mischief!"

It was here that Sir John Holdfast made a totally unexpected, but not unwelcome, diversion. He came rushing along the platform, interrupting his progress with little jerks to stare into the high carriages as he passed. The expansion of his face was comic in its intensity.

Sady waved her soaked handkerchief with a little giggle; and the poor gentleman had hardly come to the compartment. He was encumbered with one or two parcels, besides the inevitable flowers. Fruit and a box of cigarettes, these were slammed and whistles sounded. He had time but for a few inarticulate words:

"Just found out you were off—thought I'd never catch you!—Few, flowers—few *bonbons.*"

(It is to be admitted he said "bongbongs.")

Madame and Sady good-naturedly assisted in the hoisting up of these farewell tokens. In her forlorn frame of mind, Sarolta hardly knew how gentle was the glance she gave him, how pathetic the smile!

The long train groaned and moved away. The girl shut her eyes tight, clenching her teeth: she would not trust herself to give a last look at those kind faces, those waving hands, whose clasp had been so strong and friendly.

### Frankheim Is Not Paris.

The train was moving quite fast through a panorama of half-built, lamp-lit roads. She cast a look upon the unfamiliar world, and then, for comfort, parted the tissue-paper to gaze at her bouquet. She started as Frau Hegemann addressed her:

"*Es thut mir Leid,* fräulein, but it will be quite impossible for me to endure those flowers in the compartment. All strong scents are, *überhaupt,* noxious to the voice. So, for your own sake, you will do well to throw them out of the window."

Sarolta's first impulse was to resist so absurd and inhuman a demand.

"Really!——" she began.

She broke off, however. Had not madame said, "You must be docile?" Was not this old woman, odious as she might be, chosen to look after her by Dr. Lothnar, by the great Master, Herr Master?

"If I cover them up, very closely, in the paper again . . ." she faltered.

"I cannot have it at all, fräulein," said the other firmly. "And, anyhow, it is perhaps best that we should come to a clear understanding from the first. It is quite my roof that you will reside, at Frankheim, *dos Heyemannsche Haus*—a boarding establishment for ladies of the highest families, who desire privacy and retreat—and the institution is conducted upon the strictest principles of discipline. No gentleman are admitted promiscuously." She paused, and the gaze she now fixed upon the girl was charged with unpleasant significance. "I allow no promiscuous intercourse under my roof," she went on, emphasizing the words with her brown gloved hand. "Frankheim is not Paris," she asserted, with German hatred and contempt. "My regulations, with regard to the young ladies entrusted to my care, you will find, no doubt, very different from those of Madame Costanza's. Neither out of doors or within, will young females boarding with me

(*Continued on page 844.*)



# The Teachers' Round Table

Conducted by N. J. COREY

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

### A Backward Pupil

"What can be done about a pupil of thirteen who has been studying for a year, but still has not completed the first Mathews book, cannot play simple pieces with ease, and does not read well at sight? She understands simple musical principles well enough, but seems to have no control over her fingers, which are very weak."—C. R.

Your pupil is apparently physically undeveloped. Strengthening the fingers in this case will necessitate building up the system, which will be slow if she is constitutionally small. It is not strange if she does not play well at sight at that early age. Many advanced pupils are delinquent in this respect. An important thing for you to find out is whether or not she has any aptitude for music. The majority of backward students are deficient in musical ability, and the sense oftentimes has to be developed. Take some of her simplest and most melodious little pieces and have her commit them to memory and play them a great deal. Nothing will help her so much in acquiring a feeling of ease on the keyboard. The music will also "soak in" and she will begin to feel it more and more as a part of herself. With a pupil of this sort it is imperative that you select little pieces that are very melodious and interesting. Music that does not appeal and into which they do not enter with any appreciation will not stand the test. Limit the amount of etude work until she begins to show a feeling for music. Playing interesting things is the important step for her now.

### Studying Without a Teacher

"I am unable to employ a teacher but wish to keep improving a little if possible. I do not know what grade I am in, but was studying Czerny's fourth book of velocity seven years ago. Is there a good book I can get to help in the study of transposing?"—F. R. W.

You should work daily on your scales and arpeggios, and in order to do this intelligently, secure the *Mastering the Scales and Arpeggios* by Cooke, as you will find them fully treated and elaborate directions for their practice. The second book of Liebling's selection of Czerny Studies will provide you with practice covering a variety of problems. With it you can use Heller's Opus 46 for phrasing and expression, interspersing as you think best. For transposition send for the Novello Primer on *Transposition* by Warriner. This treats the matter in a simple way from the beginning and you will find it helpful.

### A Spontaneous Pupil

"I have a foreign young man of 18 who has studied music under his own guidance for about a year. He interprets seventh grade music in a manner to make a conservatory graduate proud, and is especially good in Chopin's music. His technique is fluent and comprehensive in spite of the fact that he will not practice exercises, claiming that he gets all he needs from pieces. He is ambitious to become a pianist, but I feel that he wastes precious time in neglecting studies. 1. Want would you advise me to do? 2. Is he too old to realize his aspirations? 3. Suggest a few classics of the 6th and 7th grade that are of important technical value."—J. D.

1. I should try to give him a serious idea of what it means to enter the music profession from a high artistic standpoint, and how no one yet has ever been able to achieve distinguished results without a good solid base upon which to work. Even though his genius be so remarkable that he can avoid the routine that all artists have had to submit to, yet as he will sooner or later be obliged to become a teacher, how is he going to manage with average ability if unfamiliar with the steps which average ability has to take in order to achieve even fair results. Certainly not many of them, even with the best of teachers, learn to play difficult Chopin compositions within a year's work.

2. With the remarkable progress you record during his first year I should not think at eighteen he was too old to realize his aspirations. You will find this question treated in a recent number of THE ETUDE.

3. The following compositions have special technical value, although you should not forget that all pieces have similar value to a greater or less degree. Nearly every composition has difficult places which need to be practiced by themselves as exercises. Weber: *Perpetual Motion.* Raff: *Marchen.* Schubert: *Impromptu in B Flat, Op. 142.* Schubert: *Impromptu in A Flat, Op. 90.* Chopin: *Impromptu in A Flat.* Raff: *La Fileuse.* Reinhold: *Impromptu in C Sharp Minor.* Sgambati: *Toccata.* Raff: *Suite in E Minor.* Arensky: *Etude, Op. 36.* Chopin-Liszt: *Chant Polonaise. No. 5.* Schumann: *Traumes Wirren, Op. 12, No. 8.*

### A Doubtful Case

"I have a school teacher over 30, sickly, nervous and sensitive, who wishes to play, but has only one hour for practice. She has 'played at music' for several years with high wrists and contracted muscles, which I have succeeded in correcting to a large degree. I have given her fifteen lessons, using Schmitt, Philipp and many exercises in various rhythms and touches. She cannot play a first grade piece with any more surety than those in the third grade, and an attempt at speed results in contracted muscles. She finds it difficult to play with both hands, and when excited can do nothing. Wherein lies the trouble and what should be done? Should I advise her to discontinue her studies?" —L. R.

Your first sentence provides a very good summing up of the causes of the trouble. Thirty years, sickly, nervous and sensitive, a combination that hardly can be expected to result in anything but a little personal entertainment for the student herself. If this is her method of finding pleasure and relaxation, and you have clearly explained to her just what she may hope to accomplish, and she is reconciled to the little she may hope to attain, it is hardly your place to advise her to discontinue. Possibly you may not wish to teach her longer, which is a different matter. If you do continue with her, you should make her understand just what she can hope to do, which is probably nothing more than the ability to entertain herself to a very limited extent. It is more than likely that she should confine her efforts to pieces of a slow character. I do not believe you will be able to make her play rapidly. There are innumerable little pieces in slow tempo which she may find enjoyable, and to these she would better confine her efforts. If you feel that you are willing to guide her in this, after you have explained the situation to her, and she wishes you to continue, you will be helping her to find pleasure for her rest hours. It is doubtful if she be able to play in a manner to interest others.

### Overdoing Technic

"When eleven years old I had several terms of piano lessons, but did not practice well. I have kept up the playing of pieces in the early grades as far as grade four. Will this help me if I now begin the practice of technic for five hours daily, and can I develop supple enough fingers to play difficult music acceptably?"—A. T.

If you attained grade four when you were studying several years ago, and have kept up your playing, you certainly should have preserved the suppleness of your fingers. Furthermore you should also have increased your facility to a certain degree, although to no such extent as you would had you practiced with a definite purpose in view. To spend five hours daily on technic would be in my mind the height of folly. Through it the brain would become dulled to all musical effect. If you have five hours to practice you would better spend one hour on technic, one hour on etudes, two on new pieces, and one on reviewing and memorizing. This will result in a better balanced progress for all your musical faculties.

### Bar Difficulties

"One of my pupils is a woman of about thirty. She reads her notes very well indeed, but has a tendency to break her time between the measures, although she makes an effort to count regularly. How can she overcome this?"—L. D.

First by trying to recognize the bar as non-existent. If she can be made to look upon the bar as merely a convenience, and not a necessity in time, she will soon begin to overcome her trouble. With many pupils this halt is not so much due to the bar, as it is to passing from the last count of a measure to the first. Many pupils have a feeling that in counting three over and over there is a tiny halt on three, due to the slight accent on that beat. Counting with a metronome will help to overcome this feeling. The bar trouble has the same derivation. Your pupil doubtless has a deficient sense of rhythm. Take some simple pieces which she can manage well, and try to count them placing the count "one" on the last beat of the measure. This will force the bar between one and two, and having learned to count the piece she will readily begin to feel that the bar does not stand for an interruption. It is simply a conflict between eyesight and "earsight." A reconciliation can only be effected by the musical sense or feelings. By practicing counting on familiar pieces so that the count numbers come in various places, shifting the bar line, in other words, the difficulty may be overcome.

### Broad Fingers

"I have a pupil with such broad fingers that he finds difficulty in getting them in the spaces between the black keys. Will this prevent him from being able to play well?"—E. B.

As a general rule the fingers should be kept out of the spaces between the black keys, although there are cases when the thumb, for example, may be placed on a black key, and it may seem necessary to slip the fingers far forward on the keyboard: playing the full chord of E flat, for example, in the right hand. An excessively wide finger would be seriously inconvenienced in a case of this sort, and if virtuosity is aimed at, such a condition might do serious harm. There is no doubt, therefore, but that under the condition you mention great advancement would be gained under a handicap often difficult to overcome.

### A Left-Handed Student

"I am told that being left-handed is of advantage to the student. Is this so? My left hand is much stronger than my right, as I am left-handed."—K. J. C.

It is hardly necessary to say more than that your informant is not worthy of your confidence. So far as possible each hand should be developed alike, although the fact that the right hand has much more difficult work to do in the majority of pieces accounts for its being in a higher state of development. The seeming greater difficulty in the use of the left hand is merely proportional to the simplicity of the accompaniment figures it plays the most of the time. There are many apparently brilliant players who have confined their work to flashy pieces, who are entirely "up a tree" when they attempt to play a Bach *Fugue.* The left hand, from lack of practice, simply cannot negotiate the bass and tenor counterpoint.

"Not every critic is a genius, but every genius is a critic."—G. E. LESSING.

## Great Composers and the Harp

ALESSANDRO SCARLATTI, famous as a composer and as a performer on the organ and clavier, was also a skillful performer on the harp. In his early years, from 1673 to 1683, he was particularly famous in this regard.

One of the first, if not the first, of the great composers to introduce the harp into the orchestra was George Frederick Handel. It was employed with particularly good effect in the oratorio *Esther*, in combination with the theorbo-lute, as an accompaniment to the song, *Breathe Soft, ye Winds*.

Dussek was another composer whose name is closely identified with the piano, who was nevertheless a proficient performer on the harp, for which he wrote much music. He also taught his wife, Sophia Corri, to play on the instrument. She subsequently became noted as a soloist upon the harp, and one of her best pupils was her own daughter, who also was renowned as a harp virtuoso.

The celebrated composer, Ludwig Spohr, married Dorette Scheidler, a distinguished harp player, who frequently toured with him. Owing to this he scored very effectively for this instrument in his works.

Meyerbeer was the first great composer to use a double-action harp in the orchestra. The "double-action" consists of a system of pedalling by which the strings can be altered in pitch so as to produce the scale in all keys. Two double-action harps were employed very effectively in *Robert le diable*.

The "ideal orchestra," planned by Berlioz, included thirty harps. In his autobiography he said, "Shut me up in a room with one or two Erard harps and I am perfectly happy."

Wagner more than any other composer definitely fixed the place of the harp in the orchestra, and wrote much wonderful music for this instrument. Nevertheless, he did not altogether understand its limitations, or else he disregarded them, for some of the harp music in *Die Walküre*, for instance, is impossible to play.

## Study With Beads

By Emily Harris

A GOOD plan to make pupils practice at home without having to be reminded is the following "Bead Plan." Seven different kinds of beads are used, each kind of a different color. These beads are offered for seven different counts:

1. An average of one hour's practice for one week.
2. An average of two hours' daily practice, or more, for a week.
3. An average of one hour daily for four consecutive weeks. (A large red honor bead for this!)
4. Every piece memorized.
5. Every public performance with the little artist's name on the program.
6. Attendance once a month at the Music Club.
7. Failure to practice the required number of hours. (A black bead.)

The beads are strung on a black velvet ribbon and are worn each month at the club meeting. The children like the beads, and work hard for them. A practice record is kept upon which the child writes down the amount practiced each day. This is signed by the parents at the end of the week.

## Studio Visiting Days

By Edna Johnson Warren

IN all well kept institutions there are certain days when the visitors from the board of governors make an inspection of the building and the management. If the institution is not in the best of condition the manager is likely to be dismissed.

How many private teachers could afford to have a visiting day? Very few parents know much of the actual work in the teacher's studio. Would it not be a good plan to set apart a certain day each month for the parents of your pupils to visit the studio while the lesson is going on?

Mothers' meetings are a regular part of well-conducted school work. The public school of to-day tries to link the school with the home and raise the enthusiastic interest of the parents, so that the work of the child may be advanced as rapidly as possible.

Why not try the same plan in your studio work by having the parents come to know what you are striving to do for their children?

## Beethoven and the Blind Girl

WHEN a man becomes great many stories are told about him. And the stories grow in the telling. Beethoven has been the hero (or, if you please, the victim) of many stories touching his irascibility of temper and his goodness of heart. Perhaps one of the most often repeated legends is that of the blind girl. The story goes that Beethoven, passing through some by-streets of Vienna with a friend, was lamenting the lack of recognition for his genius. Suddenly as they passed along they heard the tinkling of a piano, which though it was a poor instrument was being played with much expression. Crossing over to hear better, Beethoven was surprised to hear snatches from one of his own symphonies, and glancing through the window, he saw a girl seated at the piano with a young man by her side.

"Oh, if only I could do justice to it," she cried. "It is so beautiful. I would go miles to hear it well played!"

"That is impossible, sister," replied the young man. "If we were rich it would be different."

Whereupon, being greatly touched, Beethoven promptly entered on the scene, and not only played passages from the work in question, but played other pieces. He also perceived that she was blind. Finally,

"Who can you be," exclaimed the girl, "to play like this?"

Beethoven did not answer, but broke off into the *Andante in F*, which the girl immediately recognized, saying,

"I know you can be no other than Beethoven."

Thereupon Beethoven said, "I will tell you what I will do. I will improvise a sonata for you, and will call it "A Sonata to the Moon."

Thus, we are told, did the *Moonlight Sonata* come into existence! Historically, there is no foundation for this story of the origin of the sonata in question, which was never given the title of *Moonlight Sonata* by Beethoven himself. Nevertheless, it is too drastic to dismiss the story altogether in the contemptuous way many writers do, for the reason that Beethoven for all his gruffness and eccentricity was exceedingly sympathetic and tender-hearted. It is quite possible that at some time in his career he gave a few moments of heaven-sent musical bliss to some poor blind girl.

It is a fact that many of the fanciful names given to pieces have not been given them by the composer but by publishers.

## Learning a Piece by Forgetting It

By Philip Gordon

IT is a common experience that a difficult passage will offer increasing difficulties until we finally give up in despair; but the next day, behold! the notes come rippling along as if nothing easier had ever been written. William James wrote on this subject as follows: "We notice after exercising our muscles or our brain in a new way, that we can do so no longer at that time; but after a day or two of rest, when we resume the discipline, our increase in skill not seldom surprises us. I have often noticed this in learning a tune; and it has led a German author to say that we learn to swim during the winter and to skate during the summer."

The conclusion for the student at the piano or the violin is obvious: if you find a passage extremely difficult, so difficult that you can make but little headway with it even after considerable practice, lay the piece aside for two or three days. Every one who has ever employed this method can testify to its efficiency in practically every case.

This method of learning something which is beyond our powers is not a trick or an empirical formula. It is based on psychological principles; and the explanation is this: Every action we perform makes a path in the tissues of the brain; repetition of the action tends to make the path deeper and more ineradicably set. Now since a good deal of tissue is used up in the exercise of the brain, this tissue has to be replaced when the brain is at rest; and it is believed that this new matter tends to strengthen the paths recently formed. That is why the fingers fly so glibly over the keys, where a few years before the thing would have been impossible.

It goes without saying that if one simply plays a difficult passage over a few times and then puts it away, he will perform it no better after a rest of some days than he did at the beginning. Nothing is ever accomplished without work, unless it be a thing that is good for nothing. First one must practice diligently; only then can he trust to nature to help him.

But then one asks: How long shall I practice at this troublesome piece? It is not hard to set a limit. Experience shows that with continual repetition of a particular act our skill increases, but that sooner or later we begin to feel tired, so that if we keep at the work long enough we are finally unable to do as well as when we started. That is what, unfortunately, many of us do. We determine to get a thing done perfectly or perish in the attempt; and we are, before long, obliged to give up in absolute despair, muttering hopelessly, "The more I play it, the worse it sounds."

This, then, is what one should do: Practice until you feel that you have reached your limit of improvability for the present period of practice; do this for a number of days, until you feel that you have the material well in hand, though hardly well enough to give you satisfaction. Then, after continual work of this nature, put your music aside for two or three days and give your attention to other pieces. On resuming the first piece you will find that nature has done a great deal for you in the meanwhile.

## The Musician's Worry Habit

By Walter Morrow

WORRY poison is the virus which inoculates more musicians than anything else. Do you know that physicians have actually found that worry and hate do produce poisons in the system that have the effect of depleting one's physical and mental energies and bringing on old age?

Watch the average teacher giving a lesson. Every little mistake means a wrinkled brow or a clenched fist. A single scale badly played is enough to excite some teachers to anger. How utterly stupid. You are not only injuring yourself but you are communicating your mental state to your pupil who in turn may develop the habits of impatience and worry—the very things which you should try to avoid. Every morning when you arise see painted in your imagination letters as tall as the side of your room "DON'T WORRY."

"WORK with all its consequences, is one of the most exalted pleasures."—ADOLF JENSEN.



A Master Lesson for Earnest Students

# Mendelssohn's Charming "Spinning Song"

**Analyzed and Interpreted by the Distinguished Polish Virtuoso and Composer**
**SIGISMUND STOJOWSKI**

*As the life-long friend and exponent of Paderewski, Mr. Stojowski has through innumerable conferences identified his ideas with those of the great master pianist. It is therefore unnecessary to do anything more than intimate the value of these lessons to those who realize the importance of interpretation in the pianoforte study*

THE great Belgian poet Verhaeren says that to classify art and artists is like trying "to fix the shape of a passing cloud." Classification has, indeed, too often miscarried as science and art-criticism has, occasionally, shown over-ambitious "scientific" pretenses. It remains true, nevertheless, that the human mind, in its pursuit of knowledge, needs help itself, in presence of the overwhelming task that confronts it, by grouping facts and things in a spirit of orderliness, according to resemblances perceived and set definitions. These well may be, in matters as subtle as art, either too simple or too vague. Even so, we pack our stock of information into the "innovation-trunks" of our brains—where the complexity of things is perhaps ill at ease, but where the various compartments help the carrying-power of our memory and understanding.

### Mendelssohn's Happy Art

The so-called "romantic" spirit[1] pervades a whole group of composers, to which Mendelssohn emphatically belongs and who, because of an unmistakable classical learning, seem to stand on the borderland and may perhaps be fittingly described as "romantic-classics" or "classical-romanticists." Under that heading this writer has devoted a program, in his series of historical lecture-recitals to Schubert, Weber, Mendelssohn, Field.[2] To forms brought to perfection by their classical ancestors they cling with a faithfulness that implies imitation, or they stumble in helplessness. Of the latter, Mendelssohn is never guilty. No innovator and breaker of barriers, he is a great master in actual achievement. A comparison with his contemporaries Chopin and Schumann is indeed illuminating. From Chopin's "cannons buried in flowers" as Schumann puts it, Mendelssohn wandered further and further away, until dislike and repulsion were reached. With Schumann, the countryman, it was a case of mutual admiration and inter-penetration, in which the parts seemed occasionally inverted. Mendelssohn's greatest piano-work: the *Variations sérieuses* are imbued with Schumannesque feeling. But Mendelssohn's nature—all sunshine and stupendous facility—so staggered and seduced Schumann, that it finally weakened and perverted his own much deeper and bolder if clumsier mode of expression.

Felix Mendelssohn loved flowers and fairies. Reciprocally, flowers seemed to gather in a soft carpet for his walk of life and the good fairies evidently assembled at his cradle to bestow rare gifts upon that elect of their heart. To his muse they imparted something of their own grace, lightness and fluidity and his art was to have the fragrant naturalness of flowers blooming in the sun. He was to celebrate the kind fairies in the light-hearted rapture of *A Midsummer-night's Dream*—but the dream was really spread all over that life and art. So absolutely homogeneous in its evolution was this art, that he could revert, after an interruption of 17 years, to this most fitting of subjects and complete the musical setting of *A Midsummernight's Dream* in the same spirit in which he had written the *Overture* as a lad. A quality of perennial youth, with all of its happy vivacity, seems inherent to Mendelssohn. For that very reason his art never fails to beguile the sympathy of the young ones—although it many a time is irresistible to any age—while its flawless craftmanship commands unreserved admiration. Not only generous and discriminating Schumann, but all contemporaries worshipped the skill and knowledge of this master and lovingly responded to his nature's charm and serenity, beneath which they felt deep-seated goodness, spiritual harmony and lofty idealism. Posterity, whose verdicts are not necessarily as just and true as we are prone to believe, has gone too far in the opposite direction, in minimizing Mendelssohn's merits and, which is worse, in neglecting his works. To one critic "his elfs look like flies"—another thinks the *Spring Song* "tied on wire." We hardly ever hear his oratories, symphonies and overtures any more. Yet Wagner himself held *The Hebrides* the most perfect orchestral piece in existence.

It is undeniable that a certain meek streak runs through much of Mendelssohn's work. It is felt, for instance, in the *Reformation Symphony*, where, very apparently, the Lutherean choral *Unser Gott ist eine feste Bürg* is dealt with by a weak hand. But the sprightly charm of the *Italian Symphony* would seem refreshing even nowadays, while the *Scotch* retains its rank of a masterpiece in spite of the neglect of conductors. The most popular violin-concerto remains unique for the grace and ease of its inspiration and workmanship, so unmistakably stamped by the composer's personality. This writer still remembers, as one of the delights of his student-days, a performance of *A Midsummer Night's Dream* at the theatre de l'Odéon in Paris. Some *Songs Without Words*, delicately scored by Ernest Guiraud, were interwoven into the music on that occasion and seemed to demonstrate, in that attire and company, the essential oneness—both the lasting merit and the limitation—of Mendelssohn's art. For this art which is almost entirely a reflection of happiness, is in a way provoking to our suffering humanity which needs be stirred by a stronger wine to a greater intensity of life. The many smiles to this generation seem mere grins—whereas the sobs of agonized hearts still and always reach other hearts in their deeper fibres.

### The "Songs Without Words"

Pierre Loti, the writer, another gentle and masterly poet, asserts that any sincere artist is born with one or two songs on his lips, which he goes on repeating. This should suffice if the song only be truly one's own. In Mendelssohn's case it was mostly a "Song Without Words"—whether called so or not. But then the name and the thing wholly belong to him. Models of that form can, of course, be found. Yet the Beethovenian *Andante* from which some critics make it derive, has an altogether different character, a greater breadth in both conception and treatment. But Mendelssohn's *Andante* from the violin-concerto is, in its very inception, a "Song Without Words." And a certain condensation of form—for all of its variety and perfect logic—distinguishes that Mendelssohnian creation from all "the chips of the great workshops" of others. There are 8 books of these "songs" for the piano, written at different periods[3] and obviously serving the same purpose for which, once upon a time, old John Sebastian contributed to art his so-called *Galanterien*: provide some wholesome food and entertainment to the student and lover of music.

Rubinstein justly remarks that these songs were meant to supplant in the homes the nauseating literature of operatic transcriptions and tasteless variations which at the time encumbered the concert-halls. The standard, accordingly, to judge of their value and service to art, should be the historical one. They both lose and gain by it, however. They lose when compared with the passionate outbursts of greater and bolder contemporaries, the "preludes" of a Chopin, the *Fantaisiestücke* of a Schumann. But they immeasurably gain if we consider the average literature of the period! Quantity however, is the sworn enemy of quality, alas!—and in art, as the cruelly witty French writer Chamfort has it: "facility is a wonderful gift, provided it be not used." Perfection of form too, occasionally spells some coolness—and on the whole, one may subscribe to Mr. Dannreuther's judgment that most of those little pieces, intended to be simple and straightforward and almost Mozartian in the expression of emotion, so full of pleasing grace, so refined and well-balanced in workmanship, are "not music in the warmest sense of the word." Yet they contain some gems like the tenderly serene one in G (No. 25), the nobly beautiful in F (No. 22), the joyously exuberent *Hunting Song*, the daintily vivacious *Spinning Song*. These can indeed be loved as much as they should be admired and studied.

### Mendelssohn's Piano-Style; Harmony and Euphony; Color and Form

The piano-technique of Mendelssohn who was a wonderful pianist himself, is voluntarily sober, reflects the musician rather than the virtuoso. It only utilizes the previously existing resources, the material accumulated in the works of other masters, without reaching out into the realm of new and richer complexities. Of empty virtuosity it is void—but those strokes of genius in pianistic invention which have so characteristically marked the style of a Chopin or Liszt, are absent too. The master of the instrument is mostly felt in a certain euphony, which, however, in all of Mendelssohn's art has been a matter of principle. His harmony could be defined along the same lines: there are none of these novel and rich "finds" that abound in Chopin—only naturalness and discrimination, bordering on conventionality, marred by occasional weakness due mostly to the ample use of diminished sevenths. The instrumental setting and harmonic scheme are the two factors which form, combined, what we are used to call and perceive as color in music. While distinctly conservative, Mendelssohn was a great master in color. A comparison between old and new ideals in this order of things is indeed profitable.

Modern art more and more disregards euphony and even harmony, in its irrepressible search after rich or merely peculiar color. A master-colorist of the romantic period, which Mendelssohn assuredly was, rigorously subjected the color-scheme to the musical law of euphony, the former being really made dependent on the latter. Nor was the line and design, which we in the narrower sense call form in music, ever sacrificed by him. It was in this that he well-nigh reached the absolute. Biographers tell us that Mendelssohn—a man of versatile gifts and broad culture—was sensitive to nature and highly proficient in drawing. Translate this into musical terms and you perhaps find the secret of that exquisite balance, which even now, in these times of deliberate formlessness, compels the admiration of the art-student and, perhaps, his jealousy. For what is art if not order put into the chaos of matter and thought?

[1] Compare my previous article on Schumann in the ETUDE of May, 1913.

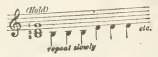
[2] Of course instrumental music is considered only. To Schubert, the song-writer, and Weber, the operatic composer, this would not apply.

[3] The Spinning Song was composed in 1843.

### The Spinning-Song

Just glance at the perfect linear proportion of this little *Spinning-Song*—and then realize how richly colored it is in its hustling and rushing euphony. Although wonderfully pianistic, the various tints of a many-hued orchestral palette are felt throughout by an imaginative ear. Two measures of introduction in which the united violins—or violas—mutter a swiftly moving design suggestive of the spinning wheel—then, while this motion is persistently going on, a melody sets in, gently hummed, in short notes, underlined by violins "pizzicato," reflecting, as it were, the happy mood of the spinning girls, so characteristically the composer's own. It is easy also to imagine how Mendelssohn would have played this dainty little piece himself, if we look up testimonials of contemporaries who heard him play. Listen to Bishop Grower: "His hands on the keys behaved like living and intelligent creatures full of life and sympathy." And Joachim testifies that "His staccato was the most extraordinary thing possible for life and crispness."

Now this little piece is all grace, lightness and vivacity. Naturally limber wrists and agile fingers are a primary condition needed for an adequate performance. Much of the effect, however, is dependent upon fingering. While fingering, of course, is not an absolute matter and allowances have to be constantly made for individual possibilities and conveniences, yet the editor believes in the virtue of some rational system—in this as, in fact, in every human attainment. One cue is, for instance, the avoidance of the repetition of the same finger on frequently recurring notes in quick movement. (See the application at 1, 2.) It secures ease and brilliancy, while the reverse engenders heaviness and lameness. Nor should the performer shun a fingering which, at first sight, seems uncomfortable, if it be conducive to greater security, as, for instance, the passing under of the thumb on the G at 3. Tailors and boot-makers tell us, that the test of a good fit is its ease, but this, really, only shows in the wearing! To secure that passage, some exercises of the following kind are recommended:




In the following repeat exercise (a) several times and then add notes as in (b) and (c). Practice slowly and mind the accents.

This means reverting to the basic principles of arpeggio-technique. But it is serviceable and manly—in art as well as in life—to "take the bull by the horns" as the familiar saying and rare deed are!

The key of the dominant reached in this very passage indicates the end of the first member of the musical phrase. Its second member starts in—at B—on the dominant seventh which firmly re-establishes the initial key. We notice that this section is conceived and constructed differently from the first one. The melodic notes succeed one another in even rhythm and repetition of the new motive of two bars—then of one bar de-rived from it—becomes a factor of development which leads to another, partly novel bit of melody in G major (C). To have that melody clearly outlined one has to accent the melodic notes liable to be covered up by the accompaniment—at five, six, seven.

To this section which plays—because of the key relationship and place it occupies—the part of a miniature "second theme"—the initial design of the introduction is affixed. It is harmonized this time and extended—through a charming echo-like effect—to lead back to the main theme (D). The editor suggests refraining from the use of the damper-pedal and using, on the contrary, the soft pedal on that echo (8). For the sake of contrast he has marked one pedal for the two previous bars—which is perhaps not rigorously catholic, but coloristically effective.

The initial phrase is now repeated (D), but not in its entirety. It breaks off into a new—but derived—sequential development (E). Two bars in the key of the sub-dominant, followed by two bars in the key of the tonic lead to a short, joyously bubbling climax (9), which by a gracefully witty turn—a clarinet-solo—falls back again, down to a whisper and concludes on the tonic (11). Let us again remove the pedal, for the sake of character, at ten—and leave that dainty clarinet-solo only supported by short chords—strings "pizzicato," as it were.

Up to this point the musical contents of the piece have been completed. What follows only repeats, develops and rounds out—in a way that plainly shows the composer's ingeniousness. Section F introduces, for the first time, the minor mode, which carries a new flavor into this already known fragment, absolutely parallel to B. Section C is reproduced in turn by G—this time in the more distant key of E major. What has been said before of this little melody, applies to the corresponding places here (12, 13, 14 as compared with 5, 6, 7). The introduction now starts in on new intervals (14) and leads, through chromatic sequences, back to the original key. Again, the previously made remarks about pedalling with regard to well-contrasted shadings, are valid here. It should be noticed how—through a happy condensation—the last echo-like passage (17) appears one step higher, which imparts a fresh impression, while it shortens the road home. The composer's notation at fifteen, sixteen, need not be taken too rigorously, the additional notes merely squeezed in so that the duration of each group remains identical, each bar being divided into two groups consistantly.

Section H brings back D and E up to the close, that close being this time emphasized by repetition, with heightened dynamic effect (18), thus preparing the coda of the whole piece. This coda really consists of two segments: I and J. The first is closely—and very logically—related to the beginning of the song and might be described as the coda of the song itself. The second prolongs the piece through the accompanying design, carries a reminder of the echo-like effect (19) this time the fundamental of the tonic underlying it—and finally merges into a brisk little ascending run (20), pianistically effective close. The shading ⟵ marked on that run, apparently belongs to the composer, since it is reproduced in all editions. This writer, however, prefers to have the *crescendo* in the middle of the run and to let it then expire in a dainty *pp* at the top. There are in music expression-marks that are binding, so to speak intrinsic; others, on the contrary, may be subject to change in accordance with the taste of the performer, whose highest duty is to "recreate" the music. For this a certain measure of liberty must be allowed him up to a point his insight must be trusted as complementary to the composer's more or less accurate directions—if only he keeps in mind the warning: "traduttore-tradstore."

## What Kind of Music is Best?

By EDWARD BAXTER PERRY
The Celebrated Blind Pianist

This question, often asked, is one of the many which have no answer. We can only say that all kinds are good, if they are good of their kind.

Most people are born with a certain tendency or predilection for some given mood and its expression in books or music. One likes the lyric, another the dramatic, a third the dashing and brilliant, a fourth the grave and devotional and so on, according to their varying temperaments, and each is inclined to think his own kind the only thing really worth while.

Try the experiment some time in a musical club or gathering of supposedly musical people. Ask each in turn, What kind of music do you like best? One will say: "I like the soft, sweet, dreamy strains, the music that makes me think of summer twilights, of flowers, of bird songs and love's tender whispers. That is really the only music; the rest is all noise and display, signifying nothing."

Another will say: "I like stirring, brilliant music, the things that quicken my pulses, stimulate and electrify my whole being, things with movement and life and glitter in them. That is true music. The rest is sickly sentimentality."

The next will say: "Oh, I love sad, solemn, slow music, the funeral marches and dirges, music that sobs and moans and laments, that throbs with the universal pain of the tortured heart of humanity. This is the only true music, for it tells the truth of life and death as nothing else can. All the rest is useless dreaming or flippant mockery."

Still another will declare his love for sacred music and insist that the real office of music is to serve religion. And so on around the circle.

They are all in a measure right, but in the main wrong. Good music, like every form of real art, is the expression of human experience, in all its infinitely varied phases, the embodiment of life in form. Life has its dreams of love, its moments of hilarious gaiety and its hours of blackest despair. Love, hope, joy, ambition, agony, despair are all factors in it which we all have to meet and experience in due time.

The fact that love is the sweetest, that joy is the most pleasant though the most fleeting and that death is the final end and so the ultimate truth of all, does not make any of them less true to life and nature or less worthy of expression in the arts. No matter what happens to appeal most to your own personal mood at the moment, which, after all, is only individual and transient, the first thing of fundamental importance to you as a student of music, if you would become in any sense an artist, is to grasp and enter into the composer's mood and intention and reproduce them faithfully.

Think for a moment what the great actor has to do and do well. He may be billed to play Hamlet or Othello or Macbeth on a given night. It may be the eve of his wedding day. He may be happier than ever in his life before and might be eager to give ten times what he will earn that evening to spend it with his intended bride. But he must keep his contract and play his tragic role as the writer intended it to be played.

Worse still, the comedian must play his silly, funny part and keep the audience laughing all the evening, while his best beloved, be it wife or child, is slowly dying at home and his own heart breaking the while. Art is no easy mistress. The first thing she demands of you is forgetfulness of self, and it may be that forcing us to do that for a time is the best thing she does for us.

The first thing the student of music has to do is to learn to practice, and practice honestly and well the very kind of music he or she likes least to learn to understand and then to like it and play it well. Such are the things you ought to practice most to broaden out your narrow horizon of experience, to become familiar with all kinds—in a word, to grow.

How often the teacher has to hear something like this: "Oh, I haven't done much with this piece; it's ugly; I don't like it." That one remark stamps the student instantly as a weakling, a trifler and a novice.

In the first place, no composition is a "piece." The term should never be used. A piece is a part or fragment of something which was once a whole and has been broken or cut off. A composition is a whole and entire thing, never a piece. Secondly, no good music is ever ugly. You may not see the beauty or the meaning in it. That is your fault. But it is probable the composer did and you will in time. Thirdly, not liking it is no reason for neglecting it. You probably did not like any book but "Mother Goose" when you were three years old, but you have learned to do so now. We will hope, moreover, that there is no room in a world like this for one who cannot or will not do what he does not like.

Take yourself in hand. Gain self-mastery or get off the earth before you are pushed off in the struggle for the survival of the fittest.

Finally, if you would serve art and be counted among even her humbler votaries, learn all her moods and caprices, for she has many and all fascinating, and to render them, not mechanically, but with real love and appreciation. So and so only shall you win her crown, which has some thorns, it is true, but many roses of lasting beauty and fragrance.

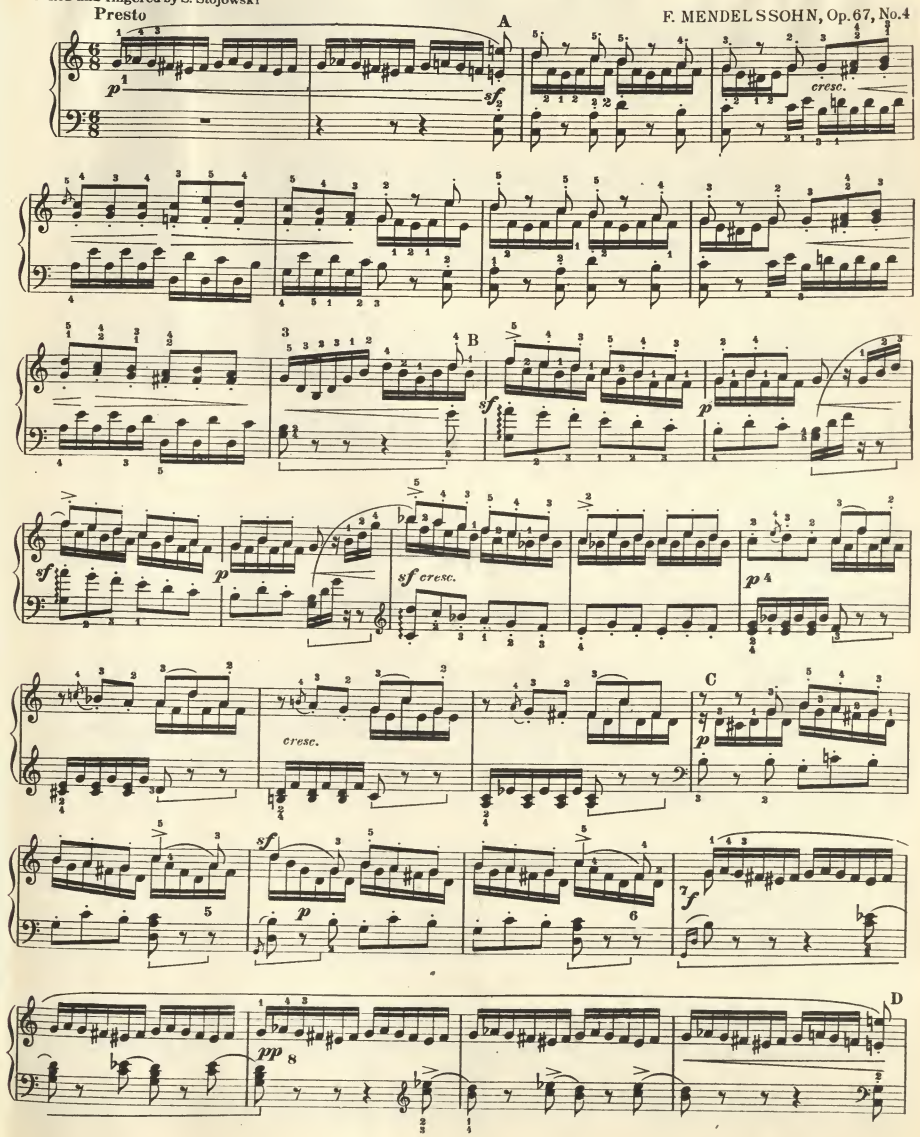


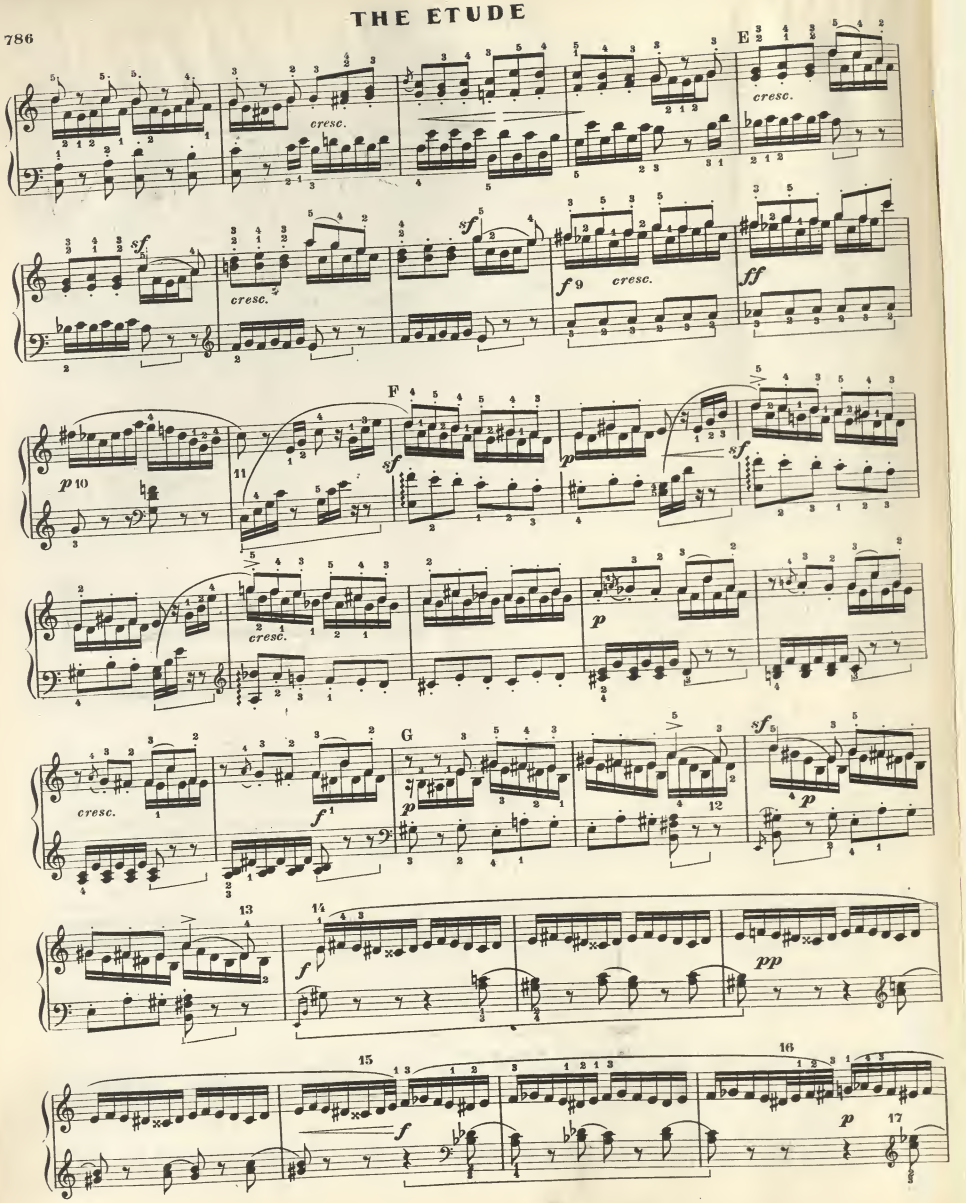
# SPINNING SONG

Edited and fingered by S. Stojowski

Presto

F. MENDELSSOHN, Op. 67, No. 4

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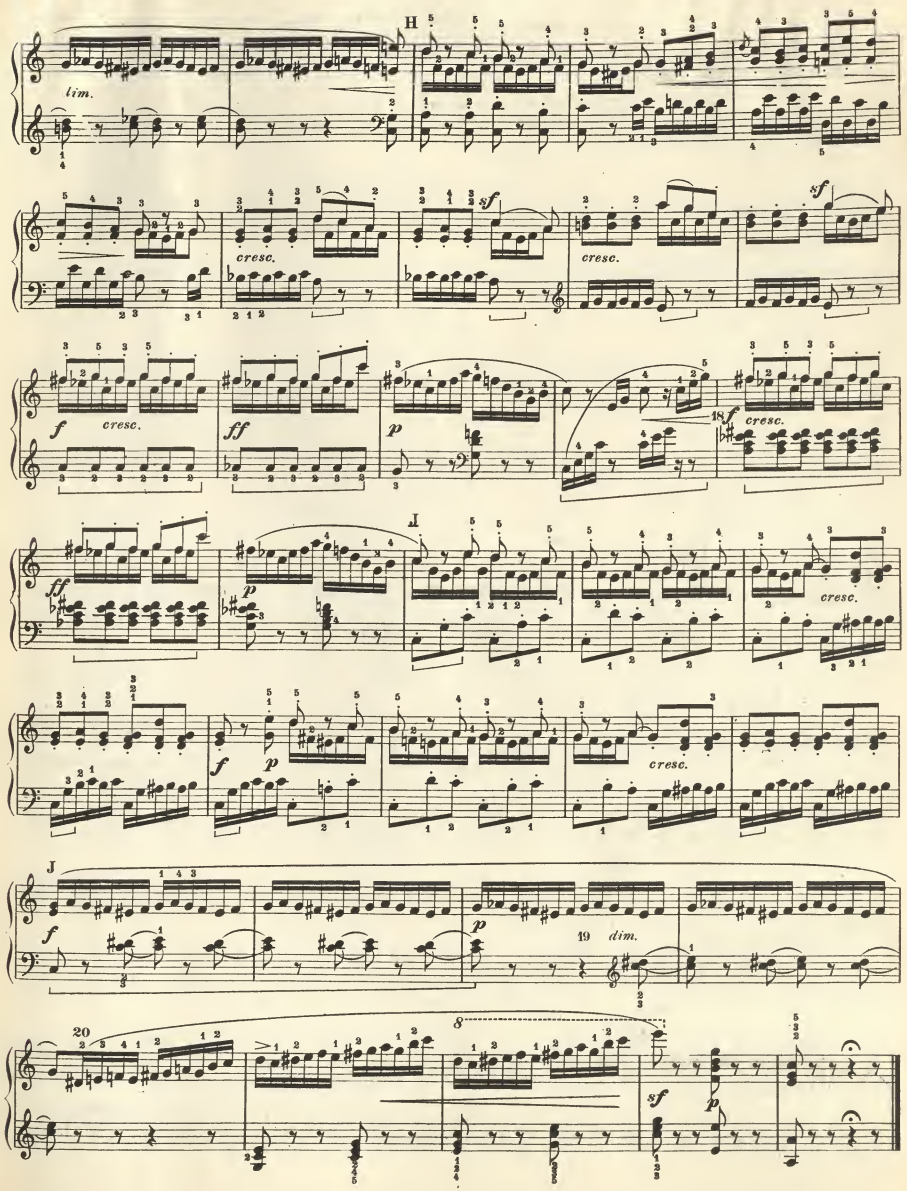
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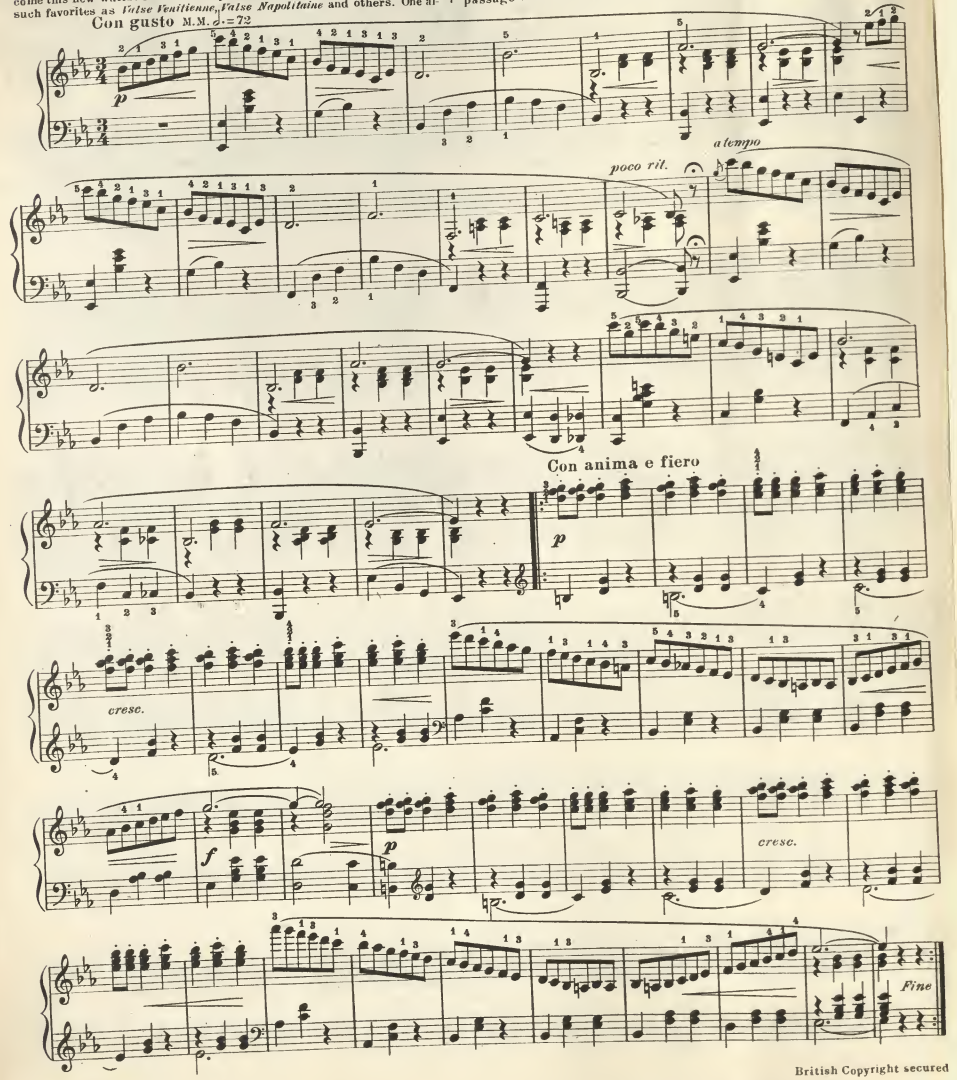
# SOUVENIR

## VALSE

LEON RINGUET, Op. 100

The many admirers of Mr. Leon Ringuet's piano composition will welcome this new waltz. It is a worthy addition to the series which includes such favorites as *Valse Venitienne*, *Valse Napolitaine* and others. One always finds brilliance and originality in the works of this writer. Note carefully the fingering in the first theme and in the other passage work. Play throughout with spirit and elegance.

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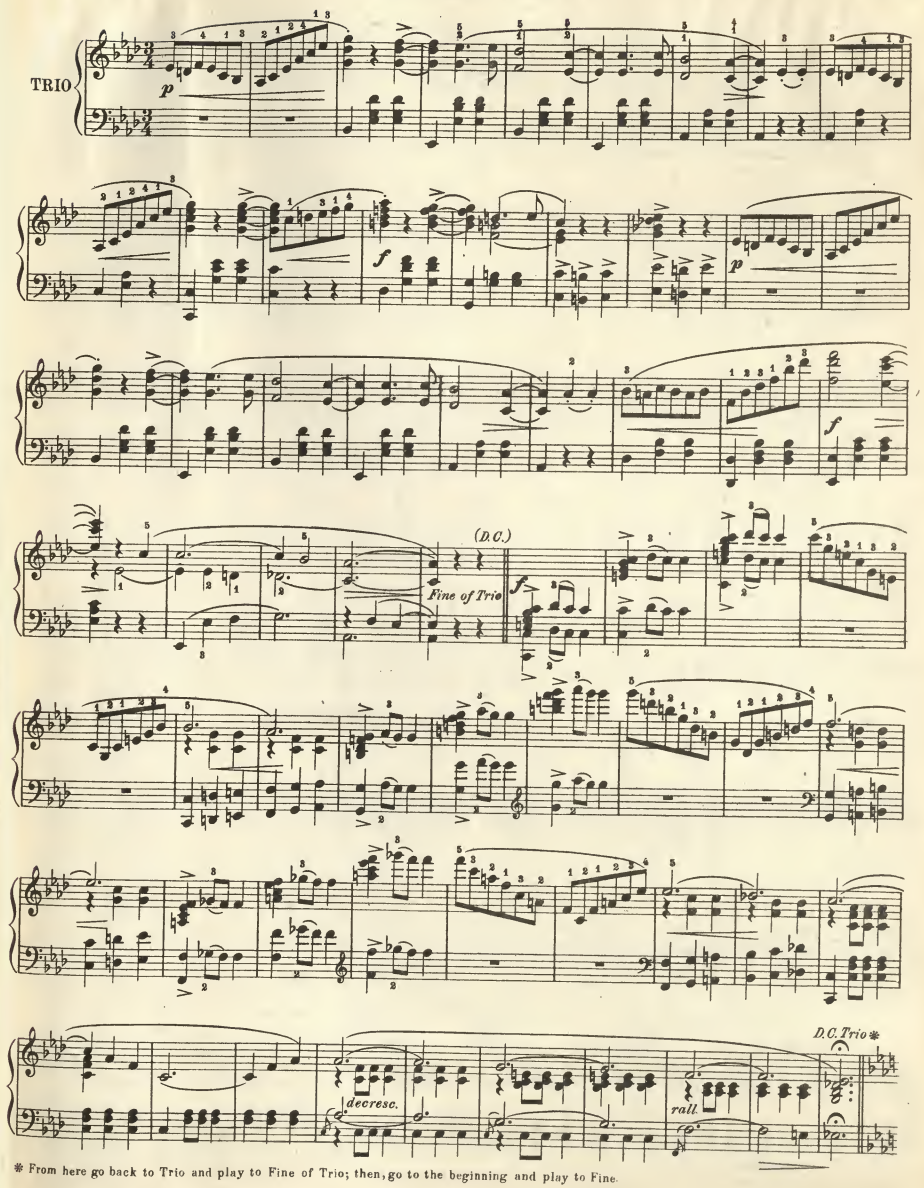


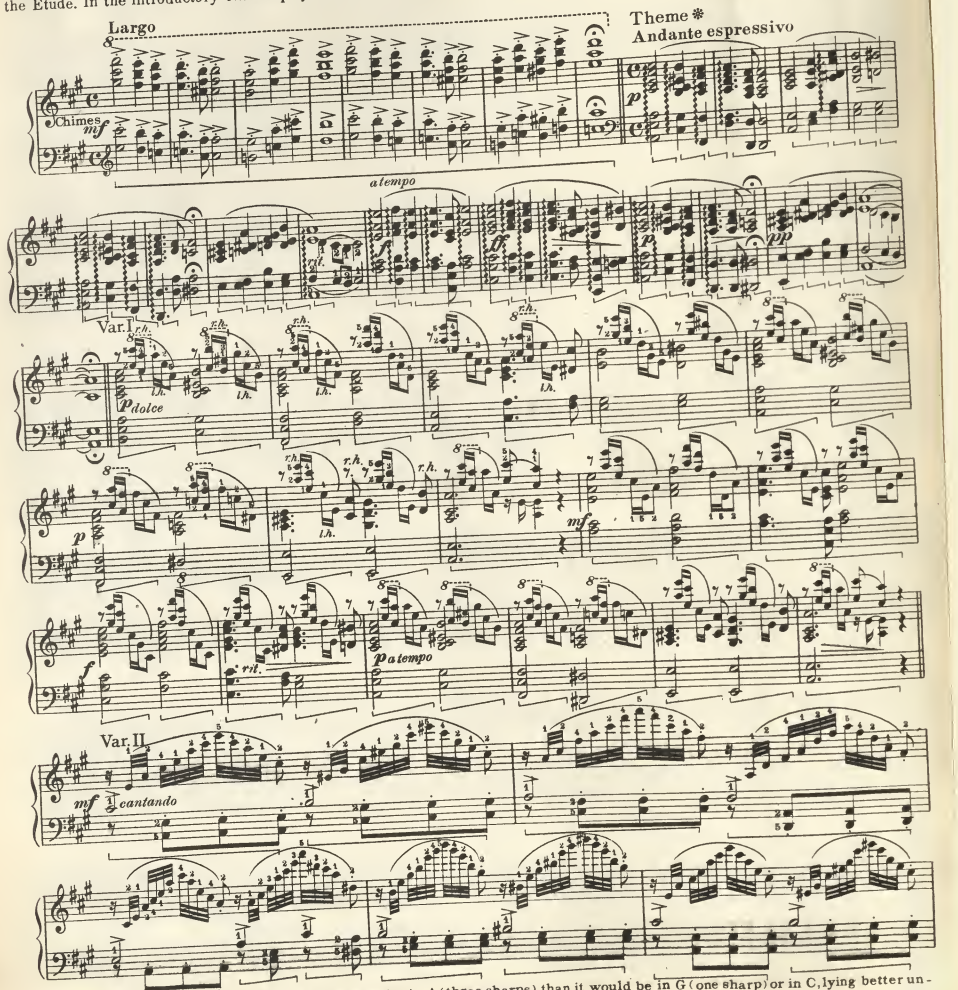

* From here go back to Trio and play to Fine of Trio; then, go to the beginning and play to Fine.

# NEARER, MY GOD, TO THEE

## VARIATIONS

F. HIMMELREICH

Mr. Ferdinand Himmelreich is a brilliant American pianist who makes a specialty of original transcriptions of popular themes. He has written these new variations especially for the Etude. In the introductory *Chimes* play very slowly and not in strict time. Take each chord with an accented *stroke*, keeping the damper pedal down throughout. In Var. I play the grace notes very lightly. In Var. II make the theme stand out strongly. The Finale is in march style. Grade 6.

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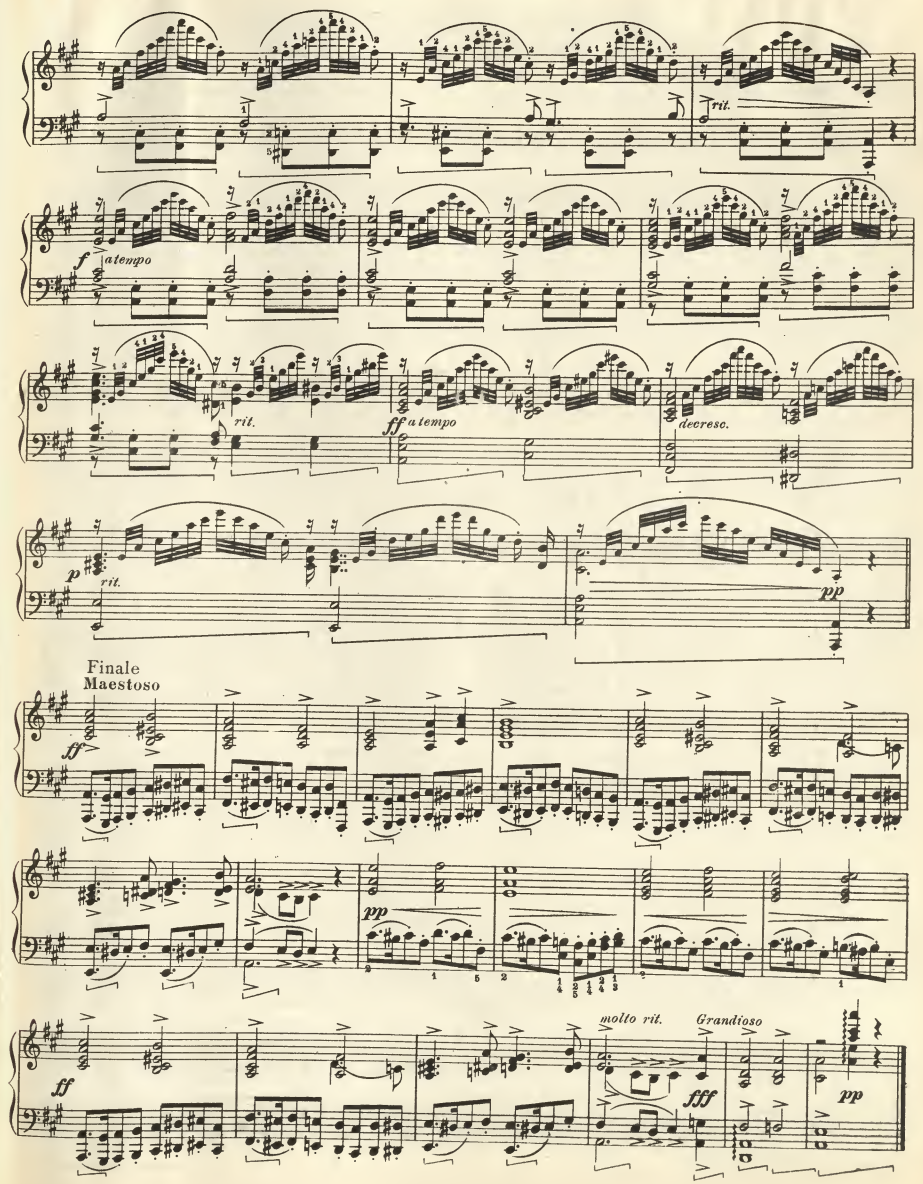
* This piece is easier in A (three sharps) than it would be in G (one sharp) or in C, lying better under the hands





# DANSE HUMORESQUE

**Combining Yankee Doodle and "Fisher's Hornpipe"**

This lively number is in the form of a musical joke. In the middle section the *Primo* part plays *Fisher's Hornpipe* while the *Secondo* part is playing *Yankee Doodle*. Grade 3.

GEORGE SPENSER

Secondo

Allegretto moderato M.M. ♩=112

*mf*

*cresc. poco a poco*

*mf*

YANKEE DOODLE

*Fine*

*D.C.*

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# DANSE HUMORESQUE

**Combining Yankee Doodle and "Fisher's Hornpipe"**

Primo

Allegretto moderato M.M. ♩=112

GEORGE SPENSER

*mf*

*Fine*

FISHER'S HORNPIPE

*mf* *melodia marcato*

*D.C.*

# TURKISH RONDO

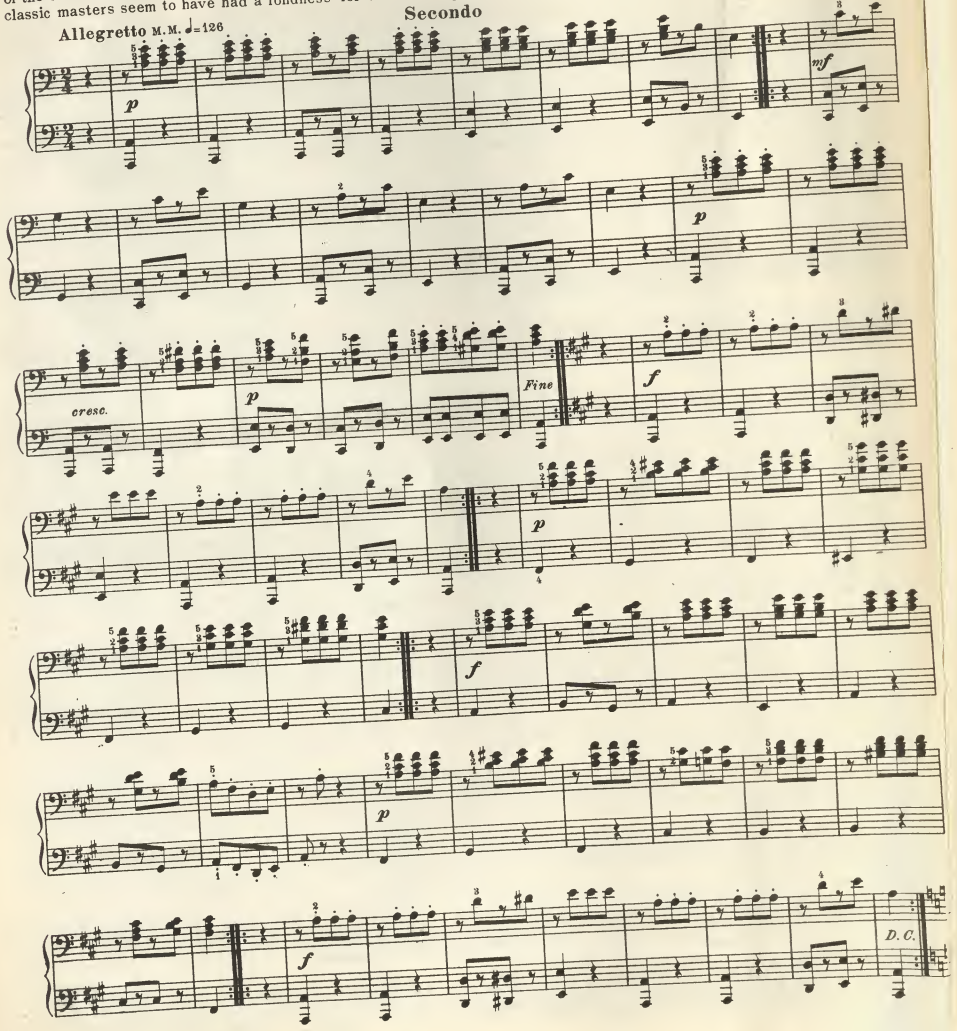
## from "SONATA in A"

This fine example of the *rondo form* is the last movement of the celebrated *Sonata in A* for the pianoforte. All of the classic masters seem to have had a fondness for introducing oriental coloring into occasional works. This *Rondo* is a characteristic specimen. As arranged for four hands it will prove very effective. Grade 3.

W. A. MOZART

**Secondo**

**Allegretto** M.M. ♩=126

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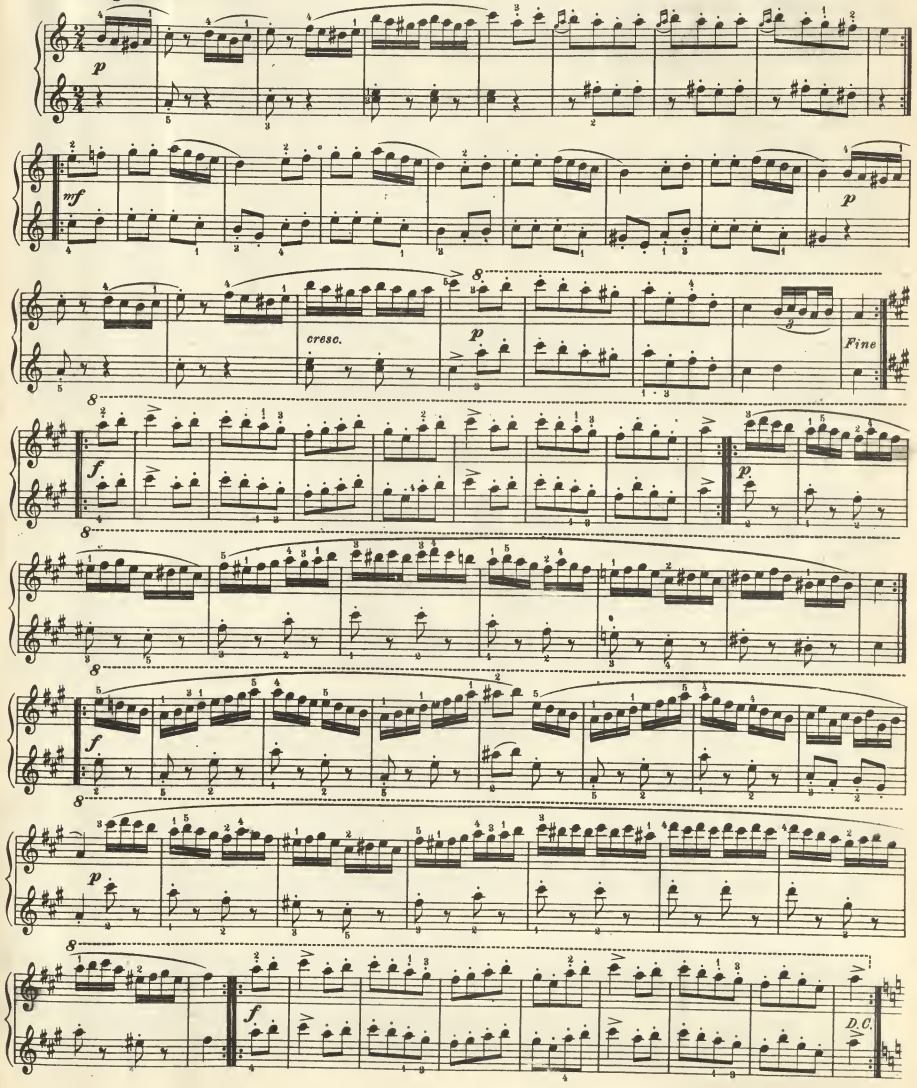
# TURKISH RONDO

## from "SONATA in A"

W. A. MOZART

**Allegretto** M.M. ♩=126

**Primo**



Prize Composition
Etude Contest

# TARANTELLA IN A MINOR

LOUIS A. BROOKES

Con brio M.M. ♩.=144

ff pp ff pp ff pp ff

pp ff pp ff pp ff pp ff pp ff pp ff pp cresc.

glissando cresc. Tempo I. p

mf f

ff ff pp

ff

fff Fine soft mf pp

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ff Con fuoco

mf pp D.C. Fine

# THE HUMMING TOP

SCHERZO

R.S.MORRISON

This lively number will afford excellent practice in light and rapid finger work in either hand. It should be played with almost automatic precision. Grade III.

Vivace M.M. ♩.=144

f

mf

f

f Fine

f

mf f D.C. Fine

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# THE TOP O' THE MORNIN'

Mr. John Prindle Scott is an American composer, who is known chiefly through his many successful songs. He makes his first appearance as an instrumental composer in our *Etude* pages this month with *The Top o' the Mornin'!* The author calls this number a little Irish sketch. It is a deliciously humorous *scherzo*, with the real old Irish flavor, characteristic in rhythm and tonality. Grade 3½.

JOHN PRINDLE SCOTT

**Allegro** M.M. ♩=126

*a tempo*

*f* *rit.* *a tempo* *cresc.* *f* *a tempo* *rit.* *f* *r.h.* *cresc.* *f* *dim.*

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*cresc.* *f* *f* *cresc.* *f* *rit.* *f* *a tempo* *r.h.* *l.h.*

# FAIRY BOAT

On a fairy stream, in my fairy boat,
I love to embark and float and float,
Down to the wonderful land of fay
Where the dear little fairies dance and play.

DAVID DICK SLATER

Grade 2.

**Quite slow and very smooth** M.M. ♩.=54

1st time 2d time

*p* *p* *rall.* *p* *a tempo* *Fine* *mp* *rall.* *p a tempo* *rall.* *D.C.*

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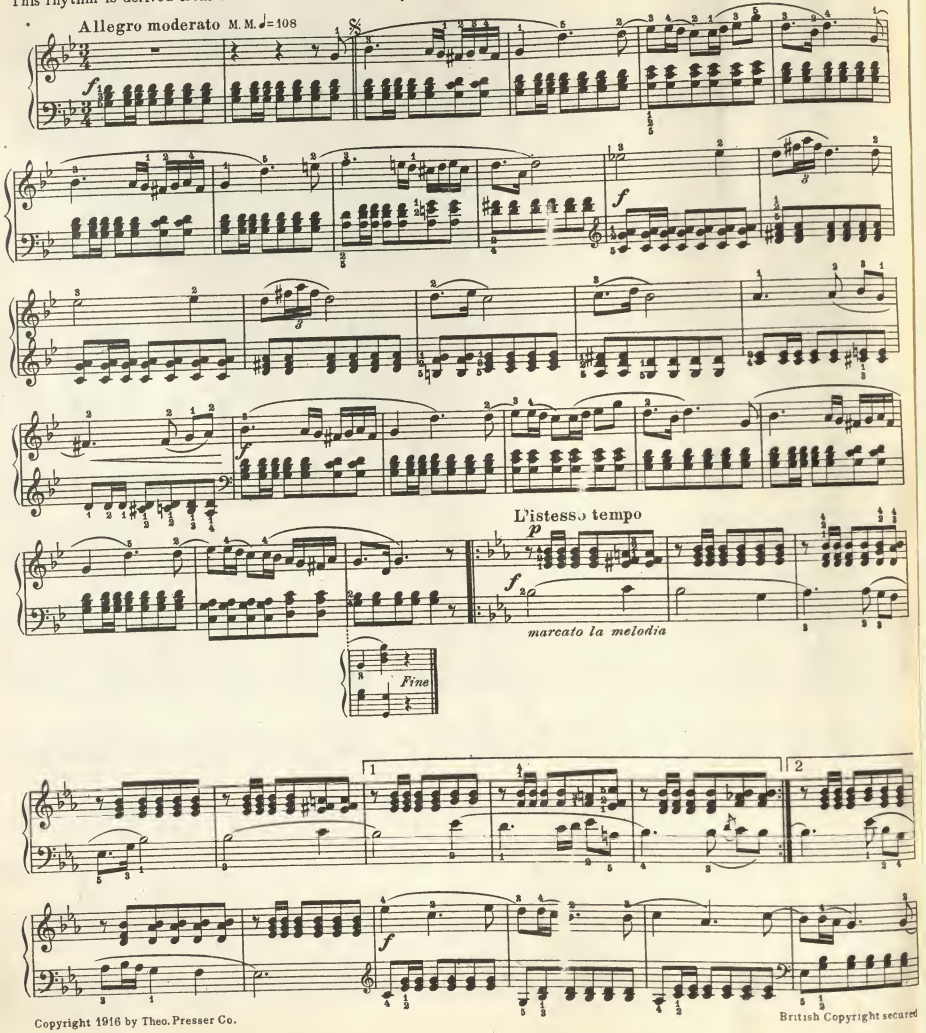
# MOONLIGHT IN VALENCIA

## BOLERO

RENE L. BECKER

A *Bolero* is a brisk Spanish dance in 3/4 time, the chief characteristic of which is the rhythm of the accompaniment (♩♪♩♪♩). This rhythm is derived from the use of the castanets by the dancers who participate. Idealizations of this dance are popular among composers of pianoforte music. Mr. Becker's is an excellent specimen. Grade III.

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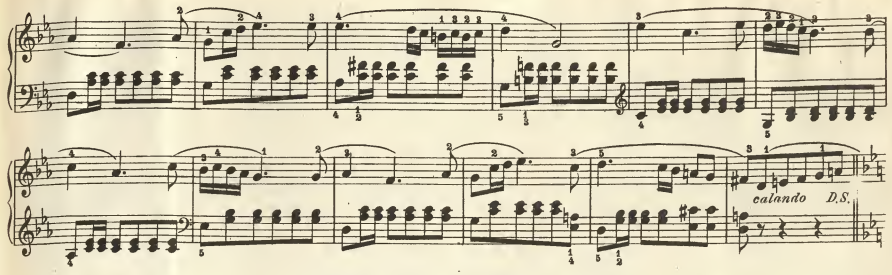


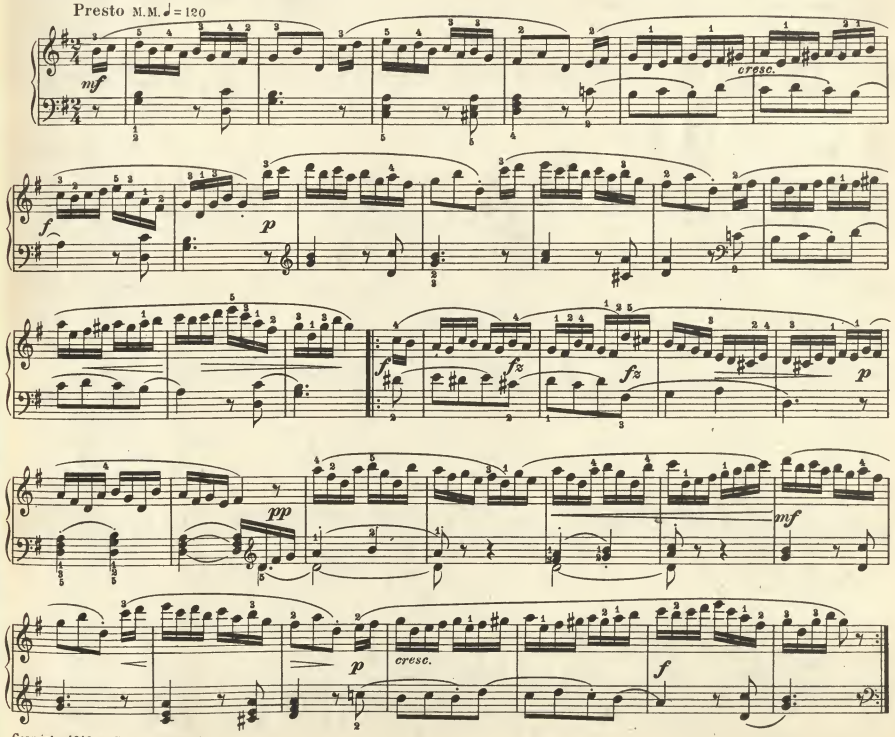

# GIPSY RONDO

## Finale of the Trio in G

Arr. by Hans Harthan

JOS. HAYDN

One of the most famous of Haydn's lighter compositions. As originally arranged from the Trio, this number is lengthy and somewhat awkward in places, but Mr. Harthan's transcription brings it within the reach of all. Play it crisply and at a lively pace. Grade III.

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# MAZURKA POMPOSO

A vigorous *Mazurka* movement, affording fine practice in heavy chord work and octave passages. Note the characteristic *mazurka* accent falling upon the second beat of the measure. Grade 4.

WALTER ROLFE

**Allegro con brio** M.M. ♩ = 126

*f* *ff* *rall.* *f a tempo* *accel.* *ff* *ffz* *Fine* *Più mosso* *ten.* *p* *f* *vivo* *mf* *a tempo* *ten.* *rall. e dim.* *p* *ff accel.* *rall.* *p* D.C.

TRIO Tempo di Valse Dolciano

*mf* *a tempo* *rall.* *p* *mf* *p* *rall.* *pp* *p* D.C.

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

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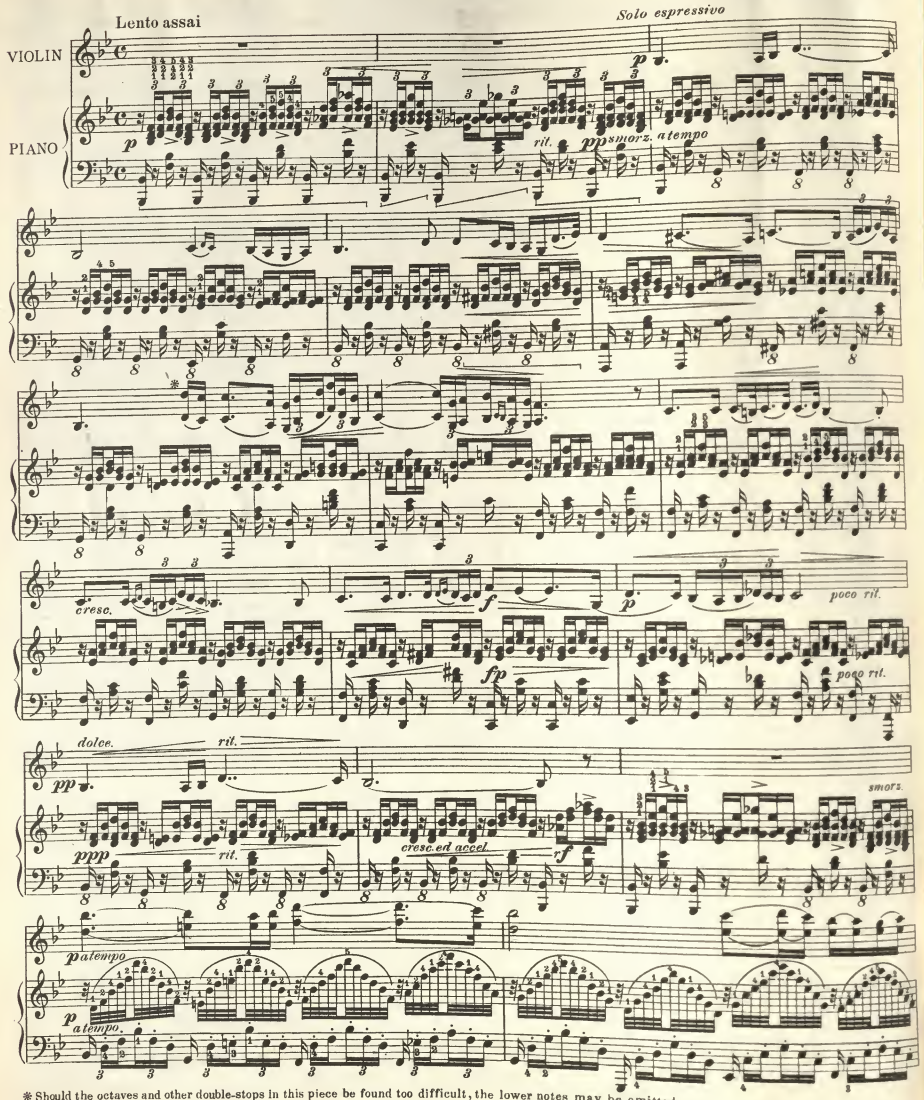
# AVE MARIA

F. SCHUBERT
Transcribed by Sol Marcosson




* Should the octaves and other double-stops in this piece be found too difficult, the lower notes may be omitted.

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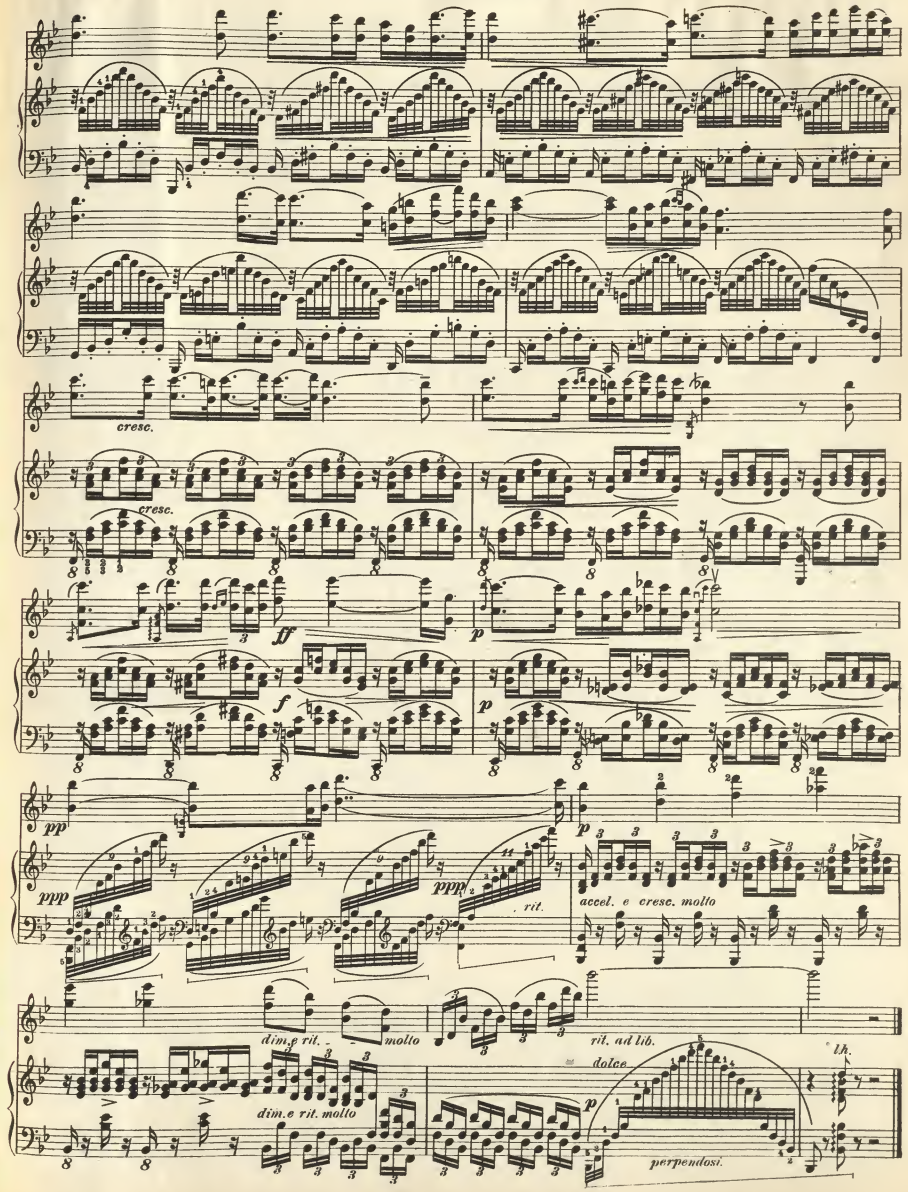

Prize Composition Etude Contest

# SO FONDLY, I CARESS THEE

CHARLES EDWIN DANCY

Moderato

For one brief space you were mine own; The throbbing heart, the heaving breast, The clear sweet voice and ten - der glan-ces, Pro - claim'd thee all mine own; Since then, thy heart has turn'd a - way From thoughts of love and constan - cy. In fan-cy's thought, mine arms em - brace thee; I ca - ress thee, Oh, so fond - ly; In fan-cy's thought, mine arms em - brace thee, Oh, so fond - ly I ca - ress thee.

# HYMN TO THE SETTING SUN

A very useful soft voluntary, the registration of which can be made effective on organ of any size. Suitable for an opening number, an offertory, or for communion.

Prepare { Great. Melodia 8′ / Swell Orch. Oboe 8′ coup. to Gt. / Choir Salicional 8′ / Pedal soft 16′ to Choir.

FREDERIC LACEY

Andantino M.M. ♩ = 84

Manual

Pedal

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mp Gt.

Ped. to Gt.

Sw.

cresc.

slower

Ped. couples all in

Vox Humana

pp a tempo

Choir soft 4′ Flute

Voix celestes with Tremolant

ppp Sw.

# WHEN OLE AUNT LINDY SINGS

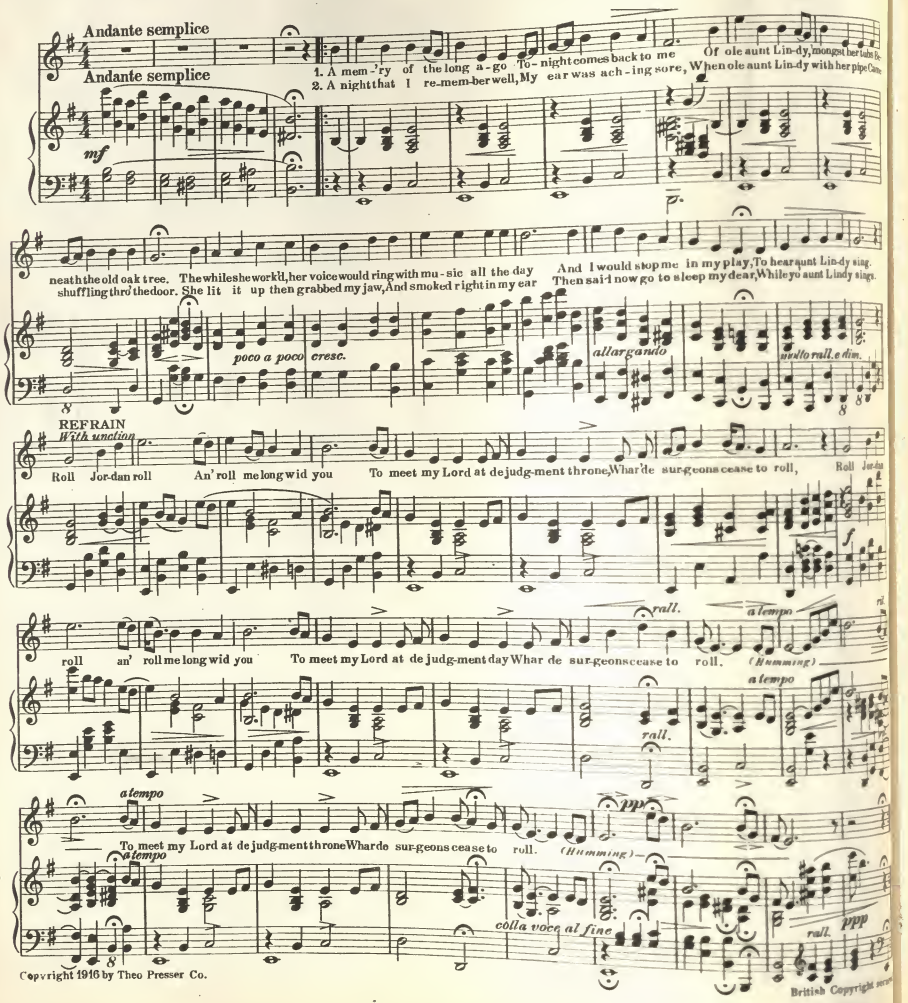
## A MAMMY SONG

HORACE CLARK

An element of greatness in the negro character was the power to rise above the drudgery of toil through song. No matter how hard the day's work, it was carried through with an enthusiasm begat of the pleasure found in singing. It was this need of self expression that gave rise to those improvisations which later developed into the old slaves' songs, the only folk lore of the South.

The old black mammy was a doctor as well as a nurse to her young charges. There was a peculiar faith in the child mind in her powers. There was a peculiar faith in the child mind in her powers to cure the earache with tobacco smoke. After her ministrations with the pipe the suffering youngster would soon be asleep to the sound of her crooning voice.

It is these memories of a type now gone that the song attempts to express.

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## How Verdi Sought to Avoid Pomp Even in Death

THE eagerness with which the world does honor to musicians of genius after they are dead is well known. Very often the adulation actually begins at the grave-side. Our own Stephen Collins Foster was sadly neglected during the last years of his life, yet his body was hardly cold before an elaborate funeral had been planned for him. Verdi was by no means neglected during his lifetime—indeed, good fortune came very early. But he may have had his suspicions that his death might be the occasion for elaborate ceremonials of the kind he disliked so cordially while he was living, and made provision against it, not wholly with success, as is made clear in the following excerpt from the admirable little brochure on the subject of Verdi by Albert Visetti:

"His death took place quite suddenly at the Hotel Milano on the morning of January 21, 1901. He had spent Christmas at the house of friends in Milan. Among others present were Arrigo Boito, Teresa Stolz, the famous singer, and Pascarella, the poet and humorist, the latter of whom kept Verdi laughing till far into the night. In fact, everybody was struck by his good health and spirits. On the morning of his death he got up as usual, not complaining of feeling ill in any way. While engaged in fastening a button, his servant, noticing that his fingers seemed to have lost all power, was in the act of helping him, when Verdi waved him on one side, and said, 'What does it matter, one button more or less?'

"With these words on his lips he sank to the ground, and never recovered consciousness. The Government took steps to accord him a State funeral on an enormous scale, but when the will was opened it was found to be the dead composer's wish that his funeral should be of the simplest possible character, and that the hour chosen should be at break of day, or sunset. Moreover, there were to be no flowers or music, nor did he desire that cards should be sent to anyone. Obedient to his wishes, the body was quietly removed to the Church of San Francesco da Paola, in a second-class hearse, with a cross, two candles and a solitary priest! The coffin was placed in the crypt, where it rested for a month. It was afterwards taken to the Home of Rest for Musicians, where it now lies. This last rite, however, was conducted with great ceremony, the people insisting upon an opportunity being given them of doing honor to their idol."

## The "Sound-Trap"

By Ben Venuto

A SHORT time ago the writer was called upon to give a recital on a new piano which had been purchased for the assembly room of a certain high school. A brief trial of the instrument, made a few days beforehand, with a view to determining its best location in the room, showed all to be satisfactory, and the acoustic properties of the room very good, indeed, but on the night of the recital, imagine our disappointment at finding the tone dull, feeble and deficient in carrying-power.

At the close of the first number we cast a hurried and anxious glance at the surroundings, to determine if possible what was at fault. Fortunately the remedy was not far to seek. Two doors were open, which at the time of our previous visit had been closed: one leading into a small ante-room directly behind the piano, and the other leading from the side of the assembly room into a hallway.

The doors were accordingly closed, and the effect was at once satisfactory.

The successful effect of the music at a concert or recital depends not merely upon the skill of the performers, but on the proper attention to various small details, among which the one just described is possibly as important as any. It may be laid down as a general rule that *directly behind the performer should be a solid unbroken wall*, and that between the performers and the audience the side walls also should present a reasonably unbroken surface. (Behind the audience, however, openings seem to do little or no harm.) Openings behind or at the sides of the performers constitute what has been called a "sound-trap," which catches and wastes much of the tone, instead of allowing it all to reach the audience.

## Some Facts About the Chopin Nocturnes

CHOPIN composed nineteen nocturnes in all. Their somewhat melancholy character would lead one to suppose that most of them are in a minor key, but this is not so, eleven being in major. Three of these are in the key of B major, the greatest number in one major key, and, in fact, in any one key. There are, however, three in the key of G, one in G major and two in G minor. Nine are in sharp keys and ten in flat, there being none in C major or A minor.

The key signatures of the nocturnes show considerable variety, though 4/4 time predominates. Ten are in 4/4, one in 6/4, two in 12/8, three in 6/8, two in 3/4 and one in 2/4. Slow time is almost invariably indicated, only one nocturne being marked "Allegretto." The rest are mostly marked "Lento" or "Andante," sometimes with sostenuto added.

Professor Niecks suggests that there is a certain significance in the dedications of Chopin's works since they tend to show whether or not he was in Paris when he composed them. It was apparently his custom to dedicate his works mostly to his pupils or patrons. The nocturnes were dedicated as follows:

Op. 9, Nos. 1, 2, 3, to Camille Pleyel, piano maker and publisher.

Op. 15, Nos. 1, 2, 3, undedicated.

Op. 27, Nos. 1 and 2, dedicated to the Countess d'Appony, wife of the Austrian ambassador to Paris.

Op. 32, No. 1, undedicated; No. 2 dedicated to "Madame la Baroness de Billing, née de Courbonne," one of his aristocratic patrons.

Op. 37, Nos. 1 and 2, undedicated.

Op. 48, Nos. 1 and, to Mademoiselle Laura Duperré, daughter of a French admiral and at one time a favorite pupil.

Op. 55, No. 1, undedicated; No. 2, to Miss J. W. Stirling, a former pupil of his, who assisted him financially and in other ways, and entertained him at her home when he went to Scotland shortly before his death. She was socially prominent, like most of Chopin's lady friends.

Op. 62, Nos. 1 and 2, to Mademoiselle R. de Könneritz, afterwards Mme. von Heygendorf. A pupil of Chopin who possessed three volumes of his works with corrections, additions and marks of expression by his own hand. These valuable indications have been used in subsequent editions of his works.

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Conspicuous nose pores

*How to reduce them*

Complexions otherwise flawless are often ruined by conspicuous nose pores.

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To reduce these enlarged pores: Wring a cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once if your nose feels sensitive.* Then finish by rubbing the nose for a few minutes with a *lump of ice.*

Woodbury's Facial Soap cleanses the pores. This treatment with it strengthens the muscular fibres so they can contract properly. But do not expect to change in a week a condition resulting from years of neglect. "Use this treatment *persistently.* It will gradually reduce the enlarged pores until they are inconspicuous.

A 25c cake of Woodbury's Facial Soap is sufficient for a month or six weeks of this treatment. Get a cake today. It is for sale by dealers everywhere throughout the United States and Canada.

*Write today for sample—For 4c we will send a "week's size" cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. Address The Andrew Jergens Co., 2132 Spring Grove Ave., Cincinnati, Ohio.*

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# Department for Singers

Editor for November, Mr. HERBERT WILBUR GREENE

## Singing Songs from Memory

THE advantage of memorizing one's songs has been estimated by test and investigation for a number of seasons at a leading Summer School. Last season it was made imperative, and nearly three hundred and fifty solo appearances before the normal classes were rendered from memory.

At two sessions opportunity was given the students to sing selections and accompany themselves with or without the score. A good proportion of them elected to memorize their songs and accompaniments. There is much to be said in favor of encouraging such a system. Think of its value as an experience. The concentration necessary to memorize the words, the melody, the rhythm and the accompaniment is excellent mental discipline, especially the accompaniment, since the tendency of many of the song writers of to-day is to arrange vocal obligatos to really quite good pianoforte solos. The value to students of such an exercise of the mental faculties is enhanced by a peculiarity in the demands of the art: while there is a wide range to justifiable differences in the interpretation of a song, there is no margin of allowance whatsoever in its technic. It must be note perfect. The habit of accuracy gained by such exactions extends to many other life activities and from a habit comes to be a virtue.

Among other advantages which may result from memorizing are a release while singing from the thraldom of technic, freedom of thought and fancy in putting forth the story, directness of an appeal to the audience when uninterrupted by a glance at the score, which in itself is a gain in that fugitive quality called, for want of a better name, magnetism, and finally the highly important factor of appearance, which is never quite masterful when a musical score shares with the singer the attention of an audience; its tendency is to mar the pose and poise of an otherwise satisfying performance. Apart from the objective advantages of memorized renditions of music must be considered the subjective influence upon the mind of the student. That a fine mental stimulus results from such concentration cannot be denied. Each new demand made and met by the memory carries with it a broadening of all the faculties that combine in perfected musical character.

Since memorizing is clearly an advantage, it is only fair to our readers to discuss the best means or manner of accomplishing it. It has been the problem of many teachers, especially in the piano field. I recall the shock I experienced on looking at a score that a very prominent New York piano teacher had marked for a pupil, who was to memorize it for a public appearance. Over one group of four or eight measures was written three hundred; over another of greater difficulty five hundred, and thus throughout the composition over each phrase or period it was designated how many times it must be played through, the expectation being that by the many repetitions the notes would be so fixed in the subconscious mind and the fingers of the pupil that if he would begin the piece it would play itself. I was almost convinced that after such treatment the pupil would only have to play a few of the opening measures of the number and the piano would finish it without further help from the pupil, but how? Quite as the pupil would be apt to play it after such a torment of mechanical drudgery.

Another and better system quite popular with some is memorizing the picture of the text and notes as they appear upon the printed page, the result being that as the pupil was performing he was practically reading the score from a picture which he had printed indelibly upon the mind.

In our opinion, the best method does not approach the problem from either of those standpoints. We encourage the pupil to get the thought in the text and commit the text to memory, noting the sequence of its development. If a text does not develop sequentially it contains no message for his audience and he will not select it. All texts adapted for a musical setting have a clearly presented picture, embodying a sentiment, an incident or a story. Such a text must first make its appeal to the taste of the singer. It is thus no effort to make it his own through a careful study of its treatment by the author. The music is equally attractive through the interesting manner in which the composer has enhanced the beauty or intensity of thoughts expressed by the author. Here the musicianship of the student or singer comes into play. He must know intimately the melodic and harmonic resources which the composer has employed to give emphasis to the text ideas which he has made his own. There is a reason for every measure being as it is, and that reason must appeal to the singer. If it does not, either he or the composer is at fault, and the song should have no place in his repertory. If it does, the act of memorizing it calls for no effort on his part.

Such a system presupposes intelligence on the part of the singer. Intelligence is the basic asset in memorizing. It calls for concentration and analytical study of the work in hand, both from the technical and esthetic standpoints. Each composition is memorized more easily than the last, because by each experience the mind is better able to grasp the intimate relation that must exist between author and composer, who combine to give the world a composition worthy of the attention of intelligent students or artists.

## The "Shock of the Glottis"

IN his work, *Choral Technique and Interpretation*, Dr. Henry Coward tells us that "when the artistic attack is mastered it means the attainment of that consummation desired by all singers—the true 'shock of the glottis'—the *coup de la glotte* of Garcia. This term, open as it is to misinterpretation, is not a happy description of the vocal action it describes, as there is not, or need not be a shock as we understand the term. It merely means that at the moment of the air passing through the larynx to make a sound by means of the vocal cords, these cords are firmly stretched at the right tension, and the note struck is exactly the pitch required without any adjustment being necessary, as there would be if the note were struck half or a quarter of a tone sharp or flat.

"This synchronization of the two factors—breath and vocal cords—seems such a formidable thing, and the term 'shock of the glottis' appears so fearsome, that it strikes a kind of terror into many minds. But there is no need to feel alarmed. The 'shock of the glottis' comes naturally and subconsciously to most people. Like the man who was astonished to learn that he had been talking prose all his life, many singers will be equally surprised to know that every note which they have sung, which was struck perfectly in tune, was sung with the true shock of the glottis. Some persons possess this accomplishment naturally. Some, through carelessness, have let it slip from them, while a small percentage have great difficulty in striking notes accurately."

## Embellishments in Vocal Music

WHEN Rossini was writing the *Barber of Seville*, the problem confronting him was not how to develop a plot and treat it in a manner consistent with the text, but how many runs, cadenzas, trills and other embellishments he could crowd into each of his arias. This might apply with equal truth to most of the composers of that period. A singular fact in connection with those masters of the then prevalent operatic form is that they were a law unto themselves in the use of and the names they gave to the graces. Half a century ago the American singing teacher gave all embellishments the generic term of grace notes, and people sang them as the spirit moved. If there was a difference between the appoggiatura and the acciaccatura, few knew it, and the audience was none the wiser; and if a copy of an Italian song was published by an American house, the appoggiatura and acciaccatura were spilled into the score by the typesetter, regardless of their meaning or purpose.

When it came to graces of more than one note, such as the mordent and the grupetto, there was confusion multiplied by confusion. Some sang the groups or mordents with the words they were leaving, some sang them with the words they were approaching, and some, because of ignorance as to where they should be sung, did not sing them at all. The Holy Bible of the musical profession—Grove's *Dictionary*—is of little assistance to the singer because its allusions to the graces relate mostly to instrumental music, in which fewer of these doubts exist, since there are no words to complicate matters. The turn as understood by the average singer, represented thus ∞ is nearly always sung: one note up from the starting tone, back to the starting tone, one note down from the starting tone and back again to the starting tone. Generically, this is a turn. Many of the more explicit writers designate it as a grupetto. This is a very convenient term; it encroaches on the mordent on the one hand and threatens the cadenza on the other. It carries with it no sign as to how it is related to the text, and, with one notable exception, it fails to announce any sign indications as to how it should be treated. This exception is found in Nava.

He made a supreme effort to crystallize in orderly fashion all of the idiosyncrasies of his predecessors and contemporaries, and partially succeeded. His measure of success is embodied in the second volume of his *Elements of Vocalization*, which we hope will in time be accepted as the standard. He confines the mordent to two notes; he gives, by the upright or horizontal positions and by the use of dots within the half circles of his double curved signs, indications as to how many notes are to be included in the grupetto, and their initial directions.

In the writer's library are nearly if not quite all the published works of the great singing masters of the last two centuries. They disagree with bewildering persistence on all of the major points and nomenclature of the principle embellishments.

As to the trill, which may properly be called the climax of achievement in elocutory, there is a lamentable lack of definiteness in the minds of many teachers and singers. The writer once asked an artist to trill who had sung her way across the continent and back in an excellent concert company. She selected A, B and C and gave a fine example of evenness and control in this most difficult embellishment. "Now," I said, striking a C and D, "let me hear you give the whole step trill."

"What do you mean?" she said. "I never heard of it."

And upon trying to sing it she failed completely. After having her attention called to the fact that there were many more whole than half steps in the diatonic scale, she set about correcting the defect.

Her use of the half step trill indiscriminately is on a par with the general knowledge of the embellishments as a whole. Some of the old masters have used the term shake instead of trill, and it is significant that a very distinct difference may exist between the shake and the trill. The trill, as taught by some, is a very rapid play of the voice on two tones in perfect rhythm. For example, one beat in common time allows eight thirty-second notes in the time assigned to it; thus the speed of the trill is governed by the tempo of the movement. The shake is a much more independent and brilliant function. The singer gains by practice great proficiency and speed, and feels at liberty to vibrate the tone between the two pitches without regard for rhythm. The effect is freer and better, especially where the shake occurs on long notes under the signs *ad lib.* or hold. Therefore, the two forms should be definitely classified as the trill and the shake, the former being rhythmical, so far as the number of notes sung in a given time is concerned, and the shake, which may be used where the tempo demands are the same, but with no restrictions as to the number of vibrations of the voice on the same two notes during that time.

Most teachers will urge that the trill should be practiced and perfected before the singer attempts the shake. The experience of those who have taught this embellishment with the above differentiation have found the reverse to be the better course. Many who attempt the trill by the careful process of rhythmic control, gradually increasing the speed, fail utterly of the goal. On the contrary, those who begin with the shake, unhampered by rhythm, enjoy the welcome experience of an almost immediate response to the effort, and they find it far easier to make the embellishment even, with an equally strong accent on both notes. They also find it a much simpler matter to sing the rhythmic trill after learning the shake than it is to pass from the trill to the shake, and an important factor in the case is the time consumed. It frequently takes as many years to perfect the trill as it does months to perfect the shake. Another important fact must also be taken into account—that it is extremely difficult to teach a pupil the shake who has for some time faithfully practiced the trill.

There have been many efforts to organize teachers with the purpose of agreeing upon the nomenclature of the art. If such an organization could be perfected, and its members would go a step further than merely adopting names for the several embellishments and prescribe minutely their function and the manner in which they must be given, a long step would be taken in the right direction. Let the profession begin by adopting Nava as a safe starting point and add what they think desirable to his carefully worked out system, making certain names and signs yield uniform results in the notation of the so-called graces.

## Some Precepts from Tosi

HERE are some old-fashioned things made into the vernacular of to-day. They are observations of a man who taught and wrote two hundred years ago, and yet there are those who sneer at the old-fashioned in the art of singing.

Before encouraging a student to pursue the art of singing, ascertain if he has talent. If so, he will progress easily and with pleasure. If not, it is impossible to bring him to success.

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In selecting repertory, let no time be spent on music that is not in every way worthy and profitable.

Students should accustom themselves to singing before a mirror, that they may not contract unfortunate habits in facial expression.

Nothing is more important than a well-developed rhythmic sense. Some of the best artists fail in this, and to that extent fall short of perfection.

The singing of a beautiful melody with deep expression and in perfect rhythm comprehends the last degree of difficulty. Only those who are at the pinnacle of fame succeed in doing it in perfection.

In singing be careful that the words are spoken so clearly, yet without affectation, that not a syllable is lost to the listener and whole phrases are easily and distinctly understood.

Breathing should be so perfected that the singer is always provided with more breath than he needs.

An hour a day spent in vocal practice is not enough, even for the most gifted. How necessary then that students who are less gifted should practice much longer.

Students should not be allowed to sing their vocalises on ah until their voices are well placed by the use of syllables such as do, re, mi, fa, sol, la, si, do, or other syllables that contain the primary vowel sounds.

It is of great benefit to a pupil to be present at the lessons of other pupils. Thereby he sometimes gains more from observation than he does from his own recitations.

## Music and Matrimony Among Singers

By Erik Schaefer

DESPITE the general belief that music and matrimony do not go together, the history of music records many cases where the two have gone amicably in harness. In most cases, however, happiness is achieved where two musicians of opposite types marry. Robert Schumann, the composer, and Clara Schumann, the pianistic interpreter of his work, are the ideal example. At first thought, it would seem extremely unlikely that two singers could [illegible] along. Yet one of the happiest of m[illegible] marriages on record is that of Mario, the tenor, and Grisi, the soprano. They divided their time between London and Paris, where they were idolized, and lived in complete happiness until the death of Grisi. Six daughters were born to them, but only three achieved maturity. Mario liked nothing better than to be with his wife and children, and Grisi's devotion to him and to her children, as well as her quick wit, are displayed in a well-known anecdote. One day while walking in the park in London she met a distinguished nobleman of her acquaintance, who stopped and passed the time of day with her. "And these, Madame," he suggested, pointing to the children, "are your little *grisettes*."

"Ah no," responded Mme. Mario promptly. "They are my little *marionettes!*"

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## The Foundation for a Career

There is no superficial value to technical study along vocal lines, if the work is wisely directed and a clearly defined purpose the motive. By "technical study" we mean gaining a mastery of the tools the singer must employ as a professional. By "having the work wisely directed" we mean following unreservedly the instructions of one who has knowledge and experience, and by "a clearly defined purpose the motive" we mean the definite understanding of the conditions, gifts and aims that have prompted one to enter upon the study of singing.

### The Slowest Way the Quickest

Technical study in singing, if properly pursued, comprehends a most exacting régime. The ultimate success of a student is a certain indication of the faithfulness with which he has followed such a régime. If the student has become a great singer, he has made great sacrifices in his devotion to technic. He has practiced the various scale and arpeggio forms indefatigably for from two to four years. During that time he has interspersed his scale practice with sustained tones in all parts of his voice, in wide contrasts of stress, and has become master of all the embellishment intricacies. He has passed not once but many times through a few of the best books of studies written in the song form. In these he has made practical use of the control gained in his study of unmelodic exercises. From such studies to songs is a free step into a field which has no difficulties for him, because every demand they can possibly make of him, so far as the voice and its control are concerned, have been met in his technical study.

Such is the equipment of the thorough student of singing who has risen to eminence. This being true, how can a student expect to reach distinction without that equipment? Yet the go-slow teacher is not popular. In nothing so much as singing does the restless spirit of the times militate against success. The unwillingness to bide the development of the instrument and its technic, commensurately, has marred many careers and shortened many others.

### A Good Teacher Needed

Having the work wisely directed is equivalent to working with a safe and good instructor. There are those who, influenced by the fear that they would not be safely taught, have grappled with the problem unaided, usually with lamentable results. Such a student must at every stage of the journey come to diverging pathways without a sign-post to tell him which is the best path to take. If he finds his choice is not as fortunate in results as he had expected, he will abandon it and try one of the others. Such a course is most devastating to the nervous and muscular forces, upon which the beauty and control of the voice depend, to which must be added the loss of time and the unhappy effect of uncertainty and chagrin.

A man who wished to become a blacksmith could learn his trade only by being with and observing a man who was experienced; he might become a better blacksmith than his teacher; but at the outset he must be shown a thousand tricks of the trade which hundreds of years of progress had demonstrated as the quickest and most practical. If this is true of a business, must it not be of greater importance in an art, and particularly so in the art intangible which is crowded with fugitive and evasive subtleties? Indeed, of the first importance is the selection of a guide through this, by far the most important period of vocal study, namely, the formative and technical.

It has been often said by those with narrow views of the vocal profession that the teacher of beginners which, in a vivid sense, means the technic of the art, is forgotten or not accredited with his share of the pupil's success; that once the technic is perfected and the student passes into the hands of a coach or a teacher of interpretation, the world acclaims him as a pupil of his last teacher.

One must not descend to being influenced by such considerations, for such are not the facts. Any one with deft fingers who is a quick sight reader and alert to musical effects can become a satisfactory coach. The teachers are rare who can safely place a voice with a sure knowledge of its needs and possibilities, and then, by the judicious employment of exercises, develop it to the limit of those possibilities, at the same time equipping the instrument with the technic necessary to the meeting of all the demands that an ideal professional career can exact. Such teachers care little for the whisperings of the uninitiated. It is to such an instructor that the student should entrust his voice, and then with perfect obedience apply himself to the furtherance of the teacher's plans for his development.

### Clearly Defined Purpose

The final clause in our first sentence related to "a clearly defined purpose." Here is the pith of our subject. The day is passed when the stern New England parent says, "My oldest boy I shall train to the ministry, the second is to be a lawyer; Jim, he must learn a trade, and Tom is to stay at home and run the farm." What an immense progress the world has made in half a century! Parents now study the trend of their boys' tastes and encourage them to pursue the course which carries with it the strongest likelihood of success. The saddest pages of our vocal history are those filled with the lists of unnecessary failures, and all because the clearly defined purpose was born of a misconception of what should justly lead up to such a purpose.

The love of a fine picture does not impel half a hundred young men and women to attempt to paint its equal; but if a song bird appears upon the horizon, who, with charm and magnetism, can sway an audience with her singing, many more than half a hundred of that audience wish they could do as well. A goodly percentage of those are sure they can if they but try, and most of them try. The purpose is clearly enough defined, but the estimate of the cost and effort is not carefully made. To launch into vocal study because one has a voice and enjoys singing and hearing fine singing is the common error. Granted that most of the great singers had to begin where these enthusiasts are beginning, it is quite probable that many of them might become high in rank, but not without making the great sacrifices outlined above, and certainly not without gifts so unusual as to warrant such a sacrifice. Thus we urge the clearly defined purpose, but insist that the defining process be exhaustive and the step taken with a deep understanding of the requirements of the art of singing, not from the standpoint of interpretation alone, but of technic

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## The Music Lover's Digest

### How Chopin's Fantaisie-Impromptu Was "Made"

Whatever Chopin touches he infuses into his work a character of his own which at once attracts us by its romantic beauty. So it is with his impromptus, which although written in the form which we have described as being associated with those of Schubert, are yet quite unique in style; in fact, they are Chopin to the backbone. They appear to have been written at various times, since each one bears a different opus number. As pieces they are not only effective but are most valuable to the student, affording many opportunities for developing accuracy and cultivating style. To these three impromptus may be added a fourth—the well-known *Fantaisie-Impromptu*. This, although a posthumous work, was one of the first pieces of Chopin that found its way into England.

The history of this piece of manuscript is very remarkable. Among the posthumous manuscript works that Chopin left, an Allegro agitato was found, possibly intended for an etude, but too fragmentary to have been published separately. Fortunately a *moderato cantabile* of a nocturne character was found that lent itself well for following on to the quick movement. This was introduced by the aid of two bars of common chord arpeggios for the left hand alone. At the conclusion of this *moderato cantabile* the *allegro agitato* is resumed intact, followed by a coda of a very passionate character. This coda is extended by continuing the figure in the right hand, while the left hand gives a reminiscence of the *moderato cantabile*. This extension was, however, not Chopin's work, but that of a pupil of his, who arranged the materials that Chopin had left in so ingenious a manner that this impromptu has become universally popular.—Joseph Francis Barnetry in *The Monthly Musical Record* (London).

### MacDowell and Thorough Preparedness

Mr. MacDowell often commented on the lack of that quality "hard grind" here in America, where we want not only to get rich quickly but to arrive quickly, this owing largely to the conception of the world at large, which expects immediate results, from both the individual and organizations, such as orchestras. Mr. MacDowell studied harmony for two years; counterpoint, fugue and instrumentation some later; our American students think half of that time to be far too long for them to study harmony—and the teachers too often give way.

But one must remember that his opportunity for thorough preparedness was made possible by the French nation. Once admitted to the French National Conservatory, everything is free.

When our country realizes the need of such an institution and the government supplies it, things here will be different. No large orchestra exists in Europe without government or civic support, whereas here, unless an orchestra "pays," too often it is allowed to die.—Mr. MacDowell has that visionary, poetical nature which dreamed dreams and peopled the woods and streams and hills and dales with fairies and elves—and then pictured it all in music. Much of this tendency he attributed to his Celtic blood, and the pranks of elves and the play of fairies were more real to him because of this blood strain.

He had a great love for imaginative literature and a most ardent desire to have his pupils read these fanciful tales as a preparative to musical imagination. He felt the creative impulse which it supplied to him and he wished others to be stirred by the same sources.

I think he keeping his mind open to literary impressions he fed his sense of color and nuance. His compositions have the warmth of the oil painting, rather than the cold austerness of the etching or the steel engraving. —Mrs. E. A. MacDowell in *The Music Student* (California).

### How Max Reger Reproved a Student

I had submitted some manuscript to the Conservatory with the request that I be admitted to the class of Max Reger. In due time I was notified to appear at the regular sessions of the class, which I found were held from 8 till 11 o'clock, three mornings per week.

Even though I was promptly present at the first class I found that the classroom was full of students and the master was seated in the midst of them before a large conductor's desk, already drawing long lines through entire pages of emiryonic composers' treasured manuscripts. As I stood in the door, awaiting an invitation to enter (the was a rule of ethics), I saw Herr Reger calmly lay down his ruthless pencil, turn to the young man at his right, catch him by the ear, and pull his head down to the page till his nose was on the manuscript; then with a lusty shout he cried: "Ach, Quinten" (parallel fifths). The young man was heartily ashamed, and turned crimson, somewhat due, no doubt, to the pinching of his ear. But he was not yet to be allowed to leave the desk. The student was a twin, and his brother was also a member of the class. Herr Reger called them both together (they were from Cobleuz) and asked them, "Which one of you (the first born, according to the German custom) is entitled to be heir to your family estate?" The one whose ear had been pinched answered that he was. Whereupon Herr Reger promptly replied, "You don't deserve it, your brother ought to have it." Then he fell to talking of the Reger festival soon to be given. His satisfaction was a delight to witness.—Mortimer Wilson in *The Musical Courier, (New York).*

### The Star Spangled Banner in Petrograd

"There have been instances," he said, "when I have played the national anthem in which the intensity of public feeling and patriotism of the audience evoked great enthusiasm, but I can remember no time when the song was received with greater acclaim than in Russia. It was during my tour of Europe, in 1903, and we were in Petrograd the Tsar's birthday. We then I reached my dressing room in the Cirque Cinicelli, which corresponds to our New York Hippodrome, I was waited upon by the secretary of the Prefect of the city, who requested that I open my performance with the Russian national anthem. 'And,' said he, 'if it meets with a demonstration, will you kindly repeat it?' I answered that I would. 'And,' continued he, 'if it meets with further demonstration, will you repeat it again?' I said that I would repeat it just as long as a majority of the audience appianded.

"The audience consisted almost entirely of members of the nobility and the military, with their wives, sweethearts, sons and daughters. At the playing of the first note the entire audience arose and every man, almost all in uniform, came to a salute. At the end of the anthem there was loud applause, and I was obliged to play the air four times before the audience was satisfied.

"Upon retiring to my dressing room at the end of the first part I again was called upon by the secretary who said that it was the wish of the Prefect that I begin the second part of my programme with the national anthem of America, and that he would have an official announce to the audience beforehand the name and sentiment of the song.

"Before we began our second part a tall Russian announced the name and the character of the words of the 'Star Spangled Banner,' and I never heard more sincere or lasting applause for any musical number than that which greeted our national anthem. We had to repeat it no less than four times, with every one in the vast hall standing and the military men holding their hands to their caps in an attitude of salute. I am sure no body of musicians ever played a piece with more fervor, dignity and more than our body did the 'Star Spangled Banner' in the capital of the Russian empire."—John Philip Sousa in the New York *Telegram*.

### The Geology of Melody

The geology of melody is the theory of its position and the strata of the music built up or developed, its place in the lower, intermediate, or higher regions. The notion that it is generally at the top is not simply a merely popular one, but also a scientific one. Formerly, there have been times when the high male voice in the choir carried the melody (where its appellation, "tenor"), against the more upward striving voice was called "alto", and the contrapuntal highest part "discant". And so his melody-bearing voice may now sing in the depths, now in the middle region, and again on the heights, at the composer's pleasure. The musician finds no difficulty in conceiving the whole play of the melody around a midcentral *cantus firmus* as a sort of accompaniment, or in subordinating all the higher parts to a melody-bearing bass. For him there is here no more Over or Under than in infinite space. And nevertheless, the verbatile irruptive, liberative, illuminative modern melody will always be aloft, will be borne by the violins, oboes, trumpets, sopranos, not by bassoons or double-basses, because only in this region does it assume that radiant, overmastering temper which is adequate to such demands. For the geology of music has grown from a science to an art; the melody-stratum has character and color, thus enchancing its capacity for expression. The Ninth Symphony gives a great preparative to the basses, thereby showing forth the struggle of nether powers; sung by sopranos, it would have seemed childish. To a mournful viola or a penetrative 'cello, one entrusts central melodies betokening a hidden grief that dreads the light. But in the sextet of *The Bartered Bride*, the soprano overrider all the lower degrees to intensify the splendor and mastery of emotion.—Oscar Bie in *"The Musical Quarterly, (New York).*


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# Department for Organists

Editor for November, MR. J. LAWRENCE ERB, Professor of Music at the University of Illinois

## The Organist and the Community

In a gathering of musicians the question is almost sure to arise, "What shall be my attitude toward free performances? Shall I play gratis at all or shall I always demand a fee? If I perform without a fee, where shall I draw the line?" These questions are answered variously under different circumstances. There are, unfortunately, a number of people, much too numerous, who presume upon the enthusiasm and good nature of musicians to the extent of "working them," as the saying goes, for free performances and then deliberately select some one else when a teacher is wanted or a performance is given where a fee might be paid. The number of bitter tales that many, especially younger ones, have to tell about such treatment is legion. After a few such experiences, a musician will often take the stand that under no circumstances will he perform, either in public or private, without a fee—and in the great majority of cases that means the end of his public performance.

### Musical "Back Numbers"

Now it would seem that the musician, like any other professional man and like the business men of the community, must squarely face the proposition of the most efficient way of advertising. Moreover, as a public-spirited citizen, he must reason out for himself the extent to which he is indebted to his community to render it a certain amount of disinterested service. Unfortunately, the attitude of a large number of musicians is an absolutely selfish or, at least, self-centered one. They reason something like this: "My pupils pay me a fee; I give them their lessons. It is a business transaction, and ends there," or "The church pays me a fee; I play at the service. When that is done the transaction is completed and I owe nobody anything." To the advocates of the old slogan, "Business is business," such an attitude is absolutely correct. It is strictly businesslike, and is undiluted by sentiment or other "nonsense." But there has arisen a new day, or, at least, its dawn is at hand. Undoubtedly, a large number of our business men still confine their operations to exploitation. They still look upon the public and upon their employes as an orange to be sucked, and when the juice is all gone the rind may be thrown away. But they are *back numbers*, and the spirit which has actuated them is out of date.

I suppose there has been no more important movement in this generation than that which looks to community betterment and uplift. It has been slow in arriving and is yet scarcely beyond its inception. Within the past five years the term "community music" has likewise appeared over the horizon, and is demanding an ever greater amount of attention; in fact, at the present time, there is almost danger of its becoming a fad.

This movement is simply the fruition of the entire social development away from individualism, the development which is producing a social consciousness and conscience, and which ought to revolutionize the thinking habits, especially of a young country like America. Its application to the business of the musician, or more particularly, to the business of the organist or choirmaster is at once apparent.

If there is one criticism which is heard more frequently than another about our churches, it is that they are an institution whose business is done in one day a week, that they expend a great amount of money, a large amount of energy and enthusiasm, but seem unwilling to make returns during the other six days of the week. This accusation is, of course, unjust in a large measure, though it has a basis of truth, but nowhere is it more just than in relation to the musical activities of the church. I presume it is entirely fair to say that the organist and choir members of the average American congregation would resent any demand upon their time outside of the stated meetings of the congregation and the necessary rehearsals to prepare for these. That they have any responsibility toward the congregation or community on weekdays, or have any obligation other than the Sunday morning and evening (or afternoon) service, they would indignantly deny. The fault is not entirely theirs, since too often the chairman of the music committee drives a sharp bargain in the first place when he engages them, and in self-defence they must refuse to deliver more than the bargain calls for. But, after all, business does not consist merely in delivering the goods. Any business man would smile if you were to tell him that all he had to do was to sit in his office, receive orders, manufacture the goods and collect the bills. He would tell you very quickly that if he did that for any length of time, his business would die of dry rot. His competitors, more energetic and enthusiastic than he, would take it all away from him.

Exactly the same conditions confront the wideawake church organist. A church position is usually worth just as much as its incumbent makes it worth. Like any other proposition in or out of the business world, it is the usual procedure for a man to accept a position at a salary lower than he feels he is worth at the time, with the expectation that, by making good, he will naturally make himself worth more, and his employer, recognizing his value, will be forced to increase his salary or lose him to a better position. It would seem that this is the natural and normal attitude that the church musician ought to have toward his position.

### Why Church Musicians Fall Down

But here is where too many church musicians fall down. First of all, there is that uninteresting organ. Maybe it is as much as five or six years old, and therefore lacks some of the very latest equipment, and maybe it is only a two-manual organ and therefore is of limited artistic range; or maybe it came out of the Ark with Noah, and wheezes, and has an action fit for a blacksmith, or maybe—, but why continue the awful catalog? There are enough "maybes" to sink any enterprise, and the only *important* maybe is that maybe the organist has enough plain American gumption to rise above his handicaps and limitations and show that he is a man and not a whining child. I am of the opinion that almost any congregation which is not itself on its last legs recognizes worth, and to the best of its ability rewards it.

A congregation is no more wedded to its obsolete organ than is a business to an obsolete equipment, but since the congregation is largely made up of business men, it is inclined to take the attitude of the business man, that it is necessary to do more than criticize a plant to demonstrate its worthlessness. In other words, most congregations, like most business men, are "from Missouri"—they "want to be shown." And the music committee, even though it may be, so far as its attitude toward the organist is concerned, in all respects like his satanic majesty, still it is made up of human beings who have listened to quite their share of complaints and criticisms, and are very much inclined to believe that the new organist, when he says the organ is impossible, is indulging in a fit of "musical temperament." If, on the contrary, he demonstrates that he is dead in earnest, that he knows his organ, that he has at heart the interest of the congregation quite as much as his own, and that he can deliver the goods, it will not take the congregation long to become aware of the fact that the equipment is not equal to the man who is to handle it, and the result often is that if a new instrument is not forthcoming, at least the old one is made playable, and such improvements made that the position will be tolerable, if not ideal.

But there is another side to the question. So far, the discussion has been confined strictly to the selfish point of view, to the opportunity for advancement and the best way to bring it about. The other point of view is that of the organist doing his share of the work of the community. I suspect that if you were to ask any doctor of your acquaintance whether he ever makes any free calls or whether he has any bad debts on his books, whether he refuses to respond to a call for help when he knows that he will not be paid, whether, in other words, his motto is "Business first," I suspect the answer would be something like this: "We have a tradition in the medical profession which is expressed in an oath which each new physician takes, which makes us place *service first*, and *professional ethics next*, and *dollars afterward*." Or, if you turn to the minister, that plutocrat who receives four or five times as much for his day's work as you do for yours—and hasn't spent as much for his education, either—and ask him how often he is called upon to do a service in the community for which he gets no pay, I think he will soon tell you he is *not* in *the business for money*. Or, if you will turn to the butcher or baker or grocer, and ask him how much credit business he does, and how much of his business is done without receiving adequate settlement of bills, you will find there, also, a considerable proportion of "dead-head work." And then there is the business of running the community, and the civic duties, and the educational forces of the community—truly a big job. If everybody insisted that there should be no service without pay, it would take just about a twelvemonth to ruin every civilized community in the world.

Why, then, should the musician hold himself apart? Why should he insist that he must receive a tangible return for everything he does? He is not the only one who is called upon for service of a kind for which services are expected. His proper attitude should be that in all matters ministering to the community health and happiness he is willing to do his share, to contribute his portion of the service required. Probably he hasn't much property and can't pay much tax, but for all that he has been educated at the public expense, he is daily and nightly protected at the public expense, is using lighting and paving and sanitation which is paid for by public money, and a host of other things for which he pays either not at all or entirely out of proportion to the benefit which he derives.

### Organ Recitals for the People

The organ recital is one of the finest educational forces to be found in any community. At its best it is on a par with the high-grade piano and violin recitals, and ought to be so regarded. But it has a more important field and one which is worthy of exploitation. One reason why organists are paid so little is because they are worth so little. Many organists are holding positions with practically no previous study, and very little more after they have taken charge of their organs. They are scarcely organists at all, except in name. What they need to do is to grow, and there is only one way to grow, and that is by study and practice. They would tell you, usually, that the church affords no opportunity for the proper exploitation of their talents. Very well, then. Evidently what they need is organ recitals, and at frequent intervals, and as often as possible without the "silver collection at the door to defray expenses." The free organ recital is one of the fine things which an organist can do for his community, and even on a small, old-fashioned two-manual organ he can give pleasure and carry on in a modest way an educational campaign for hundreds of people who otherwise would never get these things. In the meantime, he himself will be growing, and the congregation will be sure to respond with enthusiasm; and two things will have been accomplished as by-products: first, the organist will have received a lot of good advertising which cost him no money and which cost him nothing else except what he has already been paid for in his own growth, and, second, unless the congregation is hopeless, there will have been set into motion a desire for an adequate instrument and a good musical plant. There will, moreover, have come about a recognition upon the part of the community of a musical force of value to the community, which may be counted upon for community uplift. It is certainly worth something to be reckoned among the leaders for community righteousness and betterment—to put it in other words, among those acknowledged as good citizens.

Of course, this is only the beginning. The organist who has seen his opportunity will devise ways and means of assisting first, his own congregation to its feet, and through it his city and even his c[illegible]

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## The Organist in the Small Church

We hear much advice for music students and for the beginning teacher, but for the organist in a small town church, whose name is legion, there seems to be little thought. The possibilities of the position as an educator, through the organ recital and as a means for the development of community music, have already been referred to, but there remains the most important relationship of all—one by which we stand or fall—that is, his specific work in the congregation. In nearly a quarter century of active service, ranging from a small mission church to a wealthy city congregation, it has been my lot to run across all kinds of conditions and to discuss church music with all kinds of people, and the most common criticism on all hands is that the organist's or choirmaster's efforts are too ambitious. It is the same frame of mind which makes the small boy stick his hands in his pockets and puff up in imitation of a bigger boy, which makes a clerk on $20 a week try to palm himself off as a millionaire, which makes the organist in a humble position, with little or no experience, imitate the musical offerings of the wealthy metropolitan congregations. He forgets that there is room alike for the cathedral and for the chapel, for the millionaire's house of worship and for the mission, and that for every one of the former kind there must needs be many of the latter. There is no reason why the choir of a small church may not sing just as acceptably and the organist play just as artistically as in the largest and most wealthy city parish, but that does not mean that he must use the same selections and attempt to do things on the same scale. I have heard country choirs of untrained voices attempt compositions which would stagger anything but a chorus of professionals, and I have heard the high-priced quartet or the boasted boy choir of a large metropolitan congregation sing as its musical offering a simple hymn tune. In fact, some of the most effective and reverential church music that I have ever heard has been the singing of familiar hymns, either as solos or as ensembles, and such work I have heard in choirs where the soloist's salary was represented by four figures.

There is an unfortunate tendency in this country on all hands to play the great American game of bluff, to make an impression, to strike an attitude. We see this tendency exemplified in the type of recital program which is too commonly made for publication rather than performance. In the same way too, often a composition is included within the church service because somebody of renown has used it, not because it fits.

### Achieving Simplicity in Hymn Playing

It is a commonplace that simplicity is the greatest art. In fact, it takes genuine art to achieve simplicity. I suppose hymns are the most poorly done of all church music, largely because they *are* so simple, therefore may be done presumably without rehearsal. The church organist, whether in a small or large church, ought to play hymns strictly in time, ought to play them as they are written, with fair attention to shading, providing the shading does not throw the congregation off because of undue dynamic changes, and does not become a concert performance to which the congregation would rather listen than coöperate. I do not feel that it is necessary to make a display of ingenuity of registration every time that a hymn is played. It would seem that the hymn tune is a *vocal* composition, not an instrumental, and that it should be performed with due regard for the ensemble, rather than to exhibit the melting tones of some fancy solo stop. The anthem, if there is one, should not be too elaborate. I have the utmost sympathy with the congregation which objects to too much fugueing. The fashion for that sort of thing died several generations ago, and with the development of the better type of English and American church music, it has taken on a directness and a sincerity which has gone far in the right direction. It is generally a mark of immaturity when the first consideration is technical display rather than art.

Much good can be done by the use of hymns in the place of anthems. I have already referred to this, but would say that where the taste of the congregation has become degenerated, so that hymns of the gospel song variety are a habit, there is a large field for improving the taste by means of artistic and worshipful singing of the good hymns which are perhaps a little less familiar. In fact, the anthem is, after all, only an antiphonal hymn in its beginnings.

An organist of my acquaintance told me the other day that under no circumstances must she play Bach. Those were the strict orders of the chairman of the music committee, who happened to be also the principal contributor to her salary. I presume such conditions are more com-


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mon than one realizes, but, under such circumstances, there seems to be no choice but to obey orders—and look around for another position or for a change of heart on the part of the chairman of the music committee.

There seems to be a good deal of difference of opinion as to the necessity for a postlude. For my part, where the congregation is in the habit of visiting as soon as the benediction is pronounced, I should consider the postlude almost an insult, for it interferes with the social intercourse of the members of the congregation. Personally, I should refrain from playing the postlude if I found much more interest in the conversation than in the music. If the postlude is a part of the service, then the organist has a right to demand through the proper channels that the congregation adopt the proper attitude toward it. A certain amount of missionary work can be done through the choir by getting its cooperation in the shape of remaining seated while the postlude is going on; but, after all, it is not likely that any marked change can come except through the co-öperation of the pastor, and it is his business to say whether or not it is worth while including that musical number. Just so with the prelude. Its length must be determined by the attitude of the powers that be, but whether or not their attitude is favorable, the prelude ought not be noticeably long, nor should it be so complicated that it serves simply to attract attention. Its only excuse for being is to prepare the members of the congregation for the service, and for that purpose should be, in the main, quiet and meditative, not to say worshipful. Just how a congregation justifies a short organ recital before the service I have not yet been able to discover. It would seem to be strictly a means of getting their money's worth out of the *very much overpaid* organist. The organ recital should come on a week-day.

A large proportion of the people holding organ positions belong to the class which has had little or no opportunity for previous study, and the most important matter before them is to devise ways and means by which the requirements of the service may be met, and at the same time a reasonable amount of growth ensue. In order to bring about this state of affairs, the organist must be content to use for the services material of comparative simplicity and technically well within his comprehension. In most cases, the service music and the study material must be two entirely distinct things, for to study the organ seriously requires a reasonable amount of technical training, and it is not fair to foist upon the congregation a lot of musically barren studies, on the one hand, or a lot of good material improperly prepared, on the other. Of course, the organist grows through the material of the service, but that is not enough. There are by this time numerous collections of easy church music, among them the four following books, *The Organ Player, Organ Repertoire, The Standard Organist,* and *Organ Melody,* which are of value, as are the *Village Organist* and the *Soft Voluntaries* by Calkin.

**Avoid Too Much Improvization**

It is not wise to trust too much to improvization. Even the greatest masters soon develop mannerisms and are likely to run dry of ideas. These may be tolerated if you hear a man only once or once in a while, but where the performer appears twice or oftener each week, there is danger in many directions in much improvization. There is, on the other hand, plenty of opportunity in each service for the improvization of skillful modulations and introductions, and occasionally there is no better type of postlude than an improvization upon the closing hymn, but it must be in the mood. I listened to an improvization some time ago which was supposed to be on a set theme, and it consisted of the playing of the thematic melody without harmonization or elaboration, and then straightway, with scarcely a modulatory chord, there followed a Wagnerian or ultra-modern succession of chords, which bore not the slightest relation to the melody and which could not, by any stretch of the imagination, have grown out of it. Here was a case where certainly the performer had evolved an "improvization" carefully worked out, and once was often enough to hear it.

For those who desire to continue studying at the same time that they are filling their positions as church organists, there is nothing much better than the Schneider Exercises, Op. 67 and 48 (especially if the exercises are transposed as directed), the Rinck *Organ School,* first two books especially, and the Dudley Buck *Studies in Pedal Phrasing.* These presume a certain amount of previous knowledge. If, however, the organist wishes to begin at the beginning, there is nothing better on the market than Rogers' *Graded Materials for Pipe Organ,* for it covers the subject concisely, and includes in a more logical form than any other of similar scope all the work that is necessary.

Since playing the organ is best learned by playing rather than by talking about it, there is no valid reason why the organist "fifty miles from nowhere" should not be able to develop into an artist. Of course, he needs to have his horizon widened and to take every opportunity possible to hear good music, but the actual work of learning can be done just as well in a hamlet as in a metropolis. The great philosopher, Kant, they tell us, though he became perhaps the greatest force of his generation in his particular line and lived to be far past the allotted three score and ten, yet never traveled more than a few miles away from his native city. The man's development was intensive rather than extensive. I am firmly convinced that any organist who is dead in earnest may learn to play well and take an important part in the musical uplift of his community if he will make the utmost use of the facilities at hand, even though those facilities at the beginning are no more than an old-fashioned reed organ with foot power. We see too often deceived into believing that it is impossible to do artistic work except with the most up-to-date apparatus, forgetting that in art, at least, if not along all intellectual lines, true growth comes only through discipline and is from the inside outward, not from the without in.

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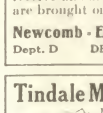

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# Department for Children

Edited by JO-SHIPLEY WATSON

## Betty's Fingers

Betty sat up very straight. To me she seemed to be playing with the muscles of her back. Her shoulders drooped and I could see that they were relaxed, the fingers rested lightly but firmly upon the tops of the keys, the knuckles were arched, the wrist was low, the thumb played upon its tip and I know that the ball of each finger felt the key. When she lifted her fingers to play I noticed that she thought very earnestly about the kind of tone she expected to come out of the piano. "One, two, three," she said, then slowly and carefully each finger was drawn back. Then, "One, two, three," it was surely and firmly dropped into place and behind each fall of the finger was this thought "I must draw the tone up from the deepest point in the key-bed." You see Betty's teacher had said from the first lesson "Tone, tone!" and Betty had learned from the first lesson that *tone* did not lie upon the top of the key; but was hidden deep down into the key-bed, she had been told many times that her fingers were the tools to use in bringing this tone to the surface and although Betty was not more than ten years old she had learned to find what all great artists seek, *Tone.*

Betty had stopped for a fifteen minute rest period and this is what I overheard in the darkened parlor: "Oh, how tired I am!" sighed the fifth finger in a weak voice "I have been dropped upon that 'B' for ten minutes without a stop!" "Well it's a healthy sort of tired," replied Mr. Thumb in a heavy voice. "People say when you have a fat body you have a fat mind, look at me." Mr. Thumb lifted himself up by his knuckle joint. "I am so huge that she has to play me with a touch as light as air but in time I am hoping to be as supple as a finger; it has been the dream of my life to be like you." Mr. Thumb stared earnestly at the fourth finger. "Oh, I hope you don't mean like me!" said the fourth finger with a blush, see how strained and awkward I look now." Here the fourth finger drew back from the knuckle joint. "Sometimes Betty has to take her other hand and straighten me up, only yesterday she said 'Now stay there in the center of the key and don't wobble.' "

"Well I'm sure I should have cried," said the third finger.

"I did not cry," answered the fourth, "I wobbled and wobbled until no one could hear my voice."

"I am thankful for my strength," said the third finger, and then to show how alert and active it could be the third finger drew back from the knuckle joint and drew out a beautiful big tone.

"How lovely," sighed Mr. Thumb.

"I can do that!" shouted the second finger. "I am freer than any of you, listen to this," and the second finger threw itself far back from the knuckle, "One, two, three." *Bang!*

"Dear me!" shrieked the others holding their ears.

"A fearful tone," they said in one breath.

"Too sharp; it sounds like glass," said the fifth, "I'm glad that my voice is soft and pure."

"If I do wobble," said the fourth "I do not shriek."

"I shall be quite content to wait until my voice grows," the fifth answered quietly.

"Model your voice after mine," interrupted the third.

"How conceited!" said Mr. Thumb under his breath, "We are all much too young to stand up as models of tone."

"Let Betty decide what she shall make of us," murmured the second quite subdued.

"True," said Mr. Thumb "We are the machine and Betty is our engineer. No machine can run without oil and that is why we must obey her."

"Do you mean that practice is the oil?" asked the second finger anxiously.

"Practice is the oil," answered Mr. Thumb wisely.

"One, two, three," said Betty.

"Here she comes with the oil," said the fifth and they all scrambled into their places and worked hard for another thirty minutes and the next day Betty's teacher said:

"You have improved wonderfully, my dear." The fingers laughed knowingly for they had done their very best for Betty.

## When Two Halves Do Not Make a Whole

By Mathilde Bilbro

It was during a class lesson in theory, and the questions concerned intervals—

"Oh, those dreadful intervals!" exclaimed thirteen-year-old Mary, "I'll *never* get them straight!"

The question had been, "how many tones are there in a diminished third?" and Mary had answered wrongly, "One whole tone."

Up went Celia's hand.

"Well, Celia?" from Miss Brown, the teacher.

"Two half-tones," said Celia, who possessed a good memory, but not particularly brilliant deductive qualities.

"Right, Celia. And *why* are there two half tones, and not one whole tone?" Celia looked blank, and Mary, who wanted to know things, said:

"Honest, Miss Brown, I just can't see the difference, because two half-tones make a whole tone."

"But my dear," replied Miss Brown, "Don't you see that the two half-tones do not belong to the same tone?"

The young faces were all frankly uncomprehending; then a happy thought came to Miss Brown.

"Would any of you say" she asked, "that one half of an apple and one half of an orange make a whole apple?"

The class smiled its dissent.

"You would call the pieces two halves; would you not?"

Giggling assent.

"Very well. Now suppose that the whole tone C-D is an apple, and the whole tone D-E is an orange. The whole, C-E is a major third. You see that? . . . Yes? . . . Now, to get a union third you drop the upper half of the orange interval; do you not? Very good. Then to get a diminished third you drop the lower half of the apple interval . . . Yes? . . . Very good again. Then what have you left? A whole apple? A whole orange? No; simply the half of each—two halves." All the bright young faces were now alight with understanding.

"Oh! I see!" cried Mary, delightedly. "And *that's* why two half-tones are not always the same as one whole tone. Why all you have to do is to think of apples and oranges!

"Please ask me about the tones in some other interval, Miss Brown,—even a diminished seventh or an augmented sixth. It's easy as anything!"

And thereafter there was no more questioning in that class as to why one whole tone and two half-tones were not exactly the same thing.

## Can You Answer These Questions?

Can you fill in the blank spaces and answer the following questions?

1. What is a hold? Write the sign here .....

2. What is tempo? Write the words that indicate slow tempo ....., ....., .....

3. Write the words that indicate moderate speed. ....., .....

4. Write the words that indicate fast tempo. ....., ....., ....., .....

5. What is an accidental? Write the accidentals here: ....., ....., ....., ....., .....

6. What is a signature? Write out the signatures that you know. ....., ....., ....., ....., ....., ....., .....

7. What is a diatonic scale? Write out a diatonic scale. .....

8. What is a mordent? Write the sign of a mordent. .....

9. What is a turn? Write the sign here: .....

10. What is a leading tone? Write the leading tone of C sharp major scale. .....

11. What is a tetrachord? Write here three tetrachords ....., ....., .....

12. What is meant by transposition? Can you transpose *America* from the key of C to the key of D? .....

13. What does the abbreviation "Op." mean? Write the word in full .....

14. What does the abbreviation "M.M." mean? .....

(*Children's Department continued on page 832*)


# Good Teeth a Social Duty

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# Department for Violinists

Edited by ROBERT BRAINE

## Getting an Education in Violin Playing

A CORRESPONDENT writes THE ETUDE violin department:

"I am a young man about twenty years of age, and have been studying the violin indefinitely. I have studied the standard exercises of Kreutzer and Rode, and am now studying the Gavinies Etudes. I am also beginning to play the Mendelssohn Concerto, and have studied concertos by Rode, Viotti and others. And now, I wish to tell you something that you may not believe, but which is nevertheless true, and that is, that I am an unusually talented violinist, and probably if I had started when a young boy, I would have become as famous as Mischa Elman. Taking it for granted that I have unusual talent, what would you advise me to do, under the following circumstances: I am compelled to work for my living, and only get a few hours for practice, and this being the case I cannot see my way clear to accomplishing my ambition? Could you give me any advice under the circumstances? I will appreciate immensely anything that you tell me."

THE ETUDE receives many letters like the above, for there are thousands of talented, ambitious young violin students all over this country, or all over the world, for that matter, who are looking forward to perfecting themselves in violin playing, as the supreme wish of their lives, but who lack the funds. There is, alas, an enormous amount of artistic talent, and even genius, for violin playing going to waste in this world, because the possessors were not born in the proper environment, were without means, or failed to have the proper instruction, or even to own a violin in their youth. There are millions of blocks of flawless, virgin marble bedded in the earth to every one which is quarried and fashioned into a beautiful statue. There are no doubt, at this very minute, thousands of men and women, working at all kinds of uncongenial occupations, who, had they had the proper opportunity, might have become the equal of any violinist now living. The opportunity never came, and their talent lay dormant and undeveloped.

Now as to our correspondent's individual case, which is that of so many others, he has two ways in which to obtain a higher education in violin playing; one is to obtain the help of some wealthy patron, or music lover, who will either give or lend him the necessary funds to complete his education; the other is to obtain some kind of employment which will leave him a large part of the day for his studies, not only furnishing his living expenses, but enough surplus to pay for his lessons as well.

The first plan, where the pupil is helped by a wealthy patron, is one which has aided thousands of artists, musicians, sculptors, literary men, and other brain workers in all ages to perfect themselves in their special arts. Especially has this been the case in the musical development of Europe, owing to the existence of a monarchial form of government and a class of the nobility in most of the countries. The rulers and nobles possess wealth, education and leisure, and consequently have given much attention to music and the other arts. When a child gave evidence of unusual musical talent, the attention of a nobleman, who lived in the vicinity, was called to it, with the result that in many cases he paid for the child's education himself, or else called the attention of some one higher in authority, even to the king or emperor himself, with the same result. The pages of musical history are full of such instances, and literally hundreds of cases could be cited of where musicians and composers of the greatest eminence obtained their educations through the help of members of the nobility or of royalty itself. Many of the noblemen maintained orchestras and soloists in their own palaces or castles, and were constantly on the outlook for young, talented musicians to augment their forces. They maintained a large force of musicians, just as many of our wealthy American capitalists spend their money to maintain large racing stables of thoroughbred horses. It was this system which advanced the cause of music in Europe in such a wonderful manner, for the child, or youth who showed signs of unusual talent was taken up and educated by the noble of the neighborhood.

### Generous Americans

Something of this spirit of *noblesse oblige* on the part of the wealthy classes, in regard to supporting the arts and sciences, has been rapidly developing within the past few years in our own country. Millions of dollars have been subscribed in the large cities for the support of symphony orchestras, prizes have been offered for operas and other forms of compositions, and many vocalists and instrumentalists, rich in talent, but poor in purse, have been directly assisted to an education. It is not at all uncommon, even in the smaller cities, to find a capitalist who is willing to lend or give outright the money necessary for the education of a talented young violinist, and in the large cities we often find rich men who have furnished such aid to scores. If our correspondent knows a man of this character, he might negotiate a loan, sufficient for his education, to be paid back out of his future earnings when he is earning money from professional work.

Churches, societies, clubs, lodges, etc., often furnish sufficient funds to educate a talented musical student, especially one who has frequently appeared before their members as a performer. In fact, it is not as hard as it would seem for the struggling musical student to raise the funds necessary to complete his education. A benefit concert is often a good means to get a start towards a fund for an education. If our correspondent is a popular, hard working musical student, and has obliged many people by playing for their benefit and pleasure, he will very likely succeed in getting help, if he lets his ambition be known.

The other plan by which the student can finish his studies is by obtaining some employment, either musical or otherwise, which will only take three or four days a day, leaving the student the rest of the time for practice. In the larger cities, many students do collecting, work in restaurants during the rush hours, wait table in boarding houses, etc., and do all sorts of "jobs which do not take many hours, and leave the student much time for practice. Of course, a life of this kind has many disagreeable features, and there are very few who have sufficient self-denial to follow it, but the true musical student, who is determined, is willing to put up with any kind of hardships to rise to the top of his profession. I have in mind an example of such grit in the case of a pupil in my own classes. This boy studied the 'cello; he went to school, worked as a lamplighter, and practiced three or four hours a day. After he had studied with me for three years, arriving at a point where he could play the Romberg concertos for 'cello, he removed to a western city. There he got a job as 'bus boy in a restaurant, hard, disagreeable work, but which left him many hours to study his chosen instrument. He studied in the conservatory of the city, played in the conservatory orchestra, and studied with leading 'cello teachers. He made extremely rapid progress, and in a few years had mastered most of the leading works in the literature of the 'cello. He soon got to a point where he was able to do solo and orchestra work in chautauquas, summer resorts, etc. All this time he was practicing never less than four hours a day, and at the present time he has become a master of his instrument, and will shortly be able to obtain a position as 'cellist in a symphony orchestra, or possibly as a solo 'cellist with a traveling concert company. The way has been long, hard, and disagreeable, but he has finally "arrived." Nothing can keep a student with grit of this character down. Every large city contains scores of music students who are doing the same thing. They are willing to work at the hardest and most menial tasks to enable themselves to live, and to obtain sufficient time to get through their musical studies.

Not a few musical students make their way by teaching music, playing in hotels, cafés, restaurants, theatres, etc., and many an eminent musician has at one time in his life done such work. Work of this character, if the student can get it, pays from $12 to $30 per week, and many a music student gets a musical education by playing of this kind. Some students play in moving picture houses, and I have known of not a few who made their way by piano tuning. Of course, much of this work is a soul-killing grind, like playing for the movies, or for dances, or in cafes, but jobs of this kind can often be obtained where the hours are not long, especially in theatres, where the performances do not exceed two and one-half or three hours in length, and which leave the student enough time to do his educational practicing.

Of course, it would be better for the student to have nothing to do but look after his studies, but the student, who has to make his own way, cannot be a chooser, and simply has to take what he can get, for he cannot work in positions which take too many hours a day, for this would leave him no time for his studies. For the student who is willing to pay the price, in the way of hard, disagreeable work, in order to learn his profession thoroughly, the way will surely open.

## Thumb-nail Sketches of the Great Violinists

THE great violinists of the world have sprung from every sphere and walk of life, from the cottages of the lowly and the stately mansions of the rich.

Paganini was the son of Antonio Paganini, a commercial broker of Genoa, Italy. He was a delicate child and was a good violinist at the age of six.

Arcangelo Corelli was a native of Fusignano, near Imola, in the territory of Bologna. He owed much of his success to the fact of his early training under Bassani, a leading violinist of the day, and Mattei Simonelli, a great instructor in counterpoint.

Antonio Vivaldi was the son of a violinist in Italy, and sought his fortune in Germany.

Tartini was not only a famous violinist but also a writer of note on musical physics, and was the first to discover the fact that in playing double stops their accuracy can be determined by the production of a third sound, which appears when they are played in perfect tune.

Jean Marie LeClair, the famous French violinist, began life as a dancer at the Rouen Theatre. He went to Turin as a ballet master, and had his attention turned to violin playing by Somis. His rise from that time was rapid.

Antonio Lolli was largely self taught, and though a brilliant, showy player, was somewhat of a charlatan. He was vain, conceited and addicted to gambling.

Johann Peter Salomon, an eighteenth century violinist, had the distinction of being born in Bonn, in the same house in which Beethoven was born.

Viotti, one of the most famous violinists of Italy, was the son of a blacksmith, who was also an amateur horn player. For some years he dropped violin playing and became a wine merchant, only to return to his profession later on in Paris.

Kreutzer, the author of the famous *Forty Etudes*, was the son of a musician in the King's Chapel at Versailles, in France. He played a concerto with great success in public at the age of thirteen.

Baillod was the son of a schoolmaster, who died when the violinist was twelve years of age, and who was educated by friends. For many years he worked as a private secretary before he was finally able to devote his whole time to music.

Rode, author of the famous *Twenty-four Caprices* (one in each major and minor key), was violinist to Napoleon Bonaparte when the latter was First Consul of France, directly after the French revolution. Beethoven wrote for Rode the famous Violin *Romance in F*.

Habeneck was the son of a musician in a French regimental band. He played violin concertos in public at the age of ten, and in later years so pleased the Empress Josephine that she granted him a pension. He did much toward bringing forward the great orchestral works of Beethoven in France.




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## Hackneyed Violin Pieces

THERE are waves of fashion in making up programs of violin compositions for concert use, just as there are for dress and everything else. A composition will appear, and if it possesses great merit, will grow in popularity, like a surging wave, until no program seems complete without it. When it gets to this stage the more important artists will abandon it, because it has become too common. It then recedes in popularity to some degree, and is not heard so often. This stage having been reached, the best artists commence to play it again, and it has another wave of popularity. As an example, take the *Zigeunerweisen* (Gypsy Dances) by the great Spanish violinist, Sarasate, that matchless rhapsody, depicting gypsy life. This composition is one of the finest solo violin pieces of its class, and is enormously effective with audiences. Following its composition and rendition by Sarasate at his concerts, this piece leaped into world popularity, which continued for many years. In America its greatest popularity dated from the visit of Sarasate, about a quarter of a century ago. For years its popularity grew, until practically no violin program was complete without it. In the past few years, while it has frequently been heard, of course, it has not been played so much, especially by artists of the first rank, simply because it had been done to death by amateurs and unimportant professionals. It had become about as familiar to regular concert goers as *Yankee Doodle* or *Home, Sweet Home*, and so the best artists hunted for novelties, and gave the pieces which had been played to death a rest. Pieces like the *Humoresque* by Dvořák, the *Meditation from Thais*, the *Souvenir* by Drdla and others, which have had such an enormous vogue that every one who knew how to play a couple of scales on the violin was trying to play them, will likely be heard somewhat less within the next few years, or at least will be left principally to the amateurs. Leading artists will not put them on their programs for a while, until they have become less hackneyed. All of these compositions mentioned are masterpieces and will "come back" after a few years' rest.

Liszt's *Second Hungarian Rhapsodie*, for the piano, considered by many to be his greatest work, suffered an eclipse of popularity similar to these much played violin compositions. It was played so much by concert pianists, that soon every amateur pianist in the country was drumming at it. The artists then stopped playing it. When they failed to hear it on every concert pianist's program, the amateurs then gave it a rest. Now it is coming back into its old popularity, and is often heard on the programs of the best pianists.

Certain styles of violin music have their waves of popularity, also, like that enjoyed by the compositions of the early Italian, French and German composers, such as Pergolese, Martini, Viotti, LeClair, Tartini, Rameau, Gossec, Graziöli, Dittersdorf, Veracini, Gluck, Lully, Corelli, Pugnani, Nardini, Vitali, and others. Of late, composers and arrangers of violin music have ransacked the entire literature of the early violin composers in the hope of finding forgotten gems. Many valuable compositions have been found in this manner, and have been added to the modern repertoire of the violinist. Fritz Kreisler, the famous violinist, has resurrected and rearranged a number of gems in this manner, and Willy Burmeister, the eminent German violinist, is the author of a large number of arrangements for violin and piano taken from the early violin classics.

## Attacking a Tone

THE most important instant in the life of a tone is its commencement, and in commencing well lies the great secret of good tone. To set the string in sufficient vibration to produce a clear note at all, a certain minimum amount of initial friction is necessary to produce the *first vibration*, and as the string starts from a state of virtual rest, or different speed of motion from that desired, this first amount of initial friction must be greater than that which will be required immediately afterwards, to sustain the vibration. Thus it will be seen that, to start any tone, even the extreme pianissimo, a slight "dig" to the bow is absolutely necessary. It must be understood that the motions which we are here analyzing are really matters of extreme rapidity. This commencing "dig" (the term is rough, but expressive) is little more than instantaneous—just sufficient to "command" the string.

The "dig" is very perceptible in staccato playing. In all other bowing it must be imperceptible to the ear, but nevertheless *there*. In its absence, the tone commences weak and quavering, and it may take some inches of bow before the vibrations become regular and the tone pure.

In short notes, without the primary "dig" or grip, there may not be time for the tone to purify, and they will be execrably bad to the ear of an artist. Therefore, our advice to the student is to exaggerate this primary grip, at first, until the hand learns just how much to apply in order to obtain the effect inaudibly. It is a matter of common knowledge that to play *piano* is difficult to the beginner. Here, then, is one of the reasons; the pressure on the bow at the end of the note is insufficient to start firmly the next, and the beginner has not the instinct to apply, without roughness, that infinitesimal "dig" which the artist uses automatically.—*The Strad.*

## Fake Old Fiddles, an Ancient Swindle

IF it hard to pick up a daily paper without finding an account of where swindlers have successfully worked wire-tapping schemes, fake poolroom bets, bogus stock deals, and green goods games, by which people with more money than brains have lost sums often running into the thousands. No matter how many times these swindles are exposed, there always seems to be plenty of victims left who seemingly have never heard of the schemes or the exposures. In the same way, there seems to be no limit to the number of people who imagine that they have priceless Cremonas, because they look into some crude, badly made old fiddle and discover a dirty yellow label, which bears the name of Stradivarius, Guarnerius, Amati or one of the other great masters of violin making. The absurdity of all this has been shown up so often in the musical and daily press that one would suppose the public would get wise to the real facts in the matter, but it seems impossible to kill this superstition on the subject of old labels, and many people pay three, four or even ten times what a violin is worth, just on the strength of them.


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## Some Violin Questions Answered

J. H. Y.—You will find the famous essay on Cremona varnish, by Charles Reade, the English novelist, in a little volume called *Readings, Comments on Current Events.* There are other editions of this work which any bookseller can supply.

V. H.—1. If you should string a viola with violin strings tuned to violin pitch the proper tone quality could not be produced, owing to the fact that the viola is larger than the violin and is designed to produce a thicker, richer and more sombre tone. If a violin E were substituted for the A of the viola and tuned to E, it would be continually breaking, owing to the greater length of strings required for the viola. If you have very broad fingers, too broad for the violin, and, like the viola, play it as it is always strung, with the strings A, D, G, C, do not try to make a violin out of it, for it would not give out the characteristic tones of the violin even if strung with violin strings. Players with excessively large hands and broad fingers often find the larger stretches and larger distances between strings of the viola and 'cello a great relief, after the small distances of the violin. 2. Your idea of constructing a violin with a longer fingerboard and longer strings would not work I fear, since such an instrument would not give out the characteristic violin tones required. This subject was very fully discussed in an article in the June ETUDE.

F. J. E.—There are millions of violins in existence with "Strad" labels just like yours. If genuine the violins are worth from $4,000 to $15,000, if imitation from $2 up. There are very few genuine instruments, and even good imitations are rare. Unless your violin is a very close and artistic imitation of Stradivarius' workmanship, almost any good violin maker in one of the larger cities could tell you if your violin is genuine.

E. G. C.—The "Hopf" violins have been described at length several times in the Violin Department of THE ETUDE within the past two years. "Hopf" is the name of the maker. There were two Hopfs of some little note, but their violins are not very valuable. The vast majority of violins bearing this name are factory fiddles pure and simple, and have only a nominal value.

V. M. S.—Supplying the missing letters in your violin label, it would evidently read as follows: "Giovani Paolo Maggini, Brescia, 1699." Maggini was one of the great classic Italian violin makers, and made excellent instruments, possessing a deep rich sombre tone. As there are many thousands of imitation Maggini's, there is not much chance that yours is genuine.

J. D. C.—In order to get back his powers as a violinist, after having given up practice for some years, your friend could not do better than practice very long notes, with slow bowing, such as practicing the scales, consisting from 16 to 32 slow counts to each note. He should also practice many bowing exercises like the Sevcik bowings, and those in Kreutzer. Kreutzer, Fiorillo and Rode should be studied constantly from cover to cover. Steady practice on such a course would soon bring good results. Lists of books for courses in violin playing have been published several times within the past year.

A. L. M.—Judging by the list of studies and solo compositions you have studied, you have made rapid progress for the length of time you have been studying the violin, always provided that you play these works well. The matter hinges entirely on that point.

### Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published monthly at *Philadelphia, Pa.,* required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
Managing Editor—*None.*
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# Elements of Music

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### A. B. C. OF PIANO MUSIC
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The book is illustrated in a manner to impress the child.

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School of the Pianoforte
By THEODORE PRESSER — Price, 75 cents

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### THE FIRST MONTHS IN PIANOFORTE INSTRUCTION
An Introduction to Any Piano Method
By RUDOLF PALME — Price, 60 cents

The ability to teach successfully is partly a natural gift and partly an acquired science. These three attributes—namely, natural ability, trained knowledge and experience, are essential. No matter how pronounced may be your natural gifts, you will be severely handicapped unless you have some outline, some chart to pilot you over the elementary work. This is just what the author of this book has been successful in accomplishing. Palme has made a compendium of the richest and theory most widely employed in the elementary work in conservatories. It will prove an extremely desirable hand-book of elementary instruction—a kind of compass which the young teacher may well possess to advantage.

### GENERAL STUDY BOOK
By MATHILDE BILBRO — Price, 50 cents

A very useful book of studies and recreations, well adapted to accompany or to supplement any instruction book or method. The pieces are for both two and four hands, in the four hand numbers the teacher is supposed to play the *Secondo* part. The pieces for two hands and the *Prima* parts of the duets are all in the treble clef throughout, this being a genuine first grade book. Many of the little pieces have appropriate words, adding much to their interest. It is one of the best books of its kind, certain to prove attractive as well as instructive to young students.

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By L. A. BUGBEE — Price, $1.00

The author of these studies has been very successful in writing for children, and the new book is fully up to the standard. It may be used with pupils who have just learned the rhythms. These are genuine beginner's studies, as they are all melodious and somewhat in characteristic rein, most of them bearing appropriate titles that are calculated to prove interesting and attractive to young students. It is well for teachers, particularly in the early grades, to vary material as much as possible. This will prove an excellent volume to add to the beginner's curriculum.

### MUSICAL IDEAS FOR BEGINNERS
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# Publisher's Notes

A Department of Information Regarding New Educational Musical Works

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Advance of Publication Offers—November, 1916.

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| Album for Four Hands. By Engelmann | $0.20 |
| Catechism. By Jousse | .10 |
| Child's Own Book of Great Musicians. New Series. By T. W. Tapper | .50 |
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| Elijah. By Mendelssohn | .30 |
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| Young Folks' Musical Study Playlets. By Carol Sherman | .40 |

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Up-to-date teachers know of the craze for playlets of this type that is now spread broadcast all over the country. The idea of having historical events dramatized so that children can recite them or act them, instead of merely reading them, is based upon the best psychology and the best pedagogy. The main object is to raise the interest, the attention, to a white heat. We are now about to publish in book form dramatizations of the most interesting incidents in the lives of Bach, Handel, Beethoven, Mendelssohn, Chopin, Mozart, Schumann and Wagner. The author, Carol Sherman, was a music teacher for twenty years. He has also produced his own plays on the professional stage. Consequently these little pieces are written so that they can be acted by little folks with or without any attempt at scenery or special costumes, or they may be read in dialogue form in the class without action. They will come as a blessing to teachers who need something new to freshen up their work. Plays of this kind have been found to impress the child's mind marvelously. Reading about a terrible accident in the newspaper does not make one hundredth of the impression upon you as that you would have received if you had seen the accident with your own eyes. That is the secret of the force of the drama, big and small. The special advance price of this interesting book is 40 cents.

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This new work is nearly ready, but we will continue the special offer during the current month. Copies may be had in ample time for rehearsal with a view to production during the coming Christmas season. We recommend *The King Cometh* very highly to all organists and choir directors. It is a work which will prove pleasing to the singers and at the same time acceptable to the congregation. There is plenty of work for all to do, but none of it is difficult. The text is taken from the Scriptures and the entire work is dignified and churchly, yet written in melodious and singable style. It is of just the right length to be used in church at regular or special musical services. The special introductory price is 30 cents per copy, postpaid.

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We have endeavored to reach every *Etude* reader either through the mails or the columns of the magazine, warning of the increased magazine clubbing prices to prevail after November 10, 1916, and if you have received no notice from us we urge you to act at once on the information here imparted, by placing your order for such of the following clubs as you wish.

The 100% increased paper and other magazine manufacturing costs preclude any possibility of a continuance of present magazine clubbing prices and only through the most diligent effort have we been enabled to secure the permission of certain publishers to make the offers below listed and appearing on page 763 of this issue.

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**The subscription price will not be raised.** To have done that would have meant a tax of at least $100,000.00 upon our readers.

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**We shall economize on space** here and there—cutting down a useless margin, perhaps, doing away with needless pages, over-large designs, etc.—so that the substance will be retained and only superfluities removed.

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## The Composer

*(Continued from page 780)*

have opportunities for light intercourse. I make no inquiries into your secret, Fräulein," she concluded with increasing venom, "but you must understand that this kind of thing cannot occur at Frankheim!"—the tony finger indicated the flowers.

For all reply Sarolta sprang to her feet, let down the window and flung the lovely bunch of fragrance and color into the night. She had never wanted Johany, nor his love-tokens; yet, as she cast this last one from her, it seemed as if she had been made to sacrifice something that was both good and strengthening to possess.

### CHAPTER VII.

"Hegemannsche Haus, Frankheim;

November 3.

Darling:

I hope you had the post-card announcing my safe arrival. I have your two dear letters. Forgive me, Sady. I know I ought to have written, but I could not. A week here to-day, and oh, my dear, you can't think how horrid it is. I don't know how I shall stand it.

Madame said I must regard myself as a girl going back to school. I never thought how true that was going to be, or what a disgusting school I was to find myself in, with Frau Hegemann for headmistress. She's got an old sister, Fräulein Schwank, and she's just as bad.

I've got a pocket of a bare room, looking out on a narrow street, and here I sit with nothing to do—nothing to do, Sady, that is the worst of all. There are three other girls here; I don't mind them so much, I suppose, now, though they are pretty, I will say that, and quite young. They are too German and I don't think they like me. They are to have some part, they think, in the new opera; they don't know what yet. One of them—she is almost a peasant—sang in 'Prometheus.' I believe they hate me because they've heard I am to be put before them.

And there she sits, the old cats that matron Frau Hegemann and her sister. We are never allowed out by ourselves; we are hardly to talk to each other, undressing and in bed, or one of the old cats in question. I could scream. Sometimes I think I'll run away. It's positive temptation, I'm almost asking Frau H., "What am I to do?"—"You must wait, fräulein. You will be told in due time what you are to do."—"But when I work?"—"You can practice your singing in the *salon*."

*"Ach, was!"* I cry. "How can I practice when I haven't even got the score?" "That you'll have to wait for, fräulein." "And besides," working myself up into a fine fury, I assure you, "if I am to be expected to get up my part in your stuffy *salon*, with everybody coming in and out——!" "You will be told, fräulein, what is expected of you, when the time comes."

And so it goes on. Would you believe it? —she wouldn't even let me hay the book about Iphigenia! One thing I have secured, though, and that is the words of "Prometheus," as Lothar produced it—it's stuck up in every book and music shop with picture-postcards, and photographs, and portraits of Lothar Hellmut, and Reinhardt Hoffenfeld, the tenor, as Prometheus. You remember, don't you, Sady, how madame raved about him? I'm going to send you a couple of them—I mean the postcards—and one of the new theatre, which is in the middle of the Park. Of course I haven't been allowed to see that yet: it is the resort of the Frankheim fashion and the military, you know! We trudge up and down the wet streets—it's fiendish weather—with our cloaks on the corner of our heels. The only thing that consoles me is that it is Lothar, Lothar, Lothar, on every side. I went into a shop to buy some shoelaces, and there was a dreadful colored picture of him over the counter, with a laurel-leaf bound round his head on the corner of it; and the shopman was talking to a fat customer about him. *"Ja*, he has arrived, *unser Doktor,"* he was saying. "He is at the Altschloss. *No—na, bewahre!* Now nobody may approach him. *Er composirt ja,"* "One says the new piece is to be *prouvirtig,"* said the other. *"Grossartig?"* echoed the shoemaker, wagging his head. "My son, he is third flute, as perhaps the Gna Herr has heard."

And then, my dear, Frau Hegemann plucked me by the elbow, and told me it was unbecoming to try and attract the attention of strange gentlemen! And oh! Sady, I should like to have bitten her, only that I hate her so that her very touch makes me shudder. Schoolgirl! My dear, I am kept like an infant, a prisoner, a Carmelite. Oh, our dear free Paris days, our dear pretty home together! You and I used to feel like birds, used not we?—able to fly together wherever we liked, and to come home to each other, Sady, Sady, our teas, our little dinners—the *petit poins*—quite hot, and the smell of the wood fire! Even if the rain pattered on our roof, it was so gay—and when the sun shone, it was just a white and gold town, with the blue of the sky above!

Why am I kept like this? I don't understand. I am miserable. If something doesn't happen soon, if Dr. Lothnar does not send for me soon, I shan't be able to bear it.

I saw to-day on a placard that they are going to give a performance of *Prometheus*. I don't suppose I shan't be allowed to go; I don't know why. But they have allowed me to read the book, at least.

No, Sady, darling, I'm not dead. You ought not to scold me for not writing. You won't when you get this, and know how too unhappy I have been. Well, *Schlafachen*, things are a little better. Actually, actually, I've been allowed to speak to a man! Indeed, I have been seat for, to speak to two men—what do you think of that? Of course, the old cats were there, and the other three girls; but—things are better. I'll begin at the beginning. I was sent for to the *salon*, and there was a great, splendid giant of a man, with a flung-back fur-coat, a blonde beard and tossed hair—wonder if you've guessed? It was the tenor, Friedhelm Reinhardt. He is just like his portrait in the postcard I send you, only he's so inspired, of course. But so kind-looking, and so kind too! I've quite lost my heart to him. Now, don't be ridiculous, mlle I Sady, and I'll tell you I'm to go and have *kaffee* with them next week.

It seems he is Dr. Lothnar's dearest friend: so the least scratchy of the old cats told me. They are like brothers together, and he is the only man who is not afraid of the Master. You've no idea what a strange feeling it is. The power of the man, shut up in his Altschloss; quite away, and yet dominating every mind in this little town. Even I feel it. Frankheim is Lothnar's—the very air of the place is full of him. Lothnar—his Opera House, his great schemes, his next work, the last music festival, his oddity, his genius, his tyranny, his greatness—there is nothing but that. The Master himself is not in it. He is only at Lothnar's beck and call like the rest of us.

Well, this is rambling away, isn't it? I must go back to that stuffy *salon*. The other man, my dear, was a stout German with spectacles. Enormously thoroughly him, until I heard he was Herr Webel, Lothnar's great conductor. Except Lothnar himself none but Webel may be allowed to have anything to say to the Frankheim orchestra. He has round eyes that stare straight before him. He hardly said anything at all, but just sat with his thumbs pressed together over his waistcoat and nodded, or shook his head, when spoken to.

We had to sing in turn, and Herr Webel accompanied us. It made me feel rather nervous; but, except madame, no one ever accompanied me like that before. That peasant girl has a voice like a bell.

And oh, Sady, I have so much to say! I don't know how to get it in! They brought us tickets for the *Prometheus*, and we are going to-morrow night. And we are to have a music-room to ourselves—I and the girls; only two of them left, by the way—the other they has been sent packing—I don't know why. She got the message to-night. I asked for her at supper, and was just told she was gone.

We are to begin work soon; and I think I understand that Herr Reinhardt has had his orders, that he is to put me through my part, to begin with. It seems funny. Perhaps I'm to be the Prometheus's soprano. But nothing is done here as it would be anywhere else. We don't question—we just obey.

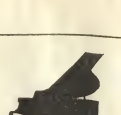
Oh, pray that I may not prove a failure! The way that girl was just fundled off lias given me the creeps. I shall I do if I am found wanting in the end?

"NOVEMBER 6, MIDNIGHT.

Sady, Sady, I am back from the *Prometheus*. It is the most glorious thing! You can have no idea of it. It's—no, I cannot describe it. You must hear it for yourself. I am entranced, in ecstasy, *hors de moi!* And Reinhardt was magnificent. When I saw him in rehearsal I would be, for somehow he is such a Teuton, such a Viking—a regular Siegfried, not a Greek. But it was an inspiration of power. Prometheus is a Titan—half a god; and Reinhardt, his voice, his appearance, the whole impersonation was Titanic. *Colossal!* one could hear people saying to each other all over the theatre.

There was a box with the curtains drawn, and I believe Lothnar was behind them—some say with the Grand-Duke, who likes to come incognito like that. I am sure Lothnar was there, for one could not help feeling his presence. Oh, I must finish this long letter, dearest. The music begins to-morrow may bring forth!

*(To be continued in the December Etude.)*

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## World of Music

*(Continued from page 787)*

### At Home

The death has occured of Howard Elmore Parkhurst, organist and choirmaster of the Madison Square Presbyterian Church, New York for the past thirty-two years. Mr. Parkhurst met his death while bathing at Lavallette, N. J., being caught by the strong undertow, and drowned before aid could reach him. He was born at Ashland, Mass., 1848, and early commenced musical study. After graduation from Amherst in 1873 he went abroad for study with Rheinberger, Richter and W. T. Best. He has passed a useful career as choirmaster, conductor, teacher, composer and writer. He has also written much on Natural History subjects. He is survived by his wife and five children.

An organization to be known as the Cleveland Grand Opera Company has been formed by Cora Stetson Butler, with the object of providing opera for the Middle West. Many notable opera singers have been engaged, including the gifted and charming Yvonne de Tréville, Elesnora de Cisneros, Carl Jörn, and Henri Scott, the brilliant American basso, who has been heard from the Metropolitan Opera of New York especially for this occasion, and an interesting repertoire of operas selected including such works as *Manon, Carmen, Faust, Siegfried, Tristan and Isolde*, etc. At present the head-quarters is in Cleveland, and the towns visited from that centre will be Pittsburg, Cincinnati and Detroit. Guarantees in each of the four cities have been secured sufficient to make the venture safe from the financial standpoint, all that remains being to secure adequate popular support.

The Civic Orchestra of New York, which has had such a successful summer season from a musical point of view, has been less successful as a financial venture. A fund has accordingly been started for the purpose of establishing the orchestra as a permanent institution. As an aid to the fund, a series of out-door opera performances has been given during the month of September, at the City College Stadium. The operas have been performed by members of the Metropolitan Opera Company, of which Otto H. Kahn, who has subscribed heavily to the Civic Orchestra, is Chairman. The works given include *Die Walküre, Cavalleria Rusticana* and *I Pagliacci*.

The residents at the Presser Home for Retired Music Teachers are now rejoicing in a well organized social club. The Home is at 101 West Johnson Street, Germantown, Philadelphia, Pa. It possesses a magnificent new building.

### Abroad

Complaints are again being voiced in England regarding the high standard of musicianship and low standard of pay expected of organists. Especially bad is the condition of British organists who are often called upon to do for twenty pounds a year ($100) what others do for fifty pounds ($250). Neither of these salaries would appeal very much to a well trained American city organist, yet in England and Ireland despite the low salaries the standard of musicianship is getting higher. Candidates for musical degrees are expected nowadays to pass many of the R. A. and M. A. examinations, so that a musical education is also becoming more and more expensive as well as difficult. It is hard to see what inducement there is for an Englishman to become an organist. The evil seems to lie very largely in the number of amateur organists who are willing practically to give their services in return for the delight of playing the organ and directing a church choir.

### Seeing and Hearing

**By Clara A. Korn**

At a recent discussion before the New York State Teachers' Music Association the importance of the seeing and hearing faculties in relation to musical achievement was discussed in a variety of phases, the consensus of the majority being that the latter is the more essential. To the writer, the eye and the ear have always seemed like Adam and Eve —the masculine and the feminine. The eye governs the intellect and the robust senses, while the ear affects (and effects) the emotions in all their modifications.

In connection with these diverse theories I must relate an incident which happened "y'ars and y'ears ago," while I was studying composition under Dr. Antonin Dvorák in New York, and which has been an unfailing source of amusement to me and my acquaintances ever since. The doctor, having started in life as an impecunious Bohemian, had profited more by intuition than by tuition, and had, in view of his phenomenal creations, an abnormal estimate of the value of instinct. He invariably claimed that no musician could hope to acquire greatness as a composer unless he had an unequivocally true ear and a most perfect perception of absolute pitch. During one lesson, after having harangued his more or less intimidated disciples on this subject, he proceeded to demonstrate and "to prove" the entire invulnerability of his argument by selecting three specimen pupils for his models.

Dvorák made the choice after his own heart. In his class were two young men —the one his pet pleasure, the other his pet aversion. The former was an unafraid and vigorous American, who has since vindicated the doctor's good opinion of him by becoming one of our notable composers. The other was an inoffensive, apologetic, extremely temperamental Hungarian, who was continually getting on his teacher's nerves. (Among his private friends this Hungarian was daily proclaiming his intention to commit suicide unless his wonderful creative ideas would condescend to get down on paper, where they belonged, and where they obstinately refused to go. However, we will obliterate this painful condition by calling him Joseph Ivanovitch.)

The third pupil was myself. I constituted the missing link in the doctor's estimation and formed a solid, though rather prosaic cement between the two extremes. Dvorák did not regard me as a very great genius, and although his paternal kindliness commanded him to treat me amiably—he rarely neglected to warn me that if I had any intention of setting the world on fire with the marvel of my composition, I was bound to be mistaken.

On the occasion in question, Dvorák previous to putting the ear test into practice by placing the American, myself and the Hungarian, side by side with our backs to the piano, delivered an optimistic dissertation in which he prophesied that the American was to be a sure winner of the honors. The Hungarian was beneath notice, and I was *non est*. The doctor struck a note. "A flat," proclaimed the American. The Hungarian gesticulated wildly and frantically expostulated, "No, no;—it is G flat—F sharp." The doctor gave a grunt of despair, then asked me, "What note did I play?" Not to be outdone, I said "G." Poor Dvorák jumped to his feet in rage, and instead of complimenting the victor, contemptuously remarked, "That Hungarian is right! the note was G flat." The disappointed teacher promenaded dejectedly up and down the room for a few rounds, then dismissed us with the weary comment, "Such a thing can only happen in America! Unless"—he hesitated long enough to glare at me with a whimsically malicious stare, "unless it were Berlin." I had the misfortune to have been born in that unhappy city (which Dvorák hated cordially); but a consistent Fate had permitted me to escape from it at the innocent age of three years.

And so to come back to the original proposition—which offers the better equipment for a musician—an all-absorbing, all-perceiving eye, or a faultless aural capacity of the ear?

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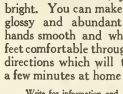

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## Beauty in Miniature

### What Classic and Modern Composers Have Done for Piano Music in the Small Forms

By Frederick H. Martens

When we try to remember what some famous composer has written, we naturally think of his most important work first. Bach recalls the great oratorios and *The Well-Tempered Clavichord;* Haydn *The Creation* and the quartets; Handel *The Messiah;* Mozart, *Don Giovanni* and other operas, and Beethoven the symphonies and sonatas. It is the same with modern composers: Massenet suggests a whole series of operatic scores, Saint-Saëns *Samson and Delilah,* Brahms and Tschaikowsky massive symphonic works, Pierné *The Children's Crusade,* Dvořák the *New World Smmphony,* and so on down the line.

#### A Wealth of Material—Bach

And yet, wonderful as are all these grandiose inspirations of the classic masters, the majority of music-lovers know the great composers best by the shorter compositions they have created. Many live too far away from large cities where symphonic music is played to have opportunities of becoming acquainted at first hand with the standard works. The same applies to opera. But everyone is able to enjoy lovely music not too difficult, through the medium of the piano. And, in addition to original compositions we can get at the best in opera and symphony in arrangements and transcriptions. The musical literature of the piano is rich in beautiful miniatures of this kind. Take Bach for instance: *The Well-Tempered Clavichord* is a tremendous work. But many a pianist of average ability, who might shrink from acquiring the Preludes and Fugues complete, delights in the separate Prelude No. 1, to which Gounod wrote his celebrated *Ave Maria.* Or he will enjoy the master's *Lighter Compositions* arranged by Kullak, or some of the single *gavottes* and other dances taken from more extensive compositions.

#### Haydn and Handel

Haydn's larger works are full of little melodic jewels. It is not necessary to purchase a piano score of the whole *Surprise Symphony* in order to secure the lovely *Andante* from it. A fine *Largo,* from one of the string quartets, an *Allegretto,* the captivating *Gypsy Rondo,* and other shorter compositions may also be had singly by the pianist. Handel's best known shorter works are practically all arrangements, but their beauty has stood the test of passing centuries. Some of his finest numbers are taken from the operas and oratorios: the *Largo* from *Xerxes,* the *Dead March* from *Saul,* the transcription of the air *Angels ever bright and fair* from *Theodora, See! the conquering hero comes* from *Judas Maccabaus* and the *Hallelujah Chorus* from *The Messiah.* The favorite air and variations, *The Harmonious Blacksmith,* however, is taken from a collection of harpsichord pieces called *The Lessons* which were written for the Princess Anne of England, whom Handel taught. Two hundred years will soon have passed since Handel wrote this piece for his royal pupil; the teachers are still using it in their work at the present day.

Amateurs who are intimidated by the wholesale body of Mozart's sonatas, or who have no time to delve into the piano solo scores of his operas or other larger works, will be grateful for such little gems as the *Bagatelle,* the *Larghetto* from the *Clarinet Quintet,* the *Turkish Rondo* and the celebrated *Minuet* from *Don Giovanni.* Beethoven, too, the master of symphonic writing in the grand style, has written beautiful miniatures. There are two *adagios,* one from Op. 2 one from Op. 13; there are two *Andantes,* the *Andante celebre* from Op. 14, and the *Andante favori* in F., major. These, together with the *Funeral March* and the slow movement from the *Moonlight Sonata* Op. 26, might serve as examples of serious numbers in the slower *tempi.* To these we may add quite a group of livelier numbers: The *Bagatelles,* literally "trifles," Op. 33, No. 4 and 6; and best known of all, the one called *Für Elise,* Op. 173, in A minor; the *Minuets* (in G, Op. 31, No. 3, Op. 49, No. 2); the *Polonaise* from Op. 8, and, more difficult, Rubinstein's transcription of the *Turkish March* from *The Ruins of Athens.* There also exists a group of three very easy little pieces:—the *Andante* from the celebrated *Kreutzer* Sonata for violin and piano, a *Melody* from another violin sonata (in C minor) and a *Theme* from the *Emperor Concerto*—transcribed for piano, and published under one cover.

#### Piano Miniatures of Other Classic and Romantic Composers

There are hardly any of the classic or romantic composers who have not written beautiful music in miniature. There is a delightful *Alarm-Clock* by the old clavecinist Couperin, a fine *Rondo in C* by Hummel, the pupil of Mozart, and a *Ploughboy* by Dussek. C. M. von Weber's less difficult piano music includes a melody from *Oberon,* arranged for left hand alone, and an *Album Leaf,* to say nothing of a very easy arrangement of the *Invitation to the Dance.* Mendelssohn offers us his whole volume of *Songs without Words* and there are numbers which combine moderate difficulty and great charm among the Preludes and Mazurkas of Chopin.

Nor have more modern masters of composition been behind hand in contributing to piano literature "infinite riches" in the shape of musical ideas within the "little room" of the smaller instrumental forms. Even Brahms' shorter piano pieces, as might be expected, are mostly above medium difficulty. Yet the characteristic *Hungarian Dance,* No. 3, and the Waltzes, Op. 39 Nos. 2 and 4, are not beyond the average amateur. Tschaikowsky has composed some wonderful short pieces. There is *April* (Op. 37, No. 4), the *Chanson Triste* (Op. 40), the lovely *June* barcarolle (Op. 37, No. 6), *The Skylark, The Sweet Reverie,* the *Waltz,* Op. 39, and the *Song Without Words* (Op. 2, No. 3); and Wagner's operatic transcriptions are too numerous to mention, numbers in all his scores are represented more or less fully, in arrangements of varying difficulty. And this to a large extent applies to the other great operatic composers.

#### French Composers

The most celebrated among the modern French composers have also done their share in providing the piano with lesser works of charm and value. Massenet, the opera composer, gave us the brilliant *Aragonaise* from his ballet *Le Cid,* and the elegiac melody *Longing,* Op. 10. Saint-Saëns wrote the dainty *First Mazurka* as well as his great operas, oratorios and piano concertos. Pierné wrote his *Children's Crusade* for grown-ups but he also composed his charming *Grandmother's Song* for children to play on the piano. Who does not know Gabriel Marie's *La Cinquantaine* or his *Serenade Joyful,* or Gounod's *Faust* waltz, in the transcription? We mention but a few names at random. The same applies to modern German and Russian composers.

#### Why the Piano Miniature is Valuable

Even a necessarily brief survey makes clear that the composer, classic or modern, does not invariably cast his inspiration in the mold symphonic or operatic form, and that even when he does individual beads may be loosened from the chaplet of his inspiration. Every composer has his "chips," musical ideas that are none the less beautiful for being short, little themes, grave or gay, that are developed most easily in the instrumental song-forms. Or, again, they may occur in larger works in such wise that they may be transferred to the piano without loss of effect. As in painting, so in music it is not always the size of the tonal canvas which determines the abstract beauty of the completed work. And just as we may often find the freshest, clearest colors in the dainty pastels of the painters, so the piano miniature—under this head might be included practically all music in the song-forms—offers the music-lover a wealth of beauty and color, easy of access and artistically satisfying.

## The Negro Craze for the Reed Organ in the South

By Alice Graham

In the black belt lands of the south, where large plantations flourish cultivated by negro labor, and negro life is similar to what it was in ante-bellum days, the reed organ agent finds a rich field for his sales. He sells the negroes organs on the installment plan, collecting a pittance from them each month, and often taking back the instrument after nearly its first cost has been paid, because the debtor is unable to meet his last payment.

The negroes admire organ music. It seems to appeal to them particularly, and they will make sacrifices—even to denying themselves food—to be able to purchase an organ. It is also an astonishing fact that without any instruction whatever they soon learn to draw melodies from the instrument. These are usually played at a slow tempo, sad and melancholy in style. Occasionally a familiar tune may be recognized which the performer has picked out, but usually their tunes are original—as original as the songs of the gay-winged birds that fly over the cotton fields, or the music of the wind in the pines, or the babbling brooks. For the plantation negro in the south is still the child of nature, artless, irresponsible.

They call this playing "pranking" on the organ, and they are willing to spend hours at it. Coming into their cabins from work in the late afternoon, they begin "pranking" immediately after the evening meal and continue it until the midnight hour. Crude as these efforts are, the tunes are soon evident and discords are rare. A negro mother feels it her duty to give her children time to "prank" on the organ, and few cabins are without one. Down in the negro quarters where the cabins are in close proximity night is sometimes made hideous by the conglomerated sounds proceeding from them, where the inmates are industriously engaged in "pranking" on the organ. Yet who knows but what the infinite longing for divine melody is appeased by these crude sounds as adequately as the cultured ear by a Beethoven symphony.



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# The Crimes We Commit Against Our Stomachs

## By Arthur True Buswell, M. D.

EUGENE CHRISTIAN

A MAN'S success in life depends more on the co-operation of his stomach than on any other factor. Just as an "army moves on its stomach" so does the individual. Scientists tell us that 90% of all sickness is traceable to the digestive tract.

As Dr. Orison Swett Marden, the noted writer, says, "the brain gets an immense amount of credit which really should go to the stomach." And it's true—keep the digestive system in shape and brain vitality is assured.

Food is the fuel of the human system, yet some of the combinations of food we put into our systems are as dangerous as dynamite, soggy wood and a little coal would be in a furnace—and just about as effective. Is it any wonder that the average life of man today is but 39 years—and that diseases of the stomach, liver and kidneys have increased 103% during the past few years!

And yet just as wrong food selections and combinations will destroy our health and efficiency, so will the right foods create and maintain bodily vigor and mental energy. And by right foods we do not mean freak foods—just good, every-day foods properly combined. In fact, to follow Corrective Eating it isn't even necessary to upset your table.

Not long ago I had a talk with Eugene Christian, the noted food scientist, who is said to have successfully treated over 23,000 people without drugs or medicines of any kind, and he told me of some of his experiences in the treatment of disease through food.

One case that interested me greatly was that of a young business man whose efficiency had been practically wrecked through stomach acidity, fermentation and constipation resulting in physical sluggishness which was naturally reflected in his ability to use his mind. He was twenty pounds underweight when he first went to see Christian and was so nervous he couldn't sleep. Stomach and intestinal gases were so severe that they caused irregular heart action and often fits of great mental depression. As Christian describes it he was not 50% efficient either mentally or physically. Yet in a few days, by following Christian's suggestions as to food, his constipation had completely gone although he had formerly been in the habit of taking large daily doses of a strong cathartic. In five weeks every abnormal symptom had disappeared—his weight having increased 6 lbs. In addition to this he acquired a store of physical and mental energy so great in comparison with his former self as to almost belie the fact that it was the same man.

Another instance of what proper food combinations can do was that of a man one hundred pounds over-weight whose only other discomfort was rheumatism. This man's greatest pleasure in life was eating. Though convinced of the necessity, he hesitated for months to go under treatment believing he would be deprived of the pleasures of the table. He finally, however, decided to try it out. Not only did he begin losing weight at once, quickly regaining his normal figure, all signs of rheumatism disappearing, but he found the new diet far more delicious to the taste and afforded a much keener quality of enjoyment than his old method of eating and he wrote Christian a letter to that effect.

But perhaps the most interesting case that Christian told me of was that of a multi-millionaire—a man 70 years old who had been traveling with his doctor for several years in a search for health. He was extremely emaciated, had chronic constipation, lumbago and rheumatism. For over twenty years he had suffered with stomach and intestinal trouble which in reality was superacidous secretions in the stomach. The first menus given him were designed to remove the causes of acidity, which was accomplished in about thirty days. And after this was done he seemed to undergo a complete rejuvenation. His eyesight, hearing, taste and all of his mental faculties became keener and more alert. He had had no organic trouble—but he was starving to death from malnutrition and constipation—all caused by the wrong selection and combination of foods. After six months' treatment this man was as well and strong as he had ever been in his life.

These instances of the efficacy of right eating I have simply chosen at random from perhaps a dozen Eugene Christian told me of, every one of which was fully as interesting and they applied to as many different ailments. Surely this man Christian is doing a great work.

There have been so many inquiries from all parts of the United States from people seeking the benefit of Eugene Christian's advice and whose cases he is unable to handle personally that he has written a little course of lessons which tells you exactly what to eat for health, strength and efficiency.

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*Always send your full name and address. No questions will be answered when this has been neglected.*

*Only your initials or a chosen nom de plume will be printed.*

*Make your Questions short and to the point.*

*Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of* ETUDE *readers, will not be considered.*

*Q. Is it essential to study harmony in order to use the pedal correctly?*

A. Yes and no. It may be safely said that no one uses the pedal intelligently unless some knowledge of harmony has been acquired. This, however, may not be a book of knowledge, but may, in some case, be a knowledge picked up by the close observation of chords and pedal signs in actual playing. It is always desirable to have a good training in harmony if one hopes to pedal effectively.

*Q. Is there any definite rule as to the length of time which a pause should be held?*

A. No, it is entirely at the discretion of the performer. Some players and teachers hold the note for double its original time length, but this is an untrustworthy mechanical means of avoiding the real problem.

*Q. In playing duets upon the piano which performer is supposed to take care of the pedal, the primo performer or the secondo performer?*

A. There is no set rule, as this depends largely upon the previous experience and judgment of the performers and upon a common agreement. It is usually assigned for the secondo.

*Q. Should one insist upon having the pupil learn to play scales staccato as well as legato?*

A. Yes. Staccato scales contribute immensely to lightness and brilliancy in playing.

*Q. In going back to the beginning at a Da Capo sign, should one play the repeats that occur before the fine is reached, or should repeats be omitted and second endings alone played.*

A. Play the repeats unless the sign "senza repitizione" (without repeat) occurs. This is a time-honored custom, but many players neglect it in this day.

*Q. Can you give me any information regarding the Home for Retired Music Teachers?—A. T. K.*

A. The Presser Home for Retired Music Teachers is located at 101 Johnson St., Germantown, Pa. It has none of the aspects of an institution, but resembles a fine private residence in which the refined teacher may spend his or her declining years in comfort and dignity. Further and full particulars may be obtained from the Secretary at the above address. See also the account of the Inaugural Ceremonies given in THE ETUDE for November, 1914.

*Q. What is the correct arrangement of the title and name of composer on recital programs?—L. F. H.*

A. We feel that it is better to have the name of the composer come first. This is not only a just compliment to the memory of the composer but also leads to a better looking program owing to the more uniform length of the composers' names. The method of having the name of the performer come first is not to be recommended for obvious reasons.


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## New Books for Music Lovers

**This department aims to be an impartial guide to buyers who keep on the alert for new things in the musical world. Every new book published on the subject of music comes to THE ETUDE office. Each is carefully reviewed with one object in view and that is THE ETUDE reader. Our only aim is to help our readers by means of trustworthy information about these books.**

*The Music Supervisor, His Training, Influence and Opportunity*, by Thomas Tapper, Litt. D. 208 pages, 12mo. In cloth. Diagram illustrations Oliver Ditson Co.

Mr. Tapper's long familiarity with this field makes him one of the leading American authorities upon the subject. The work of the music supervisor is a lucrative branch of the profession and there is quite naturally a decided interest in learning what is expected of the supervisor and how one may become one. Mr. Tapper's book is not a large one but it is comprehensive and sufficient. Some of the chapter titles are very suggestive of the excellent contents of the work. They are: The Field of Labor; The Supervisor as an Efficient Educator; The Efficient Assignment; The Social Value of Music; The Newer Problems; Studies in Types of Mindedness. The book is designed to tell what one must do to become a supervisor and one may get valuable information from it.

*Physical Training for Boys*, by M. N. Bunker, D. C., M. Dev. Lorthrop, Lee & Shepard Co. 176 pages, many half-tone illustrations, bound in cloth. Price $1.00.

This little book is a sensible, clearly written exposition of an important subject. While not musical it contains exercises which would be of great value to anyone who realizes that the piano student must first of all possess an extremely fine physical machine. All piano teachers know from experience that the development of bodily strength in general improves the students faculties for higher technical training. Mr. Bunker has written his book so that any young person can comprehend it easily.

### Two New Books on the Voice

SURELY in nothing (unless it be theology) is there more diversity of opinion, theory and practice than in the way of teaching the voice. Two new books upon the subject lie before us very clearly. One is *Science in Vocal Production*, by Georges Antoine Brouillet (published by the Boston Text Book Co., 176 pages, many illustrations and notation examples. Price, $1.35, net), and the other is *The Natural Method of Voice Production in Speech and Song*, by Floyd S. Muckey, M.D., C.M. (published by Charles Scribner's Sons, 148 pages, illustrated. Price, $1, net). It might facetiously be said that these books agree more closely in price than in anything else, but there are, of course, other points of agreement. However, there is so much left unexplained in every way that the two volumes make an interesting example of "when doctors disagree."

Dr. Floyd S. Muckey has for years given the public an opportunity to review his theories of vocal culture, which are based in part upon the discoveries of Professor William Hallock, late Dean of the Scientific School of Columbia University. Dr. Hallock invented an apparatus for photographing the harmonics of a given tone as indicated through gas flames caused to vibrate by means of resonators. The editor of THE ETUDE knew Dr. Hallock as a good personal friend, and prior to Dr. Hallock's death he had many opportunities for viewing this apparatus. His object was to show that certain harmonics were responsible for the character and the power in the human voice. For instance, in an analysis of photographs of Calvé's voice and one of Nordica, Dr. Muckey attempts to point out that the latter's voice was superior as a vocal organ to that of Calvé. It has remained for Dr. Muckey to build up a system of vocal culture based upon the scientific experiments of Dr. Hallock. The main principle evolved from the whole series of experiments is that tone is reinforced and modified through the proper understanding of the use of the open cavities in the throat, mouth, pharynx and nasal passages. Dr. Muckey is inclined to laugh at the old idea of registers. He says on page 125: "There is, therefore, in correct voice production no change in the action of muscles and ligaments beneath. In other words 'registers' mean wrong production, or production with interference."

On the other hand we find on page 111 of Dr. Brouillet's book the following statement: "The human voice is divided into three lobes or ventricles. Each of these lobes is the origin of a register of the voice. Each register or voice has a tone peculiarity which is particularly well adapted for rendering specific emotions." Could anything be more diametrically opposed? Dr. Brouillet's theory has the merit of being, so far as our vocal reading and experience extends. We do not say that he is right or wrong. What Solomon would sit in judgment in the court of Song? Dr. Brouillet says a very great many things which appeal to us as scientifically upon the subject of power, control, adjustment, sounding board (here again he differs diametrically with Dr. Muckey), timbre, etc. Each student who reads both of these books and attempts to follow them in detail would be greatly confused. However, the student who must find his vocal progress through his own resources has no other course than that of making up his own mind as to what is right and what is wrong. His own intuitions and his own reflections alone can influence his judgment. Reading many books with an open mind stimulates thought and helps immensely in reaching conclusions. After all, the best school is that of actual experience in real singing.


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## Department for Children

(Continued from page 822.)

### Pen Portraits of Musicians

WHO are they?

His head was strikingly like Beethoven's, his brow was broad and his thick hair thrown back. A peculiar droop of the eyelids gave an odd expression to his face. The serene thoughtfulness of the forehead was strangely at variance with the lines about the mouth. It has been said that no one ever drew from the piano the sounds that he did. (*Anton Rubinstein.*)

He was short in stature with a nervous decisive manner. His head was unusually large. His eyes were commanding and penetrating; his nose and chin were prominent, and all observers agreed that the face was a most striking one. He conceived the world in terms of tone and he cared little for pictures, sculpture or architecture except as stage accessories. (*Richard Wagner.*)

He had a fine board forehead, steady eyes and a long flowing beard. His expression was heroic and Jove-like. He was modest and good natured rather inclined to stoutness, there was a merry twinkle in his blue eyes and though he had no children of his own he loved to play with those of others "What do you think?" wrote a lady from Domodossola. "We saw ———— on all fours with three children on his back, riding him for a horse." At his death it was said that the last of the immortals had been removed from the sparsely settled land of music. (*Johannes Brahms.*)

His appearance was distinguished and prepossessing. He was tall, strong of limb and broad shouldered. His complexion was dark, there was a touch of grey in his black hair, his eyes were gray and piercing. He lived frugally and thought honestly. He said "No composer is worth his salt who is not at the same time a man of wide culture." (*Giuseppe Verdi.*)

His nose was prominent and high, his lips full, his personal appearance indicated great delicacy and sensibility, his expression was animated and he is said to have had a peculiarly sweet smile. He fairly burned himself out with the intense ardor of his labor. He was the first to change the old order of operatic representation. He was a cultivated man of the world as well as a musician. (*Carl Maria von Weber.*)

### A Scale Game

HAVE the class sit in a circle. The leader says I can play C, D, E, F, G, A, B, C. The first child says I can play C, D, E, F, G, A, B, C, and D, E, F sharp, G. The second child says I can play C, D, E, F, G, A, B, C and G, A, B, C, D, E, F sharp, G, and D, E, F sharp, G, A, B, C sharp, D. Each player adds a scale to those already recited and the game is continued until the circle of fifths is completed. The game may be varied by having the pupil play the scales instead of recite them. For young students of the first or second grade, triads may be used instead of scales, for instance: The first player says I can play C, E, G. The second one says I can play C, E, G and G, B, D. The third player says I can play C, E, G and G, B, D and D, F sharp, A. This is continued until the circle of fifths is complete.—J. S. W.

### Musicians and Birds

(A Game in Acrostics)

THE first letter of the following bird names will spell the name of a composer. Upon separate cards print the names of birds: *C*uckoo, *H*ummingbird, *O*riole, *P*hoebe, *I*ndigo Bird, *N*uthatch. Give the cards to the player. From them he will get the name of Chopin. To another give *B*lackbird, *R*obin, *A*merican Redstart, *H*ermit, *T*hrush, *M*ockingbird, *S*wallow. To the third give *B*luebird, *A*merican Robin, *C*atbird, *H*ooded Warbler. To the fourth give *M*eadowlark, *E*nglish Sparrow, *N*ighthawk, *D*owny Woodpecker, *E*nglish Robin, *L*innet, *S*creech Owl, *S*nowbird, *O*venbird, *H*awk, *N*ightingale.

As a prize pictures of the composers may be used. The leader should play short selections from these composers and tell something of their life history.—J. S. W.

### The Leading Tone

THE class sits in a circle as before, the leader points to anyone in the circle and says: Name the leading tone of C. The one pointed to must name the correct tone before the leader counts ten. If the player fails he is counted out, and leaves the circle. This may be continued through the scales. For younger pupils the name of a folk song may be used, as "Annie Laurie," "Home, Sweet Home," "Old Black Joe," "Old Folks at Home," etc. As the songs are named the teacher or an advanced pupil plays the air.—J. S. W.

### A List of Composers with Omissions

(WHO can fill in the blank spaces with the correct letters? Try to do this without looking up the name. In the following list the first and last letter of the name is given.)

1. J----N S-------N B--H.
2. G----E F--------K H----L.
3. F---Z J----H H---N.
4. W------G A-----S M----T.
5. L----G V-N B--------N.
6. F---Z P---R S-----T.
7. F---X M----------N.
8. R----T S-------N.
9. F-------C C-----N.
10. R-----D W----R.


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