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James Francis Cooke

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ERNEST HUTCHESON, the distinguished Australian Piano Virtuoso, in articles written expressly for *THE ETUDE*, gives invaluable advice upon various phases of interpretation. His articles are the very embodiment of good sense.

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ETUDE readers will rejoice to learn that we are to have a Symphony issue in May. It will be one of those numbers that readers preserve for years. Many of our special issues are now out of print and those who are fortunate enough to possess them value them highly.

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THE ETUDE

Theo. Presser Co., Publishers, Philadelphia, Pa.

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On June 1, 1976, **TODAY'S** MAGAZINE will advance its subscription price from \$6 to \$7.50 a year. **TODAY'S** MAGAZINE will be combined with **THE HOUSEWIFE**, a new women's magazine, starting with the June 1976 issue.

MCCALL'S MAGAZINE, will also advance in price from \$6 to \$7.50 after June 1.

We advise **ETUDE** readers to purchase the bargain club edition right above and send their subscription for **THE ETUDE** combination with either or both of these magazines, to reach before the end of March.

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THE ETUDE

MARCH, 1917

VOL. XXXV No. 3



Music and the "Common People"



WE ALL love Abraham Lincoln because he loved the "common people". "God must have loved the common people or He would not have made so many of them." Lincoln loved the "common people" because he sincerely felt himself one of them. There was nothing of the demagogue about "Father Abraham". Even his enemies respected his idealism and his compassion. It was Lincoln who appointed a personal enemy to a high office because he knew that the man was of value to the State. Lincoln understood the common people and his greatest ambition was "That this nation under God shall have a new birth of freedom, and that government of the people, by the people, and for the people shall not perish from the earth."

We often wish that many of our musicians could develop a better understanding and a higher sympathy with the common people instead of patronizing them or pitying them for their supposed shortcomings as is the custom of the aristocrat. You are an American musician. Aristocracy in the European sense and Democracy in the American sense are unmixable. If you, as a musician, in the country of your birth, have a mission, it is a mission first of all to the common people. In no way do some Americans show the monkey in man more than by the simian habit of apeing the so-called aristocrats of European countries. The real American has no uncertain contempt for such toydom. At the same time he rejoices in feeling that he is one of the common people.

What are you doing to bring music to the common people? Are you smuggly fostering music that cannot possibly be interesting to more than a limited few and at the same time ignoring music through which the common people may be brought to a higher understanding of the art? Are you one of the musical snobs who turn up their patrician noses at the little unknown teacher and fawn at the feet of some imported nonentity whose chief claim to musical fame is an unpronounceable name? Mind you, America always welcomes able musicians from all parts of the world, but in receiving them, let them be measured honestly by the same standards we apply to our own American music workers who have labored here for years.

If you have been a musical snob and have forgotten the privilege of serving the masses with your gifts, let THE ETUDE call your attention to what the political orator terms "a few cold facts". Music like all growth develops from the bottom up, not from the top down. There is a need for simple, appealing music that will bridge the gulf from musical trash to really good music. The little music teacher struggling with the tiny pupil studying a Clementi Sonata or even such a trite piece as Stregghob's *Little Fairy Waltz* is doing quite as important a work as the big metropolitan teacher instructing a budding virtuoso on the final octave runs in the Chopin E Minor Concerto.

If you have any idea that the "common people" are passing in America, think for a moment of the popularity of the circus. The circus is the most unintellectual form of amusement. It does not even require the intelligence which a good base ball game demands. Yet it is probable that no less than one hundred thousand people a day visit circuses in America during the season. The "common people" are still with us,—you and we among them let us hope. Make your musical mission so broad, that whatever you do you will do something to reach the "common people".



Small Profits and Ultimate Success



ONE cent is the savings bank interest (3.65%) on \$100.00 for one day. \$10.00 is the savings bank interest on \$100,000.00 for one day. Does that give you a new respect for a ten dollar bill?

Most all great fortunes have been derived from an appreciation of small accounts. The wealth of the street railroad companies comes from incomes of nickels. The tallest building—and perhaps the most beautiful—on the North American continent is a monument to a system of five- and ten-cent stores.

The music teacher who would be provident must keep an eye open to small savings and small profits. There are hundreds of teachers who, despite receiving big fees, are as "poor as church mice." To get \$5.00 an hour and run your business, home and pleasures so that they cost \$5.01 an hour is neither success nor prosperity. We have the authority of the immortal Micawber for that; and who was a better authority upon failure than poor Micawber?

Thousands of teachers neglect the opportunities for small savings and small profits which in turn become large savings and large profits. It is said that some department stores could afford to sell goods at cost and make their profits by discounting all bills. The prosperous merchant takes the advice of the late Marshall Field and takes all discounts by paying his bills promptly. The teacher should always do likewise.

Every penny saved through purchasing music at the most advantageous rates is a penny earned. Every penny earned through supplying music to pupils, through class work in history or harmony, or kindergarten, through accompanying, through copying, through any honest labor is a foundation stone for future fortune. It is the musician who turns up his nose at small savings and small profits who must beg in the end. Yet the private teacher lets the little things slip through his fingers and wonders why his bank account limps. The big conservatories almost invariably supply the student with music at a profit, even though a slight one. Why should not the private teacher avail himself of the same opportunity?



"Keep Going"



Forty years Edvard Grieg worked, producing some of his greatest masterpieces while he had the use of only one lung. Think of your own resources, and imagine what it would mean to work with such a handicap. Most of the music students who are lingering for encouragement need only make an inventory of their personal assets to realize how greatly they are blessed. The student who is always waiting for some great advantage, some wonderful opportunity, is the student who never progresses. Just say to yourself, "Many of the greatest masters have worked with far less than I now possess;" then set to work to do what you want to do, and keep on until you do it. The really busy man does not bother himself about encouragement. He thinks first of his work and how it may best be done.



"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 the answers written 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—MARCH, 1917

I—QUESTIONS IN MUSICAL HISTORY

- Which great master of Norway worked under serious bodily handicaps? (Page 151.)
- How old is Russian Choral Music? (Page 159.)
- Name a celebrated Russian author who also played the piano. (Page 159.)
- Why is Russian Church music sung unaccompanied? (Page 159.)
- Which German first clearly outlined the Sonata form? (Page 160.)
- Name a French, a German, an English and an Italian composer who lived prior to the years 1800. (Page 160.)
- Tell what was bought of parts of the *Elijah* of Mendelssohn when it was first produced. (Page 161.)
- Who is the greatest of Bohemian composers? (Page 161.)
- Name a celebrated Bohemian composer who died insane. (Page 162.)
- Name the composer of a famous German fairy opera. (Page 162.)

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

- Name one particular in which Mendelssohn differed from Beethoven. (Page 165.)
- How many years elapsed after the death of Bach before his St. Matthew Passion was performed? (Page 165.)

- When was Mendelssohn's *Elijah* first performed? (Page 165.)
- Why did Mendelssohn sign himself Mendelssohn-Bartholdy? (Page 165.)
- What is the meaning of "Ranz des Vaches"? (Page 166.)
- What is said to be the finest folk-music of the world? (Page 168.)
- Name two famous Oratorio composers whose most famous works were written in their old age. (Page 168.)
- When did the "Polonaise" originate? (Page 168.)
- What are four chief uses of the so-called "loud" (Tre Corda) pedal? (Page 167.)
- How should the wrist be held in piano playing? (Page 153.)

III—QUESTIONS ON ETUDE MUSIC

- In what key is each piece of music in this issue? How many are major and how many are minor?
- What is the chief characteristic of the music of the Alps?
- What great symphonic writers are represented in this issue, and by what works?
- What characterizes a piece in the style of a *Patrol*?
- Which waltz movement is in the French style? Which in the Spanish style?

Vital Phases of Piano Technic

by the Distinguished Pianist

ERNEST HUTCHESON

An Article full of Significance for Thoughtful Readers

I. Some Principles of Mechanism

Introductory

The aim of all technical study is to acquire such control of the arms, hands and fingers that they will instinctively and automatically respond to the player's artistic conceptions. Until this control is established the student is hampered at every step; on the other hand, mechanical perfection is valuable only when habitually applied to musical expression.

There are artists who altogether deny technical drill and truly when one considers the time and labor often spent on profitless exercises one can hardly blame these critics for their contemptuous attitude. Nevertheless, we can as little expect to realize musical ideas without adequate mastery of the playing mechanism as a carpenter could expect to do good work with dull, inferior tools and small skill in using them. One of the best-argued objections which has come to my notice was made by Harold Bauer. "Why," asks this justly celebrated pianist, "should I devote myself to attaining perfect equality in scales and arpeggios when a monotonous evenness is precisely what I most wish to avoid?" The question sounds rather startling, yet the answer is simple enough. Our ultimate object undoubtedly is a complete control of shading, but we cannot hope to overcome that difficulty until we have met the simpler one of equalizing tone. Similarly, we are hardly likely to succeed in playing a good *rubato* if we have not first learned the much less task of keeping strict time. We make no mistake, then, in giving close attention to the first steps. We err only when we fail to follow them up by others of equal or greater importance, and Mr. Bauer's criticism is peculiarly well directed, because as a matter of fact many students never even think of shading as a proper object of technical preparation, but continue to work solely for evenness of tone long after they have acquired it in excess and to the detriment of their playing. When a building has been finished, the unsightly scaffolding may advantageously be removed. We should seek in technic safe points of departure, not of fixturing.

It is my chief desire in these articles to encourage the student to think out technical problems for himself, at least as far as his own experience and observation can carry him. Ultimately, every pupil's progress depends on his own knowledge, his own belief and feeling, and he cannot begin too soon to test things for himself, instead of relying blindly on the directions and explanations, however excellent, of his teachers.

Cardinal Points

In this first article I propose to consider a few simple matters of mechanism. My personal experiences with many hundreds of pupils have made me increasingly sure that the fundamental requisites for an efficient technic may be reduced to four cardinal points. They are:

- Looseness of arm and wrist.
 - Firmness of the nailpoints.
 - Directness of action, especially of finger action.
 - Proper position of the forearm (elbow and wrist).
- I believe that practically all good teachers, quite irrespective of their individual methods, would agree with me that these points are desirable as a foundation. Let me explain why I regard them as of the first importance.

Relaxation

Relaxation of arm and wrist is absolutely essential to beauty of tone. Stiffness causes hardness in playing *forte*, and a dry, unsympathetic quality in soft passages. Moreover, stiffness impedes ease and speed and induces fatigue, and therefore stands condemned mechanically as well as musically.

It should be remembered that all movements are effected by the contraction of one set of muscles, say the flexors, and a corresponding relaxation of another set, say the extensors. It is only when the opposing sets of muscles are simultaneously contracted that a of tetanus or lockjaw. It is this rigidity of elbow and wrist that all pianists strive to avoid, not the alter-

nating contractions of muscle, without which all action would be impossible. Here I may register a passing objection to the word "devitalization" as often used; the state of the arm should be one of vital, sentient freedom, not that of a dead weight or a flabby mass. The living elasticity of the arm is eminently necessary for shock-absorption, if for nothing else.

Firm Nailpoints

The greatest difficulty of piano technic is probably the combination of relaxed arms and wrists with firm nailpoints. The difficulty has to be met squarely, for firm nailpoints are a necessary condition of a clear

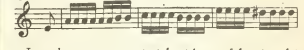
Directness of Action

The primary movement in all piano-playing is a lifting and dropping of arm, hand or finger. I do not, of course, intend to depreciate the importance of the many accessory movements employed; with them, however, I am not for the moment concerned. All action should first be adequate and then economical. The essential movements can hardly be made too simple, and the simplest way to lift and drop any object is to do it in a vertical line. In relation to this we may again recall the action of the instrument itself (keys, hammers, dampers). As regards the arm and hand, it is fairly easy and natural to find the right motion, but with the fingers, directness of action cannot usually be acquired without a considerable amount of drill.

The tendency of most students is to "wipe" the key with the finger (hence it as it plays), and this involves a very great waste of effort and loss of energy. Suppose you experiment for yourself. Take a pencil with a rubber end, hold it fairly firmly in your fingers and play on the rubber, keeping the pencil constantly vertical to the keys. Your exertion will naturally be limited, nevertheless you will be able to perform a *non-legato* scale almost as well and quickly as with any single finger. Now hold the pencil slantingly, as you would if writing with it, and try again, taking care that the rubber tip rises and falls in a vertical line. You will still get on moderately well. Finally slant the pencil as before, but draw it in toward a more vertical position by flexing the fingers as you play. You will probably see at once that this gives very poor results. You might drive conviction home by trying to play a fast trill, which obviously affords no time for waste of movement, with a "wiping" action.

Faulty as this method usually is, it is not impossible to use it to some advantage (a) in obtaining pizzicato effects; (b) in sliding from black to white keys, and (c) in quick repetition, *e. g.*—

Ex 1



In such cases one must at least be careful not to let the nailpoint "break."

Forearm Position

So far we have been dealing with points which ought practically always to be observed. However else you may elect to play, you should try to keep the arms and wrists as loose, the nailpoints as firm, the essential actions as direct as possible. The last of my four cardinal points cannot claim any such universal observance, yet it is almost equally important.

Cramp your elbows in toward the body, and you almost kill your technic at one blow. Hold the wrist inward instead of outward in scales and arpeggios, and you make the crossings of thumb and hand difficult, if not impossible. To convince yourself of this, take the crossing-places of the scale and arpeggio—

Ex 2



and try them first with the wrist held noticeably inward, then with the wrist well out, and you will need no teacher to indicate the best "method." Curiously enough, however, there is among piano students a singular perversity on this particular point. They persist in attempting scales with the wrist inward, or if they adopt the correct position in technical practice they unconsciously abandon it in actual performance, or, perhaps worst of all, they turn the wrist out only at the very moment of crossing—which involves four unnecessary changes of position in each octave and amply accounts for the usual jerkiness of the result.

Mr. A. K. Virgil once told me that his first teacher made him practice with a Bible clutched firmly to his body under each arm. One would guess to think that even this double hold on Truth availed him nothing but

FOOTNOTES.—Mr. Ernest Hutcherson was born in Melbourne, Australia, July 20th, 1871; but he has no thorough knowledge of his own life. He is a pianist of this country that he may very properly be considered one of our best. He studied with Dr. G. W. Torrance, Max Doer (Dobbin), and with Max Voigt. At the age of fourteen he went to the Leipzig Conservatory, where he studied with Zschelischer, Reinecke, and Jeddassohn, remaining there four years. He went to Weimar, playing himself under Starckenberg, and then to Berlin, where he remained for two years. He has since been in concert appearances at the age of five, and toured in 1891. After successful appearances in Berlin, came to America, and taught in Peabody Conservatory, Baltimore, and at the New York Summer Chautauque, some years teaching and playing concert. At present he is residing in America.

Finally you will wish to know how you may best shun those ogres of the musician's thoughts: to wit, "brain fog," "brain collapse," and "nervous breakdown." An inkling of what must be done in the way of thirst, at least, has already been hinted. No temperamental, indoor worker, such as musicians, can "seek what they can devour." In other words, no Orpheus can eat a sacred bull, without the vigor and exertion entailed in its slaughter.

Some Remedies

Seven hours' sleep or eight will establish the musician's recuperative powers upon a proper basis. Four hours' light exercise in the sunlight out-of-doors is one of the essentials to keep the emotions safely carbureted.

There are two conditions common to musicians and others, which, if not taken at the flood, may lead on to physical disaster. These are loss of weight and a lack of encouragement to humor and laughter. In an extensive medical experience of some years it is noted

Here you have a broad highway for home treatment. Cream, milk, eggs, butter, meat fats, bacon, sweets, starches, and cereals with copious draughts of water inside and out, are the dictates for scientific treatment.

But the human mind will not be permanently satisfied with merely such passive recreations. In the main, the Anglo-Saxon race will not be content to be merely idlers—"inertiatrics." They believe in the dictum "activity means longevity," and therefore demand recre-

Director, regarding to certain long distance and long distance

2.12 Feb.

[illegible]

A mistake, when made, leaves an impression on the brain. The measure in which the mistake occurred must be repeated a certain number of times before no false impression is eradicated. If the pupil does not stop and straighten out the difficulties as they appear, it is more than likely that by the time the piece is finished and commenced once more the pupil will have over the same places in it as he had when he first began to do it. This method, in time, the ease with which some of the piece will be learned, but those troublesome measures will ever stand out glaringly to mar the effect of the whole. The pupil tires of the soundness of it, refuses to practice it any longer, and the result

Table 1

[illegible]

Theoretical books play a very important part in music study. They are indispensable in the intelligent study of the subject. Every teacher should have his library of books on all topics bearing directly on or related to music. Books dealing with art are like women—they are very fickle. They take us just so far and then leave us to shift for ourselves, and this is the test of the musician. The practical man will use his books only as stepping stones, while the other fellow will never get beyond his rules. In chemistry, physics, astronomy, books are paramount because every phase of these subjects can be put into black and white. But remember this! Music is, first of all, an art and the scientific side is always secondary.

Difficult

(This series commenced alphabetically in the December issue.)

Dvořák, Antonín (*Dvor-zhak*) Bohemian composer 1841-1904.

Fauré, J. (Fohr) French composer and singer, 1830-1914.

Fauré, Gabriel (Fohr-ay) French composer. 1845-

in the December Franchetti, A.

go to the next marked passage and repeat the process, and so on unto the conclusion of the assignment. Now, begin at the beginning, and do this three times slowly using the same scheme of repetition. The next day, repeat the same scheme of repetition thrice in succession, before being satisfied that it is learned. There is magic in three—try it and you will be surprised at the ease and rapidity with which you can learn a new composition. It is like a game—you will become so interested in meeting and overcoming the difficulties that your clock will tick unheeded, and you will feel inclined to accuse it of harrying time.

of all time, yet his wonderful results as a teacher were based on simple precepts.

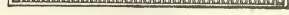
- There are, of course, variations, but they will not trouble the pupil, providing he has a good legato, staccato and octave touch. Other effects may be had by using the ear, and any one who does not use the ear intelligently will never get very far in music anyway.

Pronunciations

Franchetti, A. (Frahnk-*ket*-tee) Italian composer, 1822-1890.
Franck, César Auguste (Frahnk) French composer, 1822-1890.
Franz, Robert (Frahn-ts) German composer, 1815-1889.
Gabrilowitch, Ossip (Ga-bril-*oh*-vitsch) Russian pianist, 1874-1941.

By another mechanism, the damper pedal (the pedal at the right under the pianoforte), if pressed by the foot, will raise all the dampers, thus allowing many or all of the wires to vibrate in sympathy with the single tone or chord struck by the player.

The use of the entire damper mechanism through the pedal gives the player artistic control over a great range of tone "color" and power. The peculiar pianoforte tone, with its evanescent, mysterious character, which is said, from the mere difference in power makes it so vastly superior in all ways (facility and expressional variety) to the harp, is largely due to the proper use of the pedal, without which the "singing tone" would be impracticable, except in flowing legato melodic figures. Through the use of the pedal we have that rich "breath" of the instrument, which "perfumes" chords and melodies, making for a connecting tonal substance of magical power between or surrounding



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NOTE.—In square and upright pianos the left-hand pedal is but a soft pedal, having no effect on the hammers (that is, it does not alter their positions so as to strike less than the full number of strings). These "soft pedals" either press a muffer near the strings or reduce the force of the hammer's blow by diminishing its distance from the string. These are but imperfect substitutes for the *una corda* pedal.

Through the pedal's sustaining quality we produce the artistic *marcato* effect, especially in repeated chords; the *legato* character of this touch being the result of pedal use, the *percussive* element coming through the harmonic "hum" as a mild *staccato*; the combined characteristic making the *marcato* (non-*legato*) quality of tone.

The abuse of the pedal is most apparent through its constant holding of the dampers off of the strings, causing different harmonics to sound together (running into one another).

Its constant use as a "loud pedal" is also an offence to the musical ear. In a general way the pedal is abused when the player depends upon it for singing tone. The "singing tone" in the delivery of a melody should be developed without dependence upon the pedal.

N. B.: There is a class of mind which requires mathematical system in all processes of action or reasoning; to divide a third part of a minute into quarters that divide into thirds part into quarters, halves, three-quarters, and so on, to the length of note, make a strong appeal. Likewise in the development of pedal technique we find methods which appeal to the pedagogue. These processes of touch and pedal analysis have a superficial appeal to many, but they add unnecessary cumbersome details to the technique of pianoforte; and, always, if carried out to the letter, they produce a mechanical non-elastic process angular and "heavy," leading to a loss of the result to be attained.

points in pedal technic are

The mechanical technic of the pedal relates to the quick pressure of the pedal and the equally quick release of the pressure.

The foot at the (damper) pedal (in interpretation) is practically constantly active, though of course the pedal is not constantly down.

The first practice of pedal technic should be directed to the proper position of the foot on the pedal, i. e., the heel of the shoe on the floor, the toe and fore-end of sole on the pedal, the general size of the foot determining how far it should reach on the pedal-top face, always taking into account the freedom of action and power of leverage necessary; thus a small foot will use more of its length to reach the pedal top than will a larger foot, and the heel will be closer to the pedal, thus altering the leverage.

The foot should be placed far enough on the pedal to ensure its stability and control of action, and the heel as far back as is consistent, allowing the fullest possible leverage, and as much weight of the foot as possible upon the pedal.

The heel should never be raised from the floor, and there should be no pushing of the leg against the foot. No pressure should be on the heel, the impulse from the muscles of the leg being all centered at the fore-foot. The toe should never rise above the pedal for a blow but be always resting upon the surface of the pedal. All action should be at the ankle.

A proper use of the pedal requires great agility at the ankle. The toe (pressing the pedal with the heel as fulcrum) forms an agile lever which at times does very rapid and very dainty work, moving up and down as quickly as do the fingers, making the complete movement of release of pedal and immediate re-pressure as one chord is released by the hand and another—with change of harmony—is struck. Often these changes are very rapid, and the foot must follow as quickly as the chords are played.

The first exercises should be away from the piano. They consist of raising and dropping of the toe, the heel resting on the floor without motion; thus: toe in action u.=up, d.=down (drop to floor).

pr. r. pr. r. pr. r. pr. r.
1 2 3 4. 1 2 3 4 etc.

Practice these exercises with increased speed. Carry the same exercises to the instrument.

The preceding exercises are preparatory to a normal use of the pedal; they are especially for the training of the foot. (Passages calling for this "measured" use of the pedal may occur.) The more usual use of the pedal calls for an almost instantaneous release and re-pressure.

Pedal Effects—Legato

Practice model: Count four; on the fourth count quickly raise the toe and re-press it as one impulse, the action being "up-down," thus: 1, 2, 3, up-down; 1, 2, 3, up-down; etc. This may be done with other counting groups, *i. e.* 1, 2, up-down, etc. The "up-down" being at the instant of the beginning of the count, the foot moving with the words "up-down" (speaking the two

The words "up-down" take the place of count "one." In all abrupt (non-connecting) taking of the pedal, the pressure at the toe will be at the instant of playing the tone or chord. (See Examples.)

N. R.—The Rabbinists, in their elaborate experiments with the pedal, offer a variety of uses fitted to certain passages, offered as examples. The Rabbinist examples are worthy of close attention of serious teachers, inasmuch as the student who has thoroughly mastered them will be able to prove cumbersome and is altogether unnecessary, especially as many of the examples represent self-drawn personal preferences, at times apart from fundamental principles, which are common to all. In these examples in many cases establish no fundamental laws. Many of the examples of special pedaling are of the nature of advice based on personal preference. The student must learn to know the normal artistic purpose of the pedal, and with the above brief study of the mechanical technical details, he will be able to apply the fundamental laws of this item in interpretation.

Some Special Laws

The Legato Pedal Action (up-down or down-up) may be required on each of a succession of notes and chords, rapid or slow, giving but an instant of the fullness of tone possible through the open dampers. In scale and chromatic passages of considerable speed, single notes, doublings or chords, the pedal may be used for the entire passage, especially with the upper part of the keyboard, or may be released and retaken during the passage, at suitable harmonic points established by the accompanying figure.

The use of the pedal is a source of great variety of color. There is artistic contrast in alternate use and non-use of pedal in phrases of similar nature or of contrasted force.

The "half-pedal" directly after an accented tone with full pressure on down pedal, especially in reiterated similar chords, is very effective. The pedal is allowed to rise to half its stroke-distance on the secondary chords.

A rapid action of the half-pedal is of artistic value in passages of frequent change of harmony, the "running in" of clashing harmonies being largely prevented and an effect of continued volume of tone being given without the dissonant blur of mixed harmonies.

The *dampers-pedal* has the same effect, relatively upon this lighter one-string tone as upon full three-string (tre-corde) action.

The *sustaining pedal* (in the center of the pedal lyre), sustains the tone of one or more keys as if

These keys we held down; the pedal holds the dampers up, thus sustaining pedal-basses after the hands have released the keys. This pedal is pressed down after the key is struck, its mechanism picking up and holding open such dampers only as the keys have raised. The other pedals are subject to normal use while the sustaining pedal is in use.

The rapid repeated pedal (half or full) may be developed to a quasi-tremolando effect, often effective in prolonged tone delivery, and in rapid chromatic runs etc. This effect is delicate and not for the use of the novice.

Quick action is a first requirement in the study of the pedal; for, regardless of the duration of down-pedal (open dampers), the pressure of the pedal and its release must be prompt and complete. The crescendo and diminuendo, the half-pedal, and the tremolando are all for later development; the early use of the pedal includes the "detached" pedal, single note of passage, long and short, and the "legato" pedal (instantaneous release and re-pressure).

"Sotto Voce"
A quality of tone is frequently called for, especially in the romantic school; and again in vocal accompani-

N. B.—The short quasi or real staccato effect is only assured by the non-use of the damper pedal.

The musical score is for the piece 'Misterioso' by Maurice Strakosky. It is written for piano and celeste. The score is in 3/4 time and consists of two systems. The first system begins with a piano introduction marked 'Misterioso ppp possibile' and 'A'. The piano part features a series of chords and single notes, while the celeste part plays a melodic line. The second system continues the piece, with the piano part playing a series of chords and the celeste part playing a melodic line. The score is marked with various dynamics including 'ppp', 'pp', and 'f'.

The "Delayed" Pedal Pressure (pedal pressure after the key stroke), is advised by some pedagogs and virtuosos; but it is of doubtful usefulness on detached notes. The study of this class of pedal action would better be delayed until the normal pedal uses are mastered.

The Delayed or Syncopepedal, now much advocated, is often improperly explained. With the majority of young players (who use or think they use syncopepedal or delayed "change" of pedal) the effect is inartistic. The term "syncopepedal" should be proper only with reference to the pianoforte pedal, for its use in music has a special meaning—a change of the place of accent within the measure or pulse. The meaning of the word syncope is "to cut," and its original application in music was through the placing of a note directly on the bar which cut the note in two, the bar being heard in one measure and the other half in the next measure; thus:

That is, either (a) or (b) alters the accent which normally belongs at the beginning of the first pulse in the measure. This effect may be applied also in other pulses of the measure where accents are given to *long* fractional pulses.

[illegible]

The Arch-Iconoclast of Russia Severely Criticises Some Modern Musical and Artistic Conventions

The Tyrannical Director

"On an elevation, between two lamps with reflectors, and in an arm-chair placed before a music-stand, sat the director of the musical part, *bâton* in hand, managing the orchestra and singers, and, in general, the production of the whole opera.

The Tyrannical Director

"Home I Bring the Bride"

"These three directors arranged the singing, the orchestra, and the procession. The procession, as usual, was enacted by couples, with tinfoil halberds on their shoulders. They all came from one place, and walked

William J. Bolger, the author of

"These three directors arranged the singing, the orchestra, and the procession. The procession, as usual, was enacted by couples, with tinfoil halberds on their shoulders. They all came from one place, and walked

The whole of such a rehearsal lasts six hours on end. Piss with the stick, repetitions, placings, corrections of the singers, of the orchestra, of the procession, of the dancers, all seasoned with angry scolding. I heard words, 'asses,' 'fools,' 'idiots,' 'swine,' addressed to the musicians and singers at least forty times in the course of one hour. And the unhappy individual to whom the abuse is addressed—flautist, horn-blower, or singer—physically and mentally demoralized, does not reply, and does what is demanded of him.

"That there never were, or could be, such Indians, and that they were not only unlike Indians, but that that they were doing was unlike anything on earth except other operas, was beyond all manner of doubt; that people do not converse in such a way as recitative, and do not place themselves at fixed distances, in a quartet, waving their arms to express their emotions; that none of the great composers, do people walk about in such a manner, in pairs, with tin foil hats and in slippers; that no one ever gets angry in such a way, or laughs in such a way, or cries in such a way; and that no one on earth can be moved by such performances; in all this is beyond the possibility of doubt."

Is This a Useless Tax?

"For the production of every ballet, circus, opera, spectacle, exhibition, picture, concert, or printed book, the intense and unwilling labor of thousands and thousands of people is needed at what is often harmful and humiliating work. It were well if artists made all they require for their work, but, alas, this is not the case. The workers, not only to produce, but also to help for their own usually luxurious maintenance. And, one way or other, they get it; either through payments from rich patrons, or through subsidies given by government (in Russia, for instance, in grants of millions of roubles to the arts, sciences, and academies). This money is collected from the people, and the people have to pay their only coin to pay the tax, and who never get the aesthetic pleasures which art gives."

Some Facts About Russian Church Music

The first Russian choir of note was organized in the tenth century. Half the singers were Slavs and half Bulgarians.

Russian church music is sung a *cappella*, organs not being permitted in the churches.

Russia has numerous private choirs and singing societies which are greatly admired for their excellence.

Russian music for the church is inclined to be severe like the Russian icons, but there is much that is exceedingly delightful in it.

Learning the Key Signatures

PUPILS learn to name the sharps and flats in order with little trouble when given the following suggestion: First sharp is first black key in group of three; second sharp first in group of two; third sharp next in group of three, etc. In naming flats, reverse, naming, last in three group, etc., and proceed downward. I have never had this to fail as a help, and the pupil is independent of the keyboard.—W. A. S.

Nevertheless, there is something very thought-provoking in a good "lick." The jar stirs up our sleeping intellects, and, for this reason, Tolstoy's opinions are most interesting. He was particularly opposed to government subsidies for opera, and, in his day in Russia, he may have had good reason for his stand. Living as close to the common people as his noble birth would permit, he affected to share their privations and champion their rights. He imagined that opera was an enemy of the people through wasting money that should be spent on alleviating the suffering of those of us who believe that opera is worth while. Count Tolstoy's views on the subject are worth a visit to his Concord, New Hampshire, home.

"For the support of art in Russia (where, for the education of the people, only a hundredth part is spent of what would be required to give every one the opportunity of instruction) the government grants millions of roubles in subsidies to academies, conservatories, and theatres. In France, twenty million francs are assigned for art, and similar grants are made in Germany and England.

"In every large town enormous buildings are erected for museums, academies, conservatories, dramatic schools, and for performances and concerts. Hundreds of thousands of workmen—carpenters, masons, painters, joiners, paper-hangers, tailors, hairdressers, jewelers, molders, type-setters—spend their whole lives in hard labor to satisfy the demands of art, so that hardly any other department of human activity, except the military, consumes so much energy as this."

Does This Art Stultify?

"Not only is enormous labor spent on the arts, but in it, as in war, the very lives of men are sacrificed. Hundreds of thousands of people devote their lives from childhood to learning to twirl their legs rapidly (dancers), or to touch notes and strings very rapidly (musicians), or to draw with paint and represent what they see (artists), or to turn every phrase inside out and find a rhyme to every word. And these people, often very kind and clever, and capable of all sorts of useful labor, grow savage over their specialized and absorbing occupations, and become one-sided and self-compulsive personalities. The most serious phenomena of life, and skillful only at rapidly twisting their legs, their tones, or their figures."

"But even this stunting of human life is not the worst. I remember being once at the rehearsal of one of the most ordinary of the new operas which are produced at all the opera houses of Europe and America.

I arrived when the first act had already commenced. As the auditorium I had to pass through the stage entrance was empty, I went straight to the orchestra, through the vaults of an enormous building, past immense machines for changing the scenery and for illuminating; and there in the gloom and dust I saw workmen busily engaged. One of these men, pale, haggard, bald, and dirty, with a pair of worn hands and crumpled fingers, suddenly and out of nowhere went past me, angrily snatching an outer man. Ascending by a dark stair, I came out on the boards behind the scenes. Amid various poles and rings and scattered scenery, curtains and curtains, stood and moved about a few hundred men, some in white, some in costumes fitting tight to their thighs and calves, and also women, as usual, as nearly nude as might be. These were all singers, or members of the chorus, or dancers, or actors, or actresses, or extras, or extras, or extras across the stage and, by means of a bridge of boards across the orchestra (in which perhaps a hundred men

TOLSTOI AND HIS DAUGHTER AT THE KEYBOARD.
Tolstol was very fond of music and had fair ability as a pianist.

turn and round again, and then stopped. The procession took a long time to arrange: first the Indians with their calumets came on too late; then too soon; then at the right time, but crowded together at the exit; then they were too far apart; then too close together; then the sides of the stage; and each time the whole performance was stopped and recommenced from the beginning. The procession was introduced by a recitative, delivered by a man dressed up like some variety of Turk, who, in a low, moaning voice, sang out, "I bring the bri--de!" He sings and waves his arm (which is of course bare) under his mantle. The procession commences, but here the French horn, in the hands of the recitative, does something wrong; and the director, with his stick, strikes the horn as he has occurred, raps with his stick on the stand. All is stopped, and the director, turning to the orchestra, attacks the French horn, scolding him in the rudest terms, and then, turning each other, for taking a wrong note. And amidst these interruptions, the procession goes on.

with their halberds again come on trading softly in their extraordinary boots; again the singer sings, 'Home I bring the bri-i-de,' But here the pairs get too close together. More raps with the stick, more scolding, and a recommencement. Again, 'Home I bring the bri-i-de,' again the same gesticulation with the bare arm from under the mantle, and again the couples, trading softly with halberds on their shoulders, some with sad and serious faces, some talking and smiling.

Some Obstacles in the Way of Standardization

By Clara A. Korn

THE word "Standardization" floats in the musical atmosphere to that extent that every one is quarantining it and reiterating it—also herating it in some quarters. The question is, what do we mean by it, and, if taken in its literal sense, can it be achieved?

Musicians have never agreed on standards, and are not doing so now. On the one hand, we find a prominent and prosperous music school teaching the piano in a purely physical way. Many very learned instructors cannot reconcile themselves to the fact that thumping on a table has anything in common with real music, yet this system is established all over the world and enjoys popular and artistic favor. Other teachers—and a tremendous majority at that—confer the habit of students who "play by ear." And yet there are uncountable professors and pedagogs who deliver lectures on ear training, sound development and the like. "And so each has his pet idea. One favors the cultivation of technique to the exclusion of everything else; another pronounces sight reading as the most essential requisite; still another insists that memorizing is the chief attribute required in a performance even though the student spend a whole lifetime in mastering just one piece. There are too many points of view to admit of any logical standardization that would not be unjust to somebody.

This discussion reminds me of an incident that took place at a boarding house where an intelligent set of men and women were at dinner. An American and an Englishman were having a heated argument on base ball and cricket, each claiming emphatically that his own nation's national game was superior. An elderly man interrupted them by remarking, "Neither base ball nor cricket is nearly so difficult as croquet," and a middle-aged bachelor at the next table growled, "There's science in marbles, too, for that matter." There followed a general laugh, and some young ladies giggled. But it is all true—absolutely true. Every musician was by one or another of the chances that he indulged in marbles, with more or less effort and prowess. Some of us were tomboys, instead of boys, did likewise, and found the game hard enough.

I return to the standardization of music. In this regard are the theorists, and a compromise seems impossible. One scoffs at the "circle harmonist," whereas this same person professes it the only proper way. The English allow intervals to accumulate into the twelves, whereas we Americans find seventh-ninth, suspensions, etc., totally adequate for all harmonic purposes. The exponents of the Richter method would, for instance, diagnose the chord C, F, G, as an unresolved suspension on the third of the triad; another theorist calls this an "unharmonic chord" and lets it go at that, deeming it entirely legitimate in its uncertain state. But the most flagrant contradiction is that found in two well-established theories of Analysis and Form—viz.—Cornell's translation of Ludwig Busse's *Musikalische Formelnlehre*, in which we are told that the two divisions of a "Phrase" are called "Sections"; Groschwitz, in his *Constructive Music*, *Complete Musical Analysis*, is very decisive in his assertion that the two sub-divisions of a "Section" are termed "Phrases." Who is right—either, neither, or both?

I suppose it makes no real difference what name we give to anything, like unto the much-noted little verse composed by the sentimental author, now-deplumed "The Duchess," who thus appeals in her novel, *Phyllis*:

"Call me Daphne, call me Chloris,
Call me Lalage, or call me Dione;
Only call me mine."

And here again we arrive at the futility of attempting to do anything by its "right" name. A public school teacher who had charge of the very lowest primary grade, was fond of relating a story illustrating the obtuseness of extremely young pupils. She was explaining fractions, and in order to impress them luckily upon the infantile mind, displayed an apple. In dulcet accents she wheeled, "You all see this nice, red-checked apple." The children nodded their heads vigorously. Oh, yes, they all saw the nice, red-checked apple. The teacher cut the apple, and, holding aloft the two equal pieces, elucidated, "Here I have cut this apple into two parts that are exactly alike. Each part is called one-half of the apple."

She went to the blackboard, wrote down $\frac{1}{2}$, and explained that that represented each of the parts of the

apple, styled "one-half." After reiterating her statements an apparently sufficient number of times, she turned to her youthful disciples and said, "Now, in order to be entirely on the safe side, called upon one of the most wide-awake pupils to demonstrate. "Now, Johnny, here are these two equal pieces of the apple. Suppose I were to give you one of them, and you were to eat it, what part of the apple would you have eaten?"

"The soft part," was Johnny's surprising reply. "Now, then, are we older heads not similar to these young ones—prone to follow the individual trend of our own thoughts, uninfluenced and unworried by the other minds, except in just the slight degree that we find convenient and comfortable? Therefore, what are we going to do about standardization? How shall we effect it? And what man or body of men shall make the ultimate decision? Is there any one in all the world who is immaculately authoritative?"

Early French, Italian and German Composers

Of Interest to Present-day Pianists

By Daniel Gregory Mason

Early French Clavier Composers

Asing from a premature school of composers for the harpsichord, which sprang up in England at the time of Queen Elizabeth (the end of the sixteenth century), and which later culminated in the work of that solitary genius, Henry Purcell (1658-1695), the earliest successful application of the principles we have been studying, and of the skill gained by the development of violin music which went on in the seventeenth century, was made in France. De Chambonnières, court clavier-player to Louis XIV, was the pioneer, but the master of the school was François Couperin (1668-1733), called "le Grand." His pieces are animated, gay, or stately dances: courantes, allemandes, minuets, gavottes, sarabandes, and the like, mingled with more elaborate types like the gigue, in which the polyphonic texture is apparent, and the rondo, in which a "re-train" constantly recurs after various couplets—all bound together, as his happily inscribed it, "into one bouquet, which he offers to his lady friends, often with a polite dedication appended, under the general title of 'ordre' (suite). A striking feature of his style, aimed at overcoming the weak, melodic tendency of the harpsichord, is the profusion of ornaments (*agréments ou manières*) of all kinds, through which the melody peeps, it has been said, "like a high-browed beauty hidden by a richly-worked lace veil." Couperin had a characteristic French tendency to make his music tell stories rather than embody moods, and is fond of picturesque titles, such as *The Hen, The Harvester*, and the like.

The Italian School

The warmer southern temperament of Italy so naturally expressed itself in lyric melody, either for voice or for the stringed clavier. Couperin's music, then in elegantly formal pieces for the clavier, was the only prominent Italian clavier-virtuoso was Domenico Scarlatti (1683-1757). Virtuoso he emphatically is; "he played," says Parry, "upon his audience as much as he did upon his harpsichord," and "the incisiveness of his rhythms, . . . his wild, whirling, rapid passages, his rattling shakes, his leaps from end to end of the keyboard, all indicate a preternaturally vivacious temperament." The love of dexterity for its own sake thus came into the music of keyboard instruments at an early period, and has always remained a part of its tradition.

It is, however, to the more reflective and simply emotional Teutonic temperament that we owe the finest musical achievement of this, as of some later periods. While the French tended toward the dramatic and the superficially, the Italians toward the sensuously pleasing, the Germans approached art with a subjective earnestness which is precisely the quality music is best fitted to express. The difference is seen in a comparatively trivial matter as choice of instruments: as Germans, from Bach to Mozart, preferred the lighter but more intimate and expressive clavi-chord to the harpsichord, more showy and brilliant. It is seen in their tendency to retain the thoughtfulness

polyphonic element in texture, even while adapting it to keyboard realization (as in Bach's fugues). It is seen in their constant effort to broaden the schemes of design used, resulting, in the work of C. P. E. Bach and his followers, in the development of the sonata form. Above all, it is shown in the type of melody they instinctively adopted, coherent, sober, and charged with deep feeling.

In Johann Sebastian Bach (1685-1750) we see a great genius who, at the very moment he is bringing the polyphonic method of writing, as shown in his organ fugues, his cantatas, his B minor Mass, to full fruition, is able in lighter moments to adopt a style diametrically opposed to it, the light, secular, homophonic style of his French and English suites, his particular some of the preludes in the *Well-Tempered Clavichord* and other clavier works. In his suites, as to a slighter degree in Handel's (1685-1759), we find the infusion of a greater seriousness and a deeper expression, in short of *more music*, into the brief and simple binary and ternary dance forms used by Couperin, together with other movements of a more elaborate cast. His concertos and sonatas show a reaching out at times toward the sonata-form which was to follow, usually coupled with a thoughtful Andante and a merry finale in rondo-form. In the wonderful collection of preludes and fugues called the *Well-Tempered Clavichord*, generations have found their musical bible—a work which stands alone, while Beethoven's Sonatas as genuine expression of the musical aspiration of the race.

Carl Philip Emanuel Bach (1714-1788), belonging to a later generation, wisely realized that it was his business not to imitate his father's methods, but to investigate the possibilities of a more homophonic and light style which were opening up. With him clavier style becomes more idiomatic, the single melody reinforced by "graces" and supported by chords, arpeggios, or similar figures. He usually the place of his father's more intricate texture. Above all, he outlines clearly for the first time the sonata-form, consisting (1) of an exposition of two themes in contrasting keys (though with him the second theme still remains modal, tary), (2) of their development, and (3) of their restatement or recapitulation in the same key. This form, sometimes extended by an introduction and coda, is the dominating musical art throughout the nineteenth century.

C. P. E. Bach, though blamed by the critics of his day for his "light, unscholarly style," opened for him the path later cleared by Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791). In the work of these masters we find the classical sonata at the highest stage it was destined to reach before it was transformed by Beethoven. It consists usually of four movements. The first, in sonata-form, with a first theme of muted rhythmic character, and a second theme more song-like and appealing, often with Mozart almost always in its grace, is broadly developed in their concertos with orchestra, more concisely in their solo sonatas. A slow movement of tranquil, often somewhat antiquated, charm follows in simple sectional design. A stately minuet or perversely humorous scherzo provides a change of mood and a merry finale, usually a rondo, concludes. As regards style, Haydn is notable for a homely humor and good cheer, Mozart for delicacy and aristocratic grace. To the whole he is less successful in his clavier works than in those for more sustaining instruments—voices or orchestra. His sonatas especially rare evidence of having been composed in some haste, and are not free from routine formalisms.

Haydn is not free from routine formalisms, especially in the stereotyped arrangements for the left hand known as the Alberti bass. His melodies, however, are never devoid of charm, and his playing style that charm always in the most favorable light. It is noted especially for its clearness, euphony, and ease. He depressed mere speed, and advised his sister not to take too much pains with the passages in thirds and sixths in his "sonatas," "so as not to spoil their quiet charm." He was a steady hand and a thoroughly unselfish, supple, and flowing velocity. Mozart's piano music (for from 1771 he used the piano as the clavi-chord) thus brings to its highest point the courtly grace, the charm, the fine feeling which was the mark of the eighteenth century. With Beethoven began a new era.

The Etude Master Study Page

A GROUP OF MODERN MASTERS

When Mendelssohn's *Elijah* was first produced in Birmingham, England, in 1846, the musicians and singers when they first tried the famous chorus *Thanks be to God* refused to believe that Mendelssohn had intended the discords occasioned by the unexpected introduction of seconds in the vocal parts. They insisted that it was a mistake and, if they had had their own way would have stricken out what now seems to many

Antonín Dvořák

Antonín Dvořák (pronounced Dvor-zhak), who an innovator in many ways, yet not to be classed as an iconoclast. He was born September 8, 1841, at Mühlfhausen (sometimes given in Bohemian as Nelahozeves), Bohemia. His father was a fairly successful butcher and deacon of the time when Antonin would become his successor. The elder Dvořák also kept a tiny inn where the boy heard the traveling musicians play the national tunes of his native land.

The local school-master taught him to sing and to play the violin. His talent was so pronounced that he was called upon to play in school and sing in church. When he was twelve, he went to another town under the care of his uncle. There he studied piano, organ, and theory with the local organist, A. Lichmann. When he was fourteen, Dvořák—who up to that time had spoken only Bohemian—was sent to Kamnitz to study German. There organist Hancke taught him for a year. He began to show some indications of ability as a composer, and his father was finally persuaded to consent to having his son turn from steaks and culets to sonatas and symphonies.

Accordingly, in October, 1857, he went to Prague to study at the Organ School for Church Music. His father's means were so slender that the boy was forced to earn his own living by playing viola in one of the local cafes. Later he became a member of the orchestra of the National Theatre. Progress was slow, but with so very many talented musicians. Nothing but genius could rise to the top. This Dvořák did, and became the greatest composer of his race. Smetana was the conductor of the National Theatre and helped his young landsman immensely.

Dvořák was so poor during these days that he barely had money enough to buy the music he needed. One of his dreams was of the day when he should own a piano. Fortunately good friends assisted him now and then, and he went on writing and gaining in facility every day. When he was twenty-five he had completed a string quartet, two symphonies, a grand opera, and several songs. The opera did not come up to his standards and he promptly burnt it.

By dint of playing and teaching he managed to eke out a meagre living; but it was not until 1873 when he was appointed organist of St. Adalbert's church, that he was comfortable enough in his means to feel that he might get married. After the production of his opera—*The King and the Collier*—Dvořák received a small pension from the state, which gave him more leisure for composition. In 1878 he produced his *Slavic Dances* which became very popular in Germany.

In 1884, Dvořák was called to Prague to conduct his *Stabat Mater*, and in the next year he brought out his cantata *The Specter's Bride* at the Birmingham Festival. In 1891 he received the honorary degree of Mus. Doc. at Cambridge University. In 1892 he was called to America as the director of the National Conservatory, in New York City. He remained in this country for three years. Among his American pupils were Miss Ruth Shelle, Harvey Worthington Loomis, Harry T. Burleigh, Harry Patterson Hopkins, and William Arms Fisher. Returning to Prague, he became the head of the National Conservatory. He died May 1, 1904.

His works are rich in imagination, filled with a kind of wild fervor, and at all times show his long intimacy with the orchestra. One of the most loved symphonies of recent times is the *Dvořák New World Symphony*, which is richly imbued with a more or less close study of Negro musical themes. Dvořák's *Hymn to the Mother*.

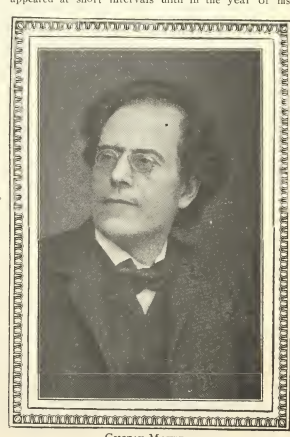
which for many years went unrecognized, leapt into immense favor through the effective playing of Fritz Kreisler.

Gustav Mahler

Gustav Mahler remained in America from 1907 until the year of his death (1911), and during that time his genius was recognized by but a comparatively few people. In 1916 his *Choral Symphony* was produced in Philadelphia under the direction of Leopold Stokowski and the Philadelphia Orchestra many times to crowded houses. In a short time his name was on nearly every paper in the United States. Only a few years previous, in the same auditorium, Mahler conducted the New York Philharmonic Orchestra to what might almost be termed empty benches. Such is fame, and such is the power of the pen in the United States. Only a few years previous, in the same auditorium, Mahler conducted the New York Philharmonic Orchestra to what might almost be termed empty benches. Such is fame, and such is the power of the pen in the United States. Only a few years previous, in the same auditorium, Mahler conducted the New York Philharmonic Orchestra to what might almost be termed empty benches. Such is fame, and such is the power of the pen in the United States.

He was excellently educated at the Gymnasium at Prague and at the Vienna University. In 1877 he entered the Vienna Conservatory, and had among his masters Anton Bruckner. His great ability lay in the direction of conducting. No matter where he received a post—Cassel, Prague, Leipzig, Hamburg, London, Vienna or New York—he left the position with the orchestra on a higher level than before. As a conductor he was scholarly without being pedantic, authoritative without being stiff. In his young manhood, Mahler wrote two operas—*Die Argonauten* and *Ruhleben*. These have not survived in popularity.

His first symphony was produced in 1891, and others appeared at short intervals until in the year of his



GUSTAV MAHLER

The Spirit of the Polonaise

By MARGARET ANDERTON

Miss Anderton is an English pianist long resident in the United States. For a number of years she has given lectures upon music to large audiences and has been exceptionally successful in making her hearers feel the spirit of the compositions she describes.

indescribable term "Zal." Verily are they what Robert Schumann has so poetically called them, "Cannons buried in flowers."

One can close one's eyes and dream on as this divine music rings in the ears, if we will give ourselves up to these dreams, which, as Byron has said:

*"In their development have breath, and tears and tortures,
And the touch of joy."*

Still patriotism is a deeply-rooted seed in all noble hearts, and the struggles and crushing sorrows and despair of that noble and unhappy country of his birth, appealed to Chopin's sympathetic sensitive make-up, and in his morbid moments would appeal to him as synonymous with his own struggles, the great strong soul fighting with the weak bodily ill-health and shattered nerves. We find in all these poisonaises an intense fire of patriotic passion, which he has expressed in his

own God-given music language, voicing the gamut of suffering of the whole Polish race.

Chopin's patriotism could never be the kind to make him himself a soldier, fighting, conveying arms or taking part in political intrigues for the freedom of his country. He was a dreamer and a thinker, and he had but one way to express himself. The poet, the artist, the man of letters, he found his outlet in the thrust of the woman who scorned him; the poignancy of all sorrow; the stirring of the innermost soul-fibres; the martial glow and chivalrous patriotic fires; the yearning for the freedom of his native land, he expressed by music. And here he is preminent. He has the skill to stir others by the inner consuming fire of his genius—that something which will make the heart of the listener beat with his own; he has the power of a thought—a sound—so that the hearing of his music will goad and spur the more practical workers of the world to their deeds of heroism. Chopin's martial music is not the soul-stirring but rather external heroisms or heroics.

Facts for Busy Music Workers

"THE folk music of Ireland is generally admitted to be the finest in the world. It has a variety unknown to any other musical country." So says Cecil Forsyth, in the latest English history of music.

THERE are five thousand recorded folk-songs in England alone.

THE works by which Handel is now best known were all written after he was fifty-five years of age.

HAYDN's famous oratorios were written after he was sixty-six years of age.

MEYERREER made a god of popularity. When one of his operas was being performed, he would sit with the professional applauders in the audience to see that the applause from the claque came in the right place. Then he would go around back of the stage to get the opinions of the scene shifters.

THE word vaudeville is quite ancient. In the sixteenth century it referred to a satirical song. Later it was applied to plays in which such songs were introduced; and finally to the variety performances of the present day. The older vaudevilles were often of much musical and poetical worth.

HANDEL's popularity in England was so immense that when one of his works was being given at Vauxhall Gardens the traffic on London Bridge was so great that the police had to be called in to keep the people from rushing across the bridge.

H. H. DILLON, JR., BOSTON, MASSACHUSETTS

A brief description of the dance as it was originally performed may be interesting, though writers who have seen it danced in comparatively recent times state that it has changed so as to be more in keeping with the times and raciness of its original character. The dance is essentially a grand parade of beauty and grace especially designed to display the handsome and richly dressed cavaliers. The host would approach the lady, whose high rank and great beauty he desired to honor, and lead the dance, the other cavaliers following. The movements were varied according to the ingenuity of the noble host, and in many instances were not restricted to the salon, but they would be conducted in galleries, illuminated garlands burning and playing, through where only a murmur of the music came.

After the host had inaugurated the fête, as it were, any one of his guests had the right to claim his place with the lady, and clapping his hands a moment would check the movement of the dance, as he paid his homage to the lady and begged her gracious acceptance of the change of partner. Appeals of this nature were then made by all the cavaliers, and again the dexterous manoeuvring would continue.

The new leader would not display his skill in inventing intricate and complicated figures, but to leading in no grade was so confusing (leading should be leading). There is very marked, the movements undulating and with these graceful men and women who trod the measures as to the manner born, it was the poetry of motion. As the succeeding couples merely had to follow the leader, there were many opportunities, as you may well imagine, for the cavalier to whisper sweet flatteries, to urge some petition, some impassioned pleadings, perhaps in politically troublous times a note of word, might be passed.

The great Polish composer was inspired to write a number of these wondrous tone-pictures of the national dance of his beloved and unfortunate country. Perhaps the most famous of these dances is the Polonaise, which is sometimes called the heroic, which contains the thunderous hoof-beats of the cavalry charge expressed in the music by a great octave climax. An anecdote is told that Chopin, when he wrote this Polonaise, was in a highly nervous state from a recent illness, was playing over this partly completed work, his imagination at fever-glow, became so excited by the music that he leapt from his seat, dashed through the walls of his apartment open, and out of the darkness of the night a band of the knights—the flower of the cavalry—mounted on horseback came riding towards him, and he was obliged to follow them to their antique war accoutrements, arising from their century-old graves, rode in through those yawning portals and fell dead in upon him. With a suffocated cry he sprang from the dead, and the Polonaise was written. It was some days before he could be induced to enter it again, or to resume work on the Polonaise into which this fantastic passage is interpolated into the work at this point. He was so overcome by the decision, trepidation and reluctant fascination with which he again takes up work on his self-created monster, that he was unable to hold back, resuming the cavalry horse movement with the same force and vigour, sweeping it to a magnificent final.

There is, however, another meaning for this passage but this is one each individual must seek as they study or listen to this vibrant and thrilling Opus 53 Polonaise of the great Chopin.

Music Madness

We hear much these days about the beneficial and health-giving influence of music. Its healing power was recognized in Southern Italy as early as the 15th century. At that time, a new malady broke out, a kind of madness, the cure for which was found in dancing persistently, the tarantella. In the 16th century bands of musicians traveled about, playing these tarantellas while the afflicted people danced to the music, often whirling about until they dropped from exhaustion. The different forms which the illness assumed were supposed to be cured by different airs. Few of these airs are extant, but the remains that are indicative that the music was not like the tarantella as we know it but was written in church modes.

MARCH 1917

TWILIGHT ON THE WATERS

A pretty drawing room piece in Alpine style, with yodling effects. The middle section and the Coda are particularly good.
Grade 3½.

Moderato M.M. ♩ = 72

CARL WILHELM KERN, Op. 285

moderato a. m. 3/4

p *cresc.*

dim. *con amore* *cresc.* *f*

dim. *rit.* *mf a tempo* *Last time to Coda* *calmato* *Pruanimato* *mf* *melodia ben marcato*

CODA *morendo*

dim. *mf* *con legato* *p* *senza pedale*

mf *dim.* *erit.* *rit.* *mf meno mosso* *broad* *DS.*

105

VALE LEGERE

A graceful waltz movement in the modern French manner, to be played throughout with vim and dash. Grade IV.

Moderato

LEON P. BRAUN

Valse un poco vivace M.M. = 72

leggiere

ff *rit.*

a tempo

leggiere

ff *rit.* *Fine*

fin.

ff

fin.

canto marcato

canto marcato

D.S.

THE TRAVELLER AND HIS SONG

Introducing one of the good old songs of bygone days. An excellent easy study for phrasing and expression. Grade II.

Moderato M.M. = 116

GEORGE SPENSER

DO THEY THINK OF ME AT HOME?

Fine

Do they think of me at home? Do they ever think of me? I who shared their ev'ry grief, I who min-gled in their glee? Have their hearts grown cold and strange To the one now doomed to roam? I would give the world to know Do they think of me at home? I would give the world to know Do they think of me at home?

TWO CHARACTERISTIC PIECES

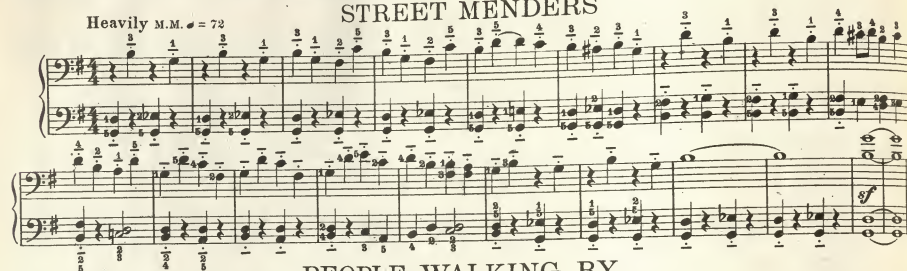
MARY GAIL CLARK

These clever little sketches are by a promising young American composer, who makes her initial appearance in our *Etude* pages. These pieces are taken from a set of six entitled *On the Street*. Each number is aptly descriptive of its title. *Street Menders*, suggesting the

heavy rhythmic hammering of the workmen, is an excellent bass clef study piece. *People Walking By* affords opportunity for crescendo and decrescendo practice. Grade II.

Heavily M.M. ♩ = 72

STREET MENDERS



Rather slowly M.M. ♩ = 108

PEOPLE WALKING BY



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THE CHARMER

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LA MOZA
SPANISH DANCE

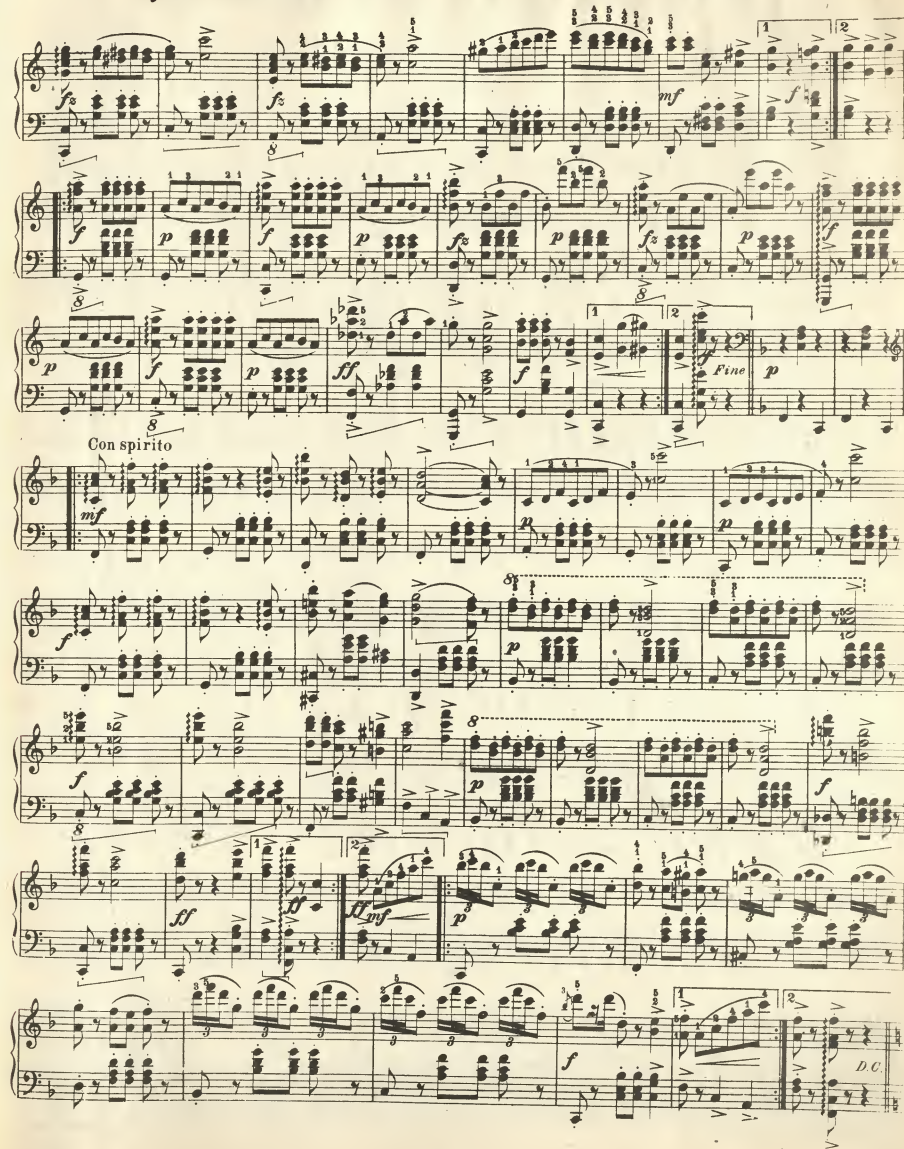
EDUARD HOLST

A lively Spanish waltz affording excellent practice in double-notes, in staccato, and in chord work. Accentuate strongly throughout. Grade IV.

Allegro moderato M.M. ♩ = 144



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MARCH OF THE INDIAN PHANTOMS

E.R. KROEGER, Op. 80

Solenne M.M. $\text{♩} = 50$ *ben misurato*

SECONDO

pp misterioso

cresc. molto

ff

dim. molto

Meno mosso (Chant of the Jesuit Priests)

pp

Fine

p quasi religioso

mf

Lento

p

mf

p A - men, A - men

MARCH OF THE INDIAN PHANTOMS

E.R. KROEGER, Op. 80

In this very characteristic number, the *Secondo* part must suggest the veiled and muffled drumming of the Indian tom-toms. Play the piece in the style of a Patrol with long and gradual *crescendi* and *decrescendi*. Grade IV.

Solenne M.M. $\text{♩} = 50$

PRIMO

pp

cresc. molto

ff

mf

ff

dim. molto

p

Meno mosso (Chant of the Jesuit Priests)

pp

Fine

p quasi religioso

mf

Lento

p

mf

p A - men, A - men

MINUET

from SYMPHONY IN E FLAT

W.A. MOZART

A favorite symphonic number newly and effectively arranged for four hands. This may be played as a *Children's Symphony* by following the indications given in the *Secondo* part. Each heavy dash in

indicates a stroke upon one or more of the percussion instruments named. These should be played in strict time throughout, and with the strokes exactly upon the beats given.

Allegretto M.M. ♩ = 126

All the Instruments

SECONDO

Castanets Tambourine All Cast. Tamb.
 Triangle Tamb. Trgl. Trgl. Cast.
 Drum Cymbals Tamb. All Cast. Tamb.
 All Cast. Tamb. Trgl. Tamb. Trgl.
 Trgl. Cast. pp Trgl. Fine p Bell-chime (Triangle in the repeat) cantando
 pp Bell-chime and Triangle D.C.

MINUET

from SYMPHONY IN E FLAT

W.A. MOZART

Allegretto M.M. ♩ = 126

PRIMO

mf
 p
 mf
 p
 pp
 Fine
 p cantando
 con espress.
 pp
 p
 D.C.

THE SKATERS WALTZ

The gliding motion of this waltz suggests the easy and graceful evolutions of the skaters. Grade 3.

WALTER ROLFE

Tempo di Valse M.M.♩ = 72

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POOR COCK ROBIN

A clever juvenile characteristic piece in the style of an elegy or funeral march. Good teaching pieces in the minor keys are scarce. Grade 2½.

HANS SCHICK

Adagio non troppo M.M.♩ = 63

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EVENING SONG

A charming easy teaching piece, affording opportunity for expressive playing and the cultivation of the singing tone. Grade 2½.

Andante cantabile M.M.♩ = 72

EMILE FOSS CHRISTIANI

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ANDANTE AND VARIATIONS

from SONATA, Op. 26

L. van BEETHOVEN

One of the most beautiful movements in all the Beethoven sonatas. These are genuine variations, not merely figurations of the same theme. Note the distinctive quality of each variation. Grade VII.

Andante con variazioni M.M. ♩ = 72

Andantino un pochettino M.M. ♩ = 76

Un pochettino piu animato M.M. ♩ = 80

Tempo primo M.M. ♩ = 72

Fine

Un pochettino piu animato M.M. ♩ = 80

Tempo primo M.M. ♩ = 72

Fine

sf *cresc.* *poco rit.* *atempo* *cresc.* *pp* *poco cresc.* *cresc.* *sf* *pp* *sempre staccato* *poco cresc.* *dim.* *cresc.* *poco rit.* *sf* *cresc.* *poco rit.* *decresc.* *pp* *atempo* *p dolce* *cresc.* *p* *cantando*

Var. IV
Poco piu mosso M.M. = 96

Var. V
Tempo primo ma un poco animato M.M. = 80

cresc. *cresc.* *cresc.* *cresc.* *poco rit.* *cresc.* *sf* *p* *mp* *atempo* *cresc.* *tranquillo M.M. = 69* *espress.* *dim.* *p* *dim.* *pp* *p dolce* *cresc.* *p* *cantando*

DREAMING OF LOVE AND YOU

EDWARD LOCKTON

Here is a genuine novelty for singers. This grand, new song is a companion piece to the immensely popular number *Somewhere a Voice is Calling*, by the same composer. With this song the well known Englishwriter

Mr. Arthur F. Tate makes his initial appearance in our *Etude* pages. *Dreaming of Love and You* is one of the best songs we have seen in a long while.

ARTHUR F. TATE

Andante moderato

with tenderness

Light over the world is break - ing, Light in the west is fade - ing.

rall.

Ad simile

Birds sing their songs a - gain, Flow'rs in the gar - den o - pen. Af - ter the mist and rain. Touch - ing the world with gold, Songs of the day are si - lent. Flow - ers their pet - als fold.

And through the dawn I wan - der, Out - mid the shin - ing dew, Wait - ing to greet your heart, dear. And in the dusk I lin - ger, Un - der the star - ry blue, Wait - ing to make you mine, dear.

rall. *2. rall.*

Dream - ing of love and you. Dream - ing of love and you.

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IT IS NA, JEAN, THY BONNIE FACE

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ROBERT BURNS

A tuneful and genuine Scotch dialect song; a sympathetic setting of the well known verses by Burns.

REGINALD BILLIN

rit. *a tempo*

Tenderly, but not too slow

1. 1. 1.

is na, Jean, thy bon - nie face nor shape that I ad - mire, Al - mair un - gen - er - ous wish I hae, nor strong - er in, my breast, Than

rit.

tho' thy beau - ty and thy grace might weel a - wake de - sire. Some - thing in il - ka part o' thee, to if I can - na make thee see, at least to see thee blest. Con - tent I am, if heav'n shall give but

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1. rit. *a tempo*

praise, to love, I find; But dear as is thy form to me, still dear - er is — thy mind. hap - pi - ness to thee; And as wi' thee I'd wish to live for

rit. *a tempo*

2. Nae thee I'd bear to see, to see.

DREAMING

A tender, little love song, suitable for teaching or encore use.

CHARLES EDWIN DANCY

Andante

una corda

Dream - ing, love, that you were here. Mid joy - ous spring and

una corda

ros - es, Cling - ing, love, to one fond dream, That you would nev - er leave me:

Rag - ing storms dis - pelled, By thy mys - tic charms: Cling - ing to that Let the sweet dream lin - ger, Mine in re - tro - spec - tion, Cling - ing to that

1. *2.*

sweet dream, I will live mid ros - es. ros - es.

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NEAPOLITAN DANCE SONG

P. TSCHAIKOWSKY
Free transcription for Violin and Piano by
ARTHUR HARTMANN*

One of Tschaiowsky's celebrated pieces for the young, Op. 39, founded on an Italian folk song, effectively arranged for violin by Arthur Hartmann. If the double notes prove too difficult the lower notes may be

omitted; if the harmonies prove troublesome the actual notes may be played.

Commodo M.M. =

VIOLIN *grazioso*

PIANO *p*

mf rall. poco *al tempo*

p *rall. poco* *al tempo*

pizz. l.h. *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

pizz. *pizz.* *V*

pizz. *pizz.* *pizz.*

p

Slower

pizz. *8*

p

* When played in public, Mr. Hartmann's name must be mentioned on the program.
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Still slower

mp *Still slower*

saltando *gliss.* *pizz. r.h.* *pizz. l.h.*

ANDANTE CON MOTO

from FIFTH SYMPHONY

L. van BEETHOVEN
Arr. by E. Batiste

Registration: Sw. Oboe
Gt. Org. Diaps. and Gamba 8'
Ch. Soft 8' and 16'

There are few of the master's compositions that so readily lend themselves to adaptation for the organ as this lovely movement. It affords contrasts of tonal and rhythmic qualities that are seldom excelled, and which may be made effective upon a two manual instrument by careful arrangement.

Andante con moto M.M. = 92

dolce *p*

Sw. coupled to Gt.

Gt.

MANUAL

PEDAL

Sw. or Ch. *Gt.* *Ch.*

coup. to Gt.

Sw. *dolce*

uncoup.

[illegible]

ANDANTE
from "SURPRISE SYMPHONY"
JOS. HAYDN

Revised, edited and fingered by
ANTHONY STANKOWITCH
Andante M. M. ♩ = 58

Transcription by
C. SAINT SAENS

f *ff* *p* *dim.* *pp* *pp sempre poco marcato* *pp*

*This G can be held for three measures with the sustaining pedal.

pp *pp* *dim.* *marcato* *p* *f* *sempre più f* *fe. cresc.* *rit.* *una corda poco rit.* *dim.* *pp* *ppp*

ZINGA RUSSIAN MAZURKA

THEO. BONHEUR

A stately mazurka movement in Russian style. Note the accents falling upon the second beat. Grade IV.

Tempo di Mazurka M.M. ♩ = 126

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

The Story of the Irish National Tune

By C. A. Brown

There was, and not so many years ago, when the wearer of the green declined to tolerate the sight of a yellow emblem. But of late, even in Ireland, there is less and less of bitterness between the two factions. And to-day, the crack of the shillelagh is not heard so often as formerly, to the accompaniment of the strains of "St. Patrick's Day in the Morning." Although, as ever, the Shamrock is still the national emblem, in conjunction with the fine old Irish folk-tune which may be called the national anthem of Ireland. Report says "was the friendly sect of a gracious Queen that was largely instrumental in bringing about this wholesome change of feeling."

Just before Queen Victoria's memorable visit to Ireland, in the last year of her reign, she gave orders that the members of her Irish regiment were to wear the shamrock in their headgear, on Saint Patrick's Day.

It was a little thing to do; but it raised the national emblem of the green old isle officially, and it made the tiny three-leaved plant universally popular as it never was before.

The best-loved of the Irish poets, Tom Moore, whose own identical "Irish Melody" harp is now in the Moore room at the Royal Irish Academy, in Dublin, sings of the "triple grass" which "Shoots up with dew-drops streaming."

"O the Shamrock, the green, immortal Shamrock!"

Chosen leaf
Of Baird and Chief,
Old Erin's native Shamrock!"

The tiny three-leaved plant is so popular that if the loyal Irishman can get no shamrock, real or counterfeit, he wears a green necktie, or a strip of green in his coat lapel.

The great love for the plant inspired the famous ballad, "The Wearin' o' the Green," which exists in several forms and versions. The best-known, however, is the one written by Dion Boucicault, the dramatist. It is sung by Shaun the Poet in *Arrah-na-Pogue*.

According to the most trustworthy accounts, it is one thousand four hundred and fifty-one years ago, on March 17, since the death and beatification of Saint Patrick took place. It is one of the incongruities of history that the patron saint of the Emerald Isle should have been a Scotchman born; an enthusiast, whose zeal prompted him to cross the channel, intent on the perilous work of converting

the—at that time—pagan Irish. His arrival on Irish soil took place, probably, between 440 and 460 A. D. Even though the idea was not entirely new, for Christianity had been previously introduced in some parts of the island, St. Patrick encountered great obstacles, for a long time.

But in the end, St. Patrick's labors in Ireland were crowned with great success; and he established a number of schools and monasteries. Nennius states that his mission continued forty years; and that he died at an advanced age.

In Downpatrick, near the place where he had once been in bondage, and, as a slave, had at one time tended sheep, his ashes are now supposed to repose.

Legends relate that St. Patrick, when preaching the gospel to the benighted inhabitants of pagan Ireland, explained the great doctrine of the Trinity by the triple leaf of the shamrock. But many and warm have been the disputes as to whether the good saint plucked the bright green leaf of the wood-sorrel, or the more familiar herbage of the white clover. Some writers contend for the wood-sorrel—*Oxalis acetosella*—because the leaves unfold about the time of St. Patrick's Day; while others as stoutly maintain that the Trifolium repens or White Clover, was the famous plant.

This is one of the things that we can never know, for certain. But the White Clover is the one now generally worn on St. Patrick's Day.

A four-leaved shamrock is of such rarity that it is supposed, in Ireland, to endue the finder with the magic power portrayed in a song by Samuel Lover: "I'll seek a four-leaved Shamrock, in all the fairy dells."

And if I find the charmed leaves, Oh, how I'll weave my spell."

So read the tales of the National Emblem; and as for the National Anthem, *St. Patrick's Day in the Morning*, those who have made the subject a study claim that this rollicking tune is quite old; it can be traced back to about 1700 A. D.

It is declared to have been played by the Irish pipers at the Battle of Fontenoy, in 1745.

The special object of any folksong should be to reflect the character and thought of the people among whom it was born. And "St. Patrick's Day" certainly achieves its object in life; for it clearly illustrates the frolicsome carelessness and bubbling merriment of the warm-hearted Irish peasantry.



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Training Pupils to Hear Themselves Play

By Harold S. Clickner

Muscle is intended to appeal to the ear, and for this reason the ear should be trained to receive it. Nevertheless there are a vast number of music students who upon examination are found to be lacking in this very essential. If their ears were trained to hear their own playing they would surely not be satisfied with the poor tone, uncertain tempo and slow, only inaccuracies in technique which so palpably reveal the lack of proper habits of self-criticism. Teachers are often to blame for this condition in that they neglect to insist on having their pupils train themselves to listen. Most students go as frequently as possible to concerts, and it should be part of the teacher's duty to question them as to what they

have heard. In this way, they will get an incentive to listen.

Last winter the writer took nine of his pupils to hear a Josef Hofmann piano recital. Each pupil had previously received some ear-training, and after the concert was requested to write a short article commenting on the performance. The articles proved to be illuminating, and equal to many of the criticisms which find their way into the newspapers. Of course pupils find it easier to criticize the playing of somebody else rather than their own; it is so easy to observe the mote in another's eye, while neglecting the beam in one's own; but this is better than being blind to both mote and beam. The student quick to find faults in another's playing will soon learn to detect his own.

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The Prima Donnas of the Woods

By Marguerite B. Price

It is summer, we know it, for our ears are besieged from early morn till late at night with the sweet songs of the birds, love songs and tribal calls, anger and warnings, they all float out in one long, melodious stream, and I wonder if we always realize what an integral part of summer this music is? Even the casual listener would, I am sure, miss the beautiful music, if one day the birds were mute, for once they begin, come shine or rain, they sing bravely on, a fine example to man who is not so prepared to sing in times of trouble or "neath dark skies."

To the musician they are a constant source of joy and inspiration, and I think it may be interesting for a few moments to glance at the tribute which the composers have paid to the birds in their various works.

By the poet they have been amply serenaded in every age and clime, but the musician does not come far behind. To turn to them, we find in the third volume of Grieg's lyric pieces that dainty little creation "Vogelin" ("Little Bird"), in which we both hear his trills and gurgles of delight and can see his flutters in our mind's eye, as he hops from leaf to leaf. Cyril Scott has given us the harp-banger of spring in his "Cuckoo-Call," full of the bird's plaintive minor trill, the "Water-Wagtail," with his quaint runs and jumps and "Blackbird," and finally the splendid "Blackbird's Song."

Hensell's Masterpieces

Hensell sparkles forth in his lamenting desire, "If I were a Bird," soaring and trilling, rapturously bursting with his message in the vivid double sixths; while the stately splendor of the white queen, gliding across the water slowly and majestically, well represented in "Le Cygne" of Saint-Saens, which has been so wonderfully portrayed by Pavlova in her "Death of the Swan." In a brilliant piano work of Liszt's, "Les deux

Aloettes," we have the soaring skylarks and their flood of song descending like dew on the earth from the heavens above, as they climb higher and higher up into the clouds. We have the lark, too, in Schubert's famous song, "Hark, Hark, the Lark," and in that splendid part for voice and flute, "The Lark Now Leaves his Watery Nest," the words of which were very charmingly set by Felsiss in his popular ah-bow, "Awake."

The lover of the night, the persistently forlorn one, who seems to waste his sweetness on the desert air, is recorded in Albioli's song and also by "The Nightingale" of Liszt.

St. Francis and the Birds

Turning to another aspect, we have "St. Francis and the Birds," and we can see again, as we listen to Liszt, the gentle saint talking to his feathered friends and blessing them, and then the "Bird as Prophet," by Schumann, and a prophetic, it is not only foretelling the weather, but other things as well.

We have Wagner's bird-music, and those delightful bird songs of Liszt Lehmann, with their "Two sticks across" and "A little bit of bread and no cheese," and again David's "Charming Bird" from the "Lord of Brazil," while surely the majority of Italian opera writers were thinking about birds when they penned their florid cadenzas.

The birds themselves appreciate man's music, and frequently singing canaries will warble vigorously whilst a violin is being played.

I often think even in nature-music not especially dedicated to birds, the composers have caught the rise and fall of the tiny singers, though perhaps unconsciously, such as in the sixteenth Prelude in G minor of Bach in the first book, and in the "Morning Song" from "Peer Gynt," and, of course, the Beethoven Pastoral.

—From the London Music Standard.

Opera and Pantomime

When Handel's opera *Tamerlane* was published in London in the early part of the eighteenth century, the title-page bore the following inscription:

"To render this work more acceptable to Gentlemen and Ladies every song is truly translated into English Verse and the Words Engraved to the Music, under the Italian which was never done before in any opera."

Doubtless ever since that time there has been a propaganda for opera in the vernacular. Nevertheless, the present moment in America, and in England, opera must depend upon its pantomime or "argument" for conveying its meaning to a very large part of the audience.

Unless one is exceptionally well versed in Italian, German or French, it is out of the question to catch more than a few phrases here and there that convey any definite meaning. The writer has repeatedly met people of culture, capable of carrying on a fluent conversation in several foreign languages, who have confessed that it is next to impossible to follow an opera libretto with any sense of comfortable comprehension.

There are several things that militate against understanding operatic texts heard over the footlights. Allowing that the diction of the singers is such that they can be understood and that the conductor is prudent with his baton, so that his singers are not drowned in the sea of sound, there is still the vastness of the auditorium to contend with. Elsa and Mimi are a square away from the enthusiast on high. Imagine singing to someone a whole square away and expecting to be understood. Again, the language of the text is often archaic and sometimes extremely involved. Some of the Wagnerian texts are as complex as Browning or Whitman. Think of the feat of comprehending their meaning to strict metronomic time.

Last of all, some of the libretti of the older Italian tragic opera sound so farcical when read in English at this day that opera-goers may well think themselves blessed that they are not asked to listen to them seriously. Beautiful orchestral music and lovely vocal music, together with idealized pantomime, are alien tongues understandable and enjoyable.

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Music and the State

By Frederic W. Bury

THE advocates of State interference in connection with music instruction have a somewhat narrow conception of the place and dignity of the art premiere.

Music is compared with medicine, and aside from the fact that people are put to considerable annoyance through meddling legislation in matters of health and hygiene, is it not rather absurd to link the greatest of the Fine Arts with the alleged art of doctoring and dosing?

Where or what is a correct standard? Music cannot call Music an exact science. Music ever remains in the making. There are fictions to work with; but we have to be continually changing and remodeling our text-books and methods of tuition.

Teaching is a very personal affair. No two students should be handled exactly alike, and half the battle of successful results lies in a certain magnetic quality in the teacher that knows how to get in touch with the soul of the pupil, discerning vulnerable features, by subtle power, and influence uncovering weaknesses and follies. Teaching is largely a box of tricks, gathered together by experience.

There are some who say that we do not learn by experience, but we truly learn in no other way. The other kind of knowledge, a mere tabulated collection of prescribed rules and laws, simply makes one a parrot; a talking-machine. One knows nothing and this is the only kind of knowledge, negative knowledge, that State regulation could direct in musical circles.

Does Paderewski have to display paper credentials, before managers will believe he knows how to play the piano? Ah, you say, but we are not all Paderewski. No, and we are not likely to be, if the State is to be our guide. What does the State do about it? It does change; standards alter. Suppose there was to come an era or epoch, when it would be a criminal offense to compose or play anything but ragtime. I suppose, you say, but just such grotesque edicts have in the past been sent forth, if not in the realm of our beloved art, at least in other kingdoms closely touching man's life and thought and activity.

There can be no one absolute standard in teaching. Because a person is a good musician, does not necessarily make him a good teacher; or, again, a teacher may excel in one direction and lack in another. One thing sure, a cranky professor, no matter how gifted he may be, is not going to impart much instruction to the average student pupil. The whole thing hinges on a matter of temperament. There must be a bond between master and pupil.

Teaching is much a matter of vocabulary. You not only should know how to play or sing, but how to talk; also how to keep silent; even how to think. Yes, even thought has something to do with the matter; and common sense, gumption, comradery, affluence, strictness without severity, patience without indifference; lots of little things like these help to make up a good teacher.

Music is too long, varied a proposition to be catalogued by any committee. It would all only lead to increased defeat.

Anyway, it's not coming, this unnecessary and impracticable State interference with music. Whatever the State may or may not be useful for, it must keep its hands off the Fine Arts. For these are sacred treasures, as they are little or nothing to do with any state.



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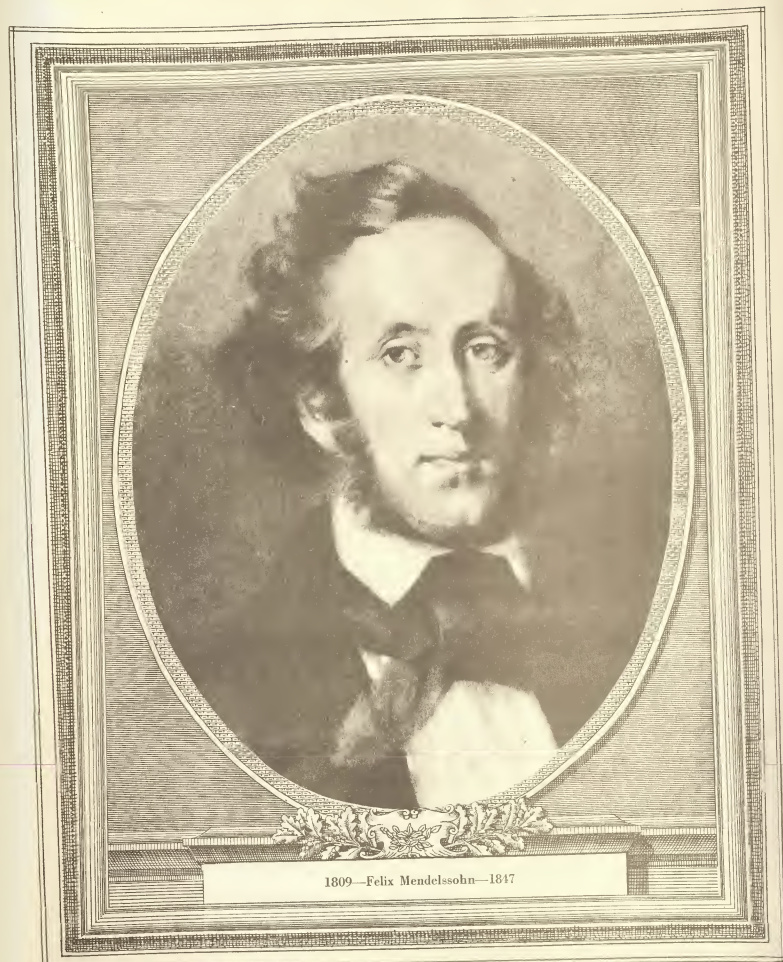
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1809—Felix Mendelssohn—1847

Supplement to THE ERUDE, March, 1917. See important notice in this issue.



A SHORT CRITICAL BIOGRAPHY OF
FELIX MENDELSSOHN

Born in Hamburg, Feb. 3d, 1809; Died at Leipsic, Nov. 4th, 1847

The grandson of the greatest modern Jewish philosopher, and the son of a Jewish banker, it remained for Mendelssohn to write the most important Christian oratorio since "The Messiah,"—i. e., "St. Paul." Indeed, Mendelssohn himself became a Christian and adopted the name of Bartholdy, not a family name in any sense.

Mendelssohn's precocity is historic. At the age of nine he appeared in public as a pianist; and at eleven he began his regular work in composition. Favored by wealthy and intelligent parents, he and his talented sister Fanny were enabled to study with the best teachers. Cherubini and Moscheles also had an important part in his musical training.

In 1825 the Mendelssohn family moved to a spacious residence in a park-like estate near Berlin. In the garden on the grounds was a room seating several hundred people; and there it was the custom of the family to have musicales every Sunday. At one of these eventful assemblies, in 1826, the seventeen year old Felix brought out his famous overture to Shakespeare's "Midsummer Night's Dream."

The incomparable beauty of this work attracted wide attention; and the remainder of the composer's life was for the most part a long procession of triumphs. Always active, in 1829 he revived Bach's "St. Matthew Passion

Music," from its slumber of one hundred years. In the same year he went to London, and there enjoyed enormous popularity. After an extensive tour of Europe, he conducted two of the Lower Rhine Festivals, and thereafter lived in Leipsic, with the exception of a short period in Berlin. In Leipsic he became conductor of the famous Gewandhaus Orchestra; and in 1843 he founded the Leipsic Conservatory, with an eminent faculty including Schumann and Moscheles.

In 1837 he married Cecile Jeanronaud, the daughter of a Swiss clergyman. With her he lived in greatest happiness. They had five children.

Mendelssohn died in 1847, from shock caused by the death of his beloved sister Fanny. Many thousand citizens paid tribute to the master's memory, following the funeral procession.

Mendelssohn was a pianist, organist and conductor of the highest talent, but it is as a composer that he is now best known. His style is a somewhat remarkable blend of the classical and the romantic. Rarely stiff and yet never loose, his symphonies, chamber-music, choral music, piano music and songs are filled with charm. His overtures are models of style. While capable of bringing great beauty to a simple "Song Without Words," he at the same time could in his oratorios produce ponderous mass effects that fairly overwhelm the hearer.

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