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James Francis Cooke

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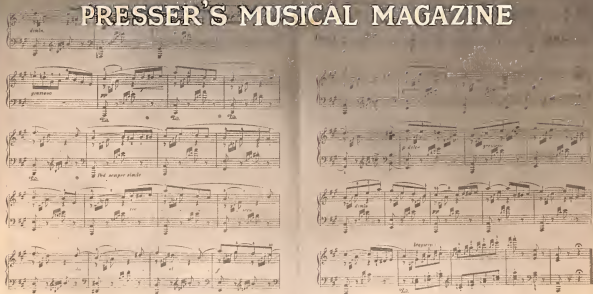
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THE ETUDE

PRESSER'S MUSICAL MAGAZINE



APRIL 1917



PRICE 15 CENTS

\$1.50 A YEAR



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Continuing its custom of a third of a century, THE ETUDE will present, in issues soon to be published, a series of articles which have never been equalled in value to every musician, student and music lover. THE ETUDE, by publishing these articles, again demonstrates its position as the leading musical journal of the world.

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FRIEDA HEMPEL, prima donna soprano of the Metropolitan Opera House, discusses "Thoroughness in Vocal Study" and points out what the singer, who desires to be a star, must expect to do.

EVAN WILLIAMS, the eminent concert and oratorio tenor, describes how he recovered his voice after a serious breakdown lasting for years, and developed it through such simple and sensible means that any singer reading the article will be benefited.

ARTHUR FRIEDHEIM, one of the most celebrated of all the famous exponents of Liszt, discusses "Sanity in Pianoforte Playing." Mr. Friedheim is a man of broad culture and his opinions are most interesting.

In addition, articles by Theresa Carreno, Ernest Hutcheson, Thomas A. Edison, Sir George Henschel and John Philip Sousa will appear in early issues.

The "Symphony" Etude

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.

Magazine Bargains for April

Practically all leading Publishers have either notified us of subscription or clubbing price advances effective with the publications within the early months of 1917, or reserved the right to advance without notice, and we take this opportunity to take immediate advantage of this opportunity to subscribe to their favorite musical journals at the old prices. The price of THE ETUDE on this page being but a few of specially selected periodicals at Half Dollar saving prices, the clubbing price on this page being but a few of specially selected periodicals at Half Dollar saving prices, the clubbing price on this page being but a few of specially selected periodicals at Half Dollar saving prices.

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A Monthly Test in Musical Efficiency



New Aspects of the Art of Music

By the Great American Inventor and Scientist
THOMAS A. EDISON

From an Interview Secured Expressly for THE ETUDE

What ETUDE DAY is and How to Conduct It

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

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting test-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 circumstances will THE ETUDE attempt to correct or oppose 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—APRIL, 1917

I—QUESTIONS IN MUSICAL HISTORY

1. How old is the opera of Carmen? (Page 229.)
2. Name two other compositions by the composer of Carmen. (Page 229.)
3. When was Russian music introduced in the United States? (Page 232.)
4. When did Johannes Brahms die? (Page 233.)
5. Against what kind of pianists was Brahms prejudiced? (Page 233.)
6. What American woman composer of note was educated entirely in America? (Page 237.)
7. Name ten women of outstanding prominence in musical composition. (Page 237.)

2. What is the modern position of the wrist in pianoforte playing? (Page 227.)
3. Name a famous Emperor who had a high regard for music. (Page 228.)
4. Which composers did Gounod consider the greatest? (Page 228.)
5. Name a composer who published symphonies five years before Haydn. (Page 228.)
6. What did Brahms say in 1870 about writing a symphony? (Page 234.)
7. Who was the woman who wrote and produced an oratorio over one hundred and twenty-five years ago? (Page 237.)
8. What English woman composer has written two grand operas? (Page 238.)
9. What did Dr. Mason say about thorough practice? (Page 240.)

III—QUESTIONS ON MUSIC

1. What celebrated composition is the precursor of all idealized waltz forms? Who is the composer?
2. What is drawing-room music? By what other name is it called?
3. How many steps to the measure in a grand or processional march?
4. Which piece in this issue is in the style of Schumann?
5. Which piece is in the rhythm of an old English dance?

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Is it possible to play octaves exactly in tune on the violin? (Page 226.)

THOMAS ALVA EDISON is one of the most American of all Americans, yet there is none of our citizens whose accomplishments have given so much to the entire world. Wherever civilization reaches, the inventions of Edison are likely to be found. His nine hundred and more patents are reported to be the basis for industries whereby over 600,000 men and women are earning livelihoods. Although scientific bodies all over the world have heaped academic honors upon the great inventor, he is essentially a self-taught man in every respect. Born at Milan, Ohio, in 1847, he became a newsboy at twelve; later a telegrapher; and then the inventor of much valuable telegraphic apparatus. The success of these inventions indicated his possibilities, and after many struggles he established a laboratory in New Jersey (1876), giving all his time to scientific matters for the benefit of mankind.

The range of his investigations is nothing short of marvelous. Although he is nominated in "Who's Who" as an electrician, he is one of the most important factors in such diverse fields as concrete for building construction, explosives, moving pictures, dysentery, electric lighting, the phonograph, electric storage batteries, electric locomotion, and X-Ray photography. The scope and accuracy of his memory is phenomenal. His grasp of detail is likewise very startling to men meeting him for the first time.

Despite the rain of distinctions that have come on him, despite a huge income justly earned through his marvels, the great inventor wants nothing more than to be let alone to continue his great work for humanity. He is too busy to be bothered with the superficial luxuries of life. Just over the threshold of his seventieth year, his every day is a day of work—hard work, often for fourteen or eighteen hours. Indeed, it is reported that he has gone for eight days with next to no sleep when he has been engaged upon some great problem. His diet is as abstemious as that of the ascetic. In fact, like Ludovico Comaro, the famous author of "The Advantages of a Temperate Life," he lays particular stress upon the fact that the reason many men accomplish so little is that they eat too much.

It was the invention of the phonograph that turned Edison's attention to music. The phonograph was a natural evolution of some of his experiments with the telegraph and the telephone. The first phonograph records were made on tinfoil. This proved an unsatisfactory method, and the next records were made upon wax. Although a vast number of men have since then been engaged in the development of the industry through different companies and different means, the principle of reproduction was embodied in the original invention of Edison which was so startling when it was first shown that it was discredited by many.

The original model of the first phonograph—the first machine that talked—is in the Kensington Museum, in London. Could the great inventor ever have dreamed of such an immense and revolutionary part his little invention would play in the music of the future, when descendants from his little contrivance would be in hundreds of thousands of homes all over the world, capturing and echoing the interpretations of master musicians at will?

Mr. Edison had a strong ambition to secure records of the voice of Adeline Patti and Carlotta Patti. Un-

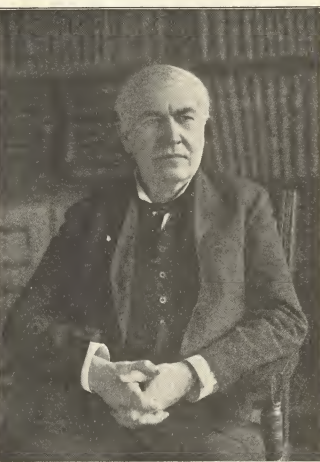
fortunately owing to the fact that the tinfoil of the original records stretched badly, these records were ruined after a few trials, but this served to turn Mr. Edison's attention toward music. He knew next to

break into his well-known and contagious smile and said,

To-morrow's Music

"A great deal—an enormous part. The present instruments of the orchestra are very crude. Take the violin for instance. Don't tell me that even the best violin cannot be improved. One of the worst things in all music is the E string on the violin. A worn E string gives me great pain. Not one in fifty is good. The funny thing about it is that a violinist will go on playing on a poor E string and not notice it. Miss Kathleen Farlow came to play for me some time ago. I told her that her E string was a bad one, and she would not believe me. I then put it under a microscope and found that it was worn square. What was the result? It produced the wrong overtones and the result was simply excruciating to my ears. I seem to be gifted with a kind of inner hearing which enables me to detect sounds and noises which the ordinary listener does not hear.

"The piano is also a defective instrument in many ways. The thump of the felt on the strings, while it gives a certain character to the tone, is often highly disagreeable. It must be done away with. Some day it will be. If you have never heard it you have not listened closely enough. It is particularly noticeable in the two upper octaves, where in many instruments it virtually drowns out the vibrations of the smaller strings or wires. The listener, of course, has been following the music and his attention is not given to the thumping sound; but it will be remedied some day. Again, the bass of the piano is out of proportion to the volume of the treble. This is remedied in the orchestra through the number of instruments. If there were as many bass violas in the orchestra as there are first violins think what the effect would be. Yet the effect in the piano is decidedly out of balance, and nobody pays very much attention to it. After a piano has been played upon for a few hours it begins to deteriorate. This is due to the hardening of the ends of the hammers. This deterioration goes on with every stroke, so that the instrument eventually takes on a metallic, 'tinny' sound, which should be remedied by picking the felts."



nothing of music as the musician knows it. Notation, which a man of his intellect could have mastered in a few weeks, did not interest him particularly. Consequently his viewpoint upon music has been obtained from an entirely different angle, and is of immense interest because of its originality.

THE ETUDE representative found Mr. Edison engaged in his unpretentious laboratory at Orange, New Jersey. Many a High School laboratory is apparently much more completely equipped, though the great inventor buys all the latest and best apparatus. Mr. Edison was standing at a smoke-darkened furnace, stirring some chemical compounds in little vessels. His intensity of concentration was such that he did not discover that others had entered the room for many minutes. It was with no difficulty, however, that he turned when his retorts beeped and crunched to discuss one of the most ethereal of arts. Asked to give his opinions upon the part that physics and mechanical instruments would play in the music of the future, he

in the human sense of hearing, again referred to his own ear which has the remarkable ability to perceive many extraneous noises and discords which the ordinary ear does not notice. For instance, in listening to a clarinet he hears the noise made by the movement of the keys so plainly that it spoils the musical effect. For this reason he had special clarinets constructed for his own purposes, with noiseless mechanisms.

Where to Sit at the Opera

In speaking of orchestral and operatic performances he said: "While I am extremely fond of opera I have been in the Metropolitan Opera House only twice in years. Very few people realize what position in the auditorium really means. If one sits on one side of the opera house he may get quite a different effect from that obtained when sitting on another side. The people who insist upon sitting down in the front rows of the orchestra have their musical impressions seriously distorted. It is odd that they do not realize this. If the

Value of Historical Knowledge in the Appreciation of Music

By Frederick G. Schiller

(Professor Schiller was formerly a teacher at the Royal Academy of Music in Munich. He was an excellent conductor and lecturer in Germany for many years. For the last two years he has been at the head of the Music Department of the San Francisco University—Boston or New Orleans.)

Of all languages music is the most cosmopolitan—at once the most subjective and the most impersonal. It is a language understood by everyone, because it expresses something common to everyone. It may be the simple melody of a folk-song, or the stirring music of a military bugle-call, or the rhythmic swaying of a dance-music—or it may be the great soul sensation created by the tone texture of a modern symphony orchestra—it is our innermost feeling and sensibility that responds immediately. We are carried away on music wings through the whole scale of our emotions, from the tenderest to the most violent upsurge of passions. The language of music is a mirror of our soul, an expression of the inexpressible. Free from the limitations of speech, it appeals directly to the feeling. More than any other form of expression it embraces the whole of human emotion, and therefore its evolution is a part of the history of human culture in general, rather than that of any particular race.

Musical Heroes

Looked upon from such a broad point of view, the history of music reveals great charm—is full of life—a topic intimately connected with the wonderful sources of human spirit. It will be found that the heroes of this history also knew how to combat, to suffer, yes, even to die for their ideals, and that their influence upon the evolution of mankind plays an important part in general history; indeed an often more important part than those of the greatest political leaders, the conquerors, of murderous warriors and unfeeling conquerors. The development of history in intellectual life and progress is free from racial or national hatred, and the goal is universal welfare.

Just as other languages were progressively elaborated, the language of music developed only gradually in form and expression. To trace this development in its organic growth is not only interesting but it is of greatest importance for the understanding and true valuation of the musical production of different times. Should one not be satisfied with the explanation that "music is a gift of the gods," the history of music will help him to unveil the great mysteries of human emotion, to appreciate the eternal laws of beauty, and therefore to understand the foundations of art and aesthetic value in general.

There are two different ways of dealing with art. One way consists of being devoted simply to the merely sensual charm of art, that is of being satisfied to consider an object of art—whether a painting, a sculpture, a musical composition—simply as beautiful or not, just because it does or does not appeal to one. This is the way the majority of people react to any artistic production. It is called the "subjective" way. It has, in fact, nothing to do with a really conscious understanding of the work of art.

Appreciation of art based upon thorough understanding can only be obtained through a more definite knowledge of the subject. And that leads to the second way of dealing with art, known as the "objective" or "critical" way. Here judgment does not depend upon the question whether the thing seems beautiful to you, but upon the reason why it seems beautiful to you, and why it is beautiful. It depends upon the ability to appreciate the work as a whole, as well as in all its details, and in respect to its technical mastery.

For subjective appreciation music can depend on its "absolute" beauty. But even then the more it belongs to earlier historical periods the more it loses a greater part of its effect upon our modern harmonic feeling. There are thousands and thousands of people who no longer have contact with the music of Mozart and Beethoven, because their ears are filled with the narcotic sounds of modern harmony. The treasures of a music full of a wonderful purity, dignified, wholesome beauty means nothing to them now, because they consider this music "obsolete!"

Gaining Historical Perspective

What if they had a clear conception of the historical periods in which such pieces were written? If they could recognize the grace of the 18th Century in the ornamentations of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew out of his time like a giant, evolving the immense proportions of his musical emotionalism—Beethoven, who was to his contemporaries a "modernist" as daring as any of our present-day composers seem to us! How different would be the attitude of such people toward "classic" music. And if they could even be able to find "classical" music. And if they could even be able to find the delicate charm, daintiness, yes, humorous qualities of still earlier music, like the clavier-pieces of a William Byrd, John Bull, Rameau, Couperin—not to speak of the polyphonic wonderworld of Bach, whose fugues, as Hans von Bülow has put it, are the "Old Testament" for every true musician. Then they would also remember that music of different ages has much to do with the mechanical condition of the instruments of the times, and this would give them hints for proper interpretation.

Here the value of historical knowledge appears. To appreciate a Scarlatti, a Couperin, a Haydn or a Mozart as a product of their times means simply to love them as we love the companions of our childhood, our youth. They are like genial old people with good manners and clear thoughts with whom to sit and talk in the evenings is a life pleasure. We find it sometimes difficult to meet them on their own ground—our harmonic feeling has changed, and we are used to stronger effects; but this is by no means an excuse for becoming ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous overstrained time is a relaxation, an unsurpassed relaxation at the command of everyone who has a piano in his house and enjoys playing it.

Snap Shots in a Musical Library

The ancient Irish harp that one sees pictured as the emblem of Ireland on the Royal Standard of Great Britain and on the Irish flag was triangular in shape, and had from thirty to fifty strings. Napoleon had a high regard for the importance of music to the state. His granted considerable sums of money to musical projects. Grétry received a pension of 4000 francs annually from him.

Gounod considered Mozart and Mendelssohn the two greatest composers. Because Haydn did such important work in the field of the symphony he has been called the "father of the symphony." This has led many to believe that he was the originator of the symphony; but this is not true. Gossec, for instance, published symphonies five years before Haydn.

Rousseau's definition of genius is interesting: "Seek not, young artist, what meaning is expressed by your music. If you are inspired with it, you must feel it in yourself. Are you destitute of it, you will never be acquainted with it. The genius of a musician submits the whole universe to his art."

THE ETUDE Portrait Supplement

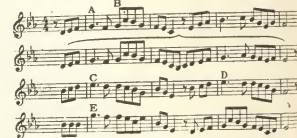
No supplement accompanies THE ETUDE this month. These supplements will not be given every month as the cost of their preparation is very high in these days of expensive paper and ink. We realize from the letters and notes we have received that our supplement idea has great educational value for ETUDE readers. It is probable that we shall include at least six supplements during the year. The selection should be of great assistance not only to colleges, conservatories, convents and teachers, but to all students and music lovers. Next month the supplement will be a portrait and biography of Richard Wagner. We believe that our readers even better than these supplements we have previously given.

(There was no Supplement with the February Issue)

An Irish Folk Song That Aids Interpretation

As anybody familiar with the interpretation of music is aware, a good melody is one which consists of a number of undulations, as it were, leading to a definite climactic point. And that point, as Mr. Frederick Corder sagely remarks, is usually where you would expect it to be, namely, at the end. This does not mean that the climactic point is necessarily the highest note in the piece, though it generally is. It is also usually on an accented beat, and of longer duration than any other note in the measure at least, if not of any other note in the piece. These particulars regarding the nature of melody have long ago passed into formulae, such as may readily be found in text-books on music. That these formulae are fundamentally true may be proved by appealing to that flower of musical instinct, the folk-song.

"Irish folk-songs—probably the most human, most varied, most poetical, and most imaginative in the world—is particularly rich in tunes which imply considerable sympathetic sensitiveness," remarks Sir Hubert Parry, in his *Evolution of the Art of Music*, and the Anglo-Saxon border folk-music is not far behind. In many tunes of these districts the very design itself seems to be the outcome of the sensibility of the human creature. The cumulation of crises rising higher and higher is essentially an emotional method of design. The rise and fall and rise again is the process of uttering an expressive cry, and the relaxation of tension during which the human creature is gathering itself together for a still more expressive cry. The Murcian tune is good in this respect, but as a simple emotional type the following Irish tune is one of the most perfect in existence:



"The extreme crisis is held in reserve till the last. In the first half of the tune the voice moves in low ranges of expression, rising successively to the very moderate crises A and B. The portion in bracket is merely a repetition of the phrase A and B, with slight additions of ornament and a different close, the artistic point of which it is not necessary to discuss here. At the beginning of the second half the voice begins to mount to a higher crisis at C, and intensifies that point by repetition at D, and finally leaps to its uttermost passion at E, and then falls with a wide sweep (comprising one more moderate crisis) to the final cadence. Within the limits of a folk-tune it is hardly possible to deal with the successive crises more effectively." If the student of music will study the melody he plays in the thoughtful, analytical way in which Sir Hubert Parry has treated this lovely Irish tune, he will find it easier to touch the hearts of his listeners.

Difficult Pronunciations

- Gericke, Wilhelm (Geh-rick-eh) orchestral-conductor, 1845.
- Glazounov, Alexander (Glas-oo-noff) Russian composer, 1865.
- Glock, Christoph Willibald (Glock) French composer, 1714-1787.
- Godard, Benjamin (Goo-dahr) French composer, 1849-1895.
- Goldmark, Karl (Golt-marck) Hungarian composer, 1830-1915.
- Grieg, Edvard Hagerup (Greeg) Greatest Norwegian composer, 1843-1907.
- Groening, Alexander (Geel-mang) French organist and composer, 1837-1915.
- Haupt, K. August (Howpt) Austrian organist and teacher, 1810-1891.
- d'Hardelt, Guy (Ghee-dard-loh) French music composer.



CAVLE AS CARMEN

SCENE FROM THIRD ACT OF CARMEN

BIZET

Carmen

Arranged for Presentation in Reading Form at Musical Clubs

From GEORGES BIZET'S

famous opera based upon the celebrated romance of PROSPER MÉRIMEE

II

MUSIC.

OVERTURE TO CARMEN.

Arranged for Four Hands by Bizet.

It is Sevilla, the languorous, dreamy city of sunny Spain, where in 1820, as to-day, the fiery blood of the native surges high with every emotion, where love and hate meet in the same heart, where chivalry is more than gold, and where honest duty, more in such of constant danger. Michela, a village maiden, strolls into the public square and asks Morales, an officer of dragons, if he has seen her lover, the gallant Don Jose, who is a captain of dragons. As Michela walks away, Don Jose, accompanied by his captain, Zuniga, enters. Carmen, with her fellow workers, comes from the cigarette factory nearby. Spying Don Jose, she casts a swift glance at him and smiles as she says,

When my heart will be yours?

In faith—I do not know,

Perhaps it may never be!

It may be to-morrow!

I vow it shall not be to-day.

Still taunting him, she sings,

Love is like a wood-bird wild
That no one can hope to tame,
And in vain is all wooing wild,
If our faith his love to name.

III

MUSIC.

CARMEN'S SONG Habanera

This famous song is from a genuine Spanish theme which Bizet introduced. It may be sung as a vocal solo, or it may be played as a piano solo, arranged by Lange, or in a four-hand arrangement.

IV

Don Jose, who loves Michela, is not easily moved by Carmen. While she receives the adulation of all the other officers she is piqued by the inattention of Don Jose. From her bosom she grasps a bunch of fragrant Cassia flowers, and running over to Don Jose, dashes them in his face. As Carmen runs away, Don Jose's companions make fun of him. They return to the factory, and the soldiers return to the barracks, leaving Don Jose alone. Michela strolls in and tells Don Jose that she bears a message of love from his mother. At the door of the chapel, Don Jose's mother also gave Michela a kiss to deliver to her soldier son in a distant city. This Michela

does. Don Jose's mother, in a letter, begs him to marry Michela. This Don Jose vows to do, and at the same time condemns Carmen who would win him away from his sweetheart.

A disturbance is heard within the cigarette factory and some of the workers rush out declaring that Carmen has been in a fight with another girl. Zuniga and some soldiers come in and Don Jose is ordered to arrest the fighters. He arrests Carmen but she sneers that with her wiles she can induce Don Jose to let her escape. She sings him an entrancing melody.

Near to the walls of Sevilla
With my dear friend Lillas Pasta,
Soon shall I dance the Seguidilla.
And drink sweet Manzanilla.
But all alone, what shall I do?
To join the dance, there must be two.

V

MUSIC.

SEGUIDILLA FROM ACT I.

Don Jose cannot stand the charms of Carmen and he loosens the cord that is holding one of her wrists. Carmen goes across the bridge again and is arrested. Once on the other side she pushes the soldiers away from her and runs down the nearest alley, like a gazelle. Carmen is gone.

VI

MUSIC.

EXTRACTE FOLLOWING ACT I.

(This is found only in the vocal score. If the club does not possess a score, a part of the Habanera may be repeated.)

VII

ACT SECOND.

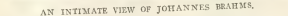
We are now in the little inn of Lillas Pasta on the outskirts of Sevilla. It is the resort of a gang of smugglers. Carmen and her friends, Frasquita and Mercedes, are seated at a table with a group of officers. A party of gypsy girls are playing guitars and tambourines. Carmen rises and dances while the soldiers applaud.

VIII

MUSIC.

GYPSY SONG AND DANCE FROM THE OPENING OF ACT II.

Carmen begs Zuniga to tell her what has been the fate of Don Jose, who was arrested for permitting her to escape. He assures her that Don Jose is free. Lillas Pasta is just about to close his Inn when word comes that Escamillo, the greatest torero in Spain is approaching. In a few moments, the famous bull-



He often joked about his "fortunate ill luck" (wohlfürge Unglücke), and was fond of applying to his own case the familiar phrase *mal ist's noch schlimmer*. "Unfortunately" I have never married, he would say, "because I have no prospect of such a thing—thank God!" According to one of his most intimate friends, Brahms had a tender passion for Julia Schumann, but the young girl had grown too and Clara Schumann, but the young girl had grown too accustomed to regard him as a suitor.

A little book of letters edited by Rudolf von der Leyden, and containing Brahmsiana still living in Crefeld, contains interesting materials with which to round out this picture of Brahms as man and friend.

Brahms was once present at a concert of the Philharmonic Orchestra at which Hans von Bülow gave one of his memorable performances of the hoven *Ninth Symphony*. At the close of the concert Bülow introduced Brahms as "the composer of the tenth symphony," praise which was so little to Brahms' liking that he said later, "It was like having salt water thrown into my eyes."

(Another article upon Brahms by Miss Kerr appear in a later issue.)

Walking fingers cannot jump, nor can the cause the tones to overlap; and walking fingers slow fingers—but they may properly develop into jumping fingers.—L. P. S.

By Edwin H. Pierce

samples of both, one edited by Czerny, the other by Kroll.

CHAPTER XI

Sarolta Goes to the Altschloss

Sarolta Goes to the Altschlo

man moved toward the little red room, shot by him up the stairs like a lapwing, deaf to the fierce yet subdued accents that called her back.

By the distinguished writers

"The Composer" commenced in THE ETUDE of last October

[illegible]

Indeed she could bring her thoughts together out of the pain and terror that had seized her—he had flung himself from her; had taken one more stormy tramp about the

Like straws in a whirlpool there float about her the thoughts of many things that he had said and done; how he had looked upon her: how he had held her—kissed her

forgetting even to question in his loudish surprise. She passed from the light of the gate into the misty gloom of the highroad.

IS your practice unproductive? Perhaps you will find the remedy in this article by a practical and experienced teacher.

Dr. WILLIAM MASON once remarked to the writer that it was a very great thing to know how to practice; many spent years in piano study—so-called—without apprehending in the least the real meaning of the word practice; some never learned how to practice at all.

"Some pupils," he asserted, "are so anxious to get over a large amount of ground, that they bring me a number of pages, or a whole composition—but only half prepared. I tell them I would rather they would bring me one-half page thoroughly learned, than many pages of which they know little or nothing." It was quality not quantity with Dr. Mason.

Be Satisfied with Slow Progress for Thoroughness' Sake

When the pupil who knew what real practice meant came to his lesson, the might say: "I haven't gone over as much of this piece as you suggested, but I have covered half a page." And she would know that thoroughly, every note, phrase mark, sign, and expression, fingering, and everything from memory. How many teachers would consider a pupil industrious who only prepared half a page in one week to the next? How many students would be satisfied with such seemingly slow progress? Yet it was warmly commended by the dean of American teachers, as the surest and most satisfactory method of study: learning a small portion with the utmost care and perfection, then the work-

Real practice means putting your mind on the work. There's no use sitting before the instrument and merely occupying your fingers with the keys while your thoughts are far away, and you are thinking of a hundred other things. You must give undivided attention to what you are doing while you sit at the piano.

Attention and Analysis

Attention and Analysis is the second. While attention is the first step, analysis is the second. You must know the keys in which the piece is written, the notes to which the keys belong, and so on. You must know the value of all the notes, rests and ornaments. You must be able to determine the tempo, the melody and which the accompaniment is. You must find the themes and motifs, and the accompanying parts. You must know the meaning of their repetitions. Many students in their eagerness to carry along the melody, give little thought to notes or rests found in the accompaniment. They are too busy to correct errors which should never have slipped into the practice hour. Or the pupil cannot remember the lesson having omitted several passages. The teacher couldn't get the student to do more than say, "I'm sorry, but I couldn't get the piece." A little careful analysis would have solved the problem. Matthay says: "Indeed there is no practice without the memory. The student must be able to judge the worth the name unless we are all the time, but carefully, or *analytically*, expending of thought and reasoning—and not one single note played without such reasoning."

Hand in hand with attention and analysis must go *listening*. To quote from the same writer: "There is nothing more fatal to our musical sense than to allow ourselves—by the hour—to *hear* musical sounds without really listening to them—whether the sounds are made by ourselves or by others." And again: "Not listening to, but merely hearing a performance is just as useless in teaching as when learning or practicing. It is not enough merely to 'hear,' we must really *listen*, and plainly this means we must all the while analyze all we hear."

Listening of First Importance

Listening to one's playing is of the first importance; there can be no real study in tonal effects, in light and shade or in expression without it. To go farther back, there can be no correct performance of notes or of time values without listening. How do you know whether you are playing wrong notes, or are giving incorrect time values to certain notes, unless you really hear the errors? Therefore there can be no real practice without listening to it.

Real practice also includes study of tone production, musical effects, the polishing of the phrase, studies in light and shade, and in tonal coloring. These points cannot be attempted nor accomplished without the closest attention.

If you are teaching, you need to listen to the work of the pupil, just as though you were doing it yourself. For the mind must be ever alert to what the pupil is

Five Essentials of Real Practice

By HARRIETTE M. BROWER

Miss Brower has stated the essentials of practice in terse, understandable terms which busy students will not fail to appreciate.

doing. This is a benefit to ourselves, and constantly trains our own sense of condemnation of "having ears and hearing." It is related of one Bulow that he could not tell, when standing at the other end of the hall, whether his finger was placed upon it. Do you think he could have done so unless he had cultivated this sense? This is not merely genius; it is keenness of ear-training which has been cultivated to the highest state of efficiency.

Every one can acquire this faculty through careful study. It may not come in at once, but something worth while will be gained by making a beginning to-day. We must first learn to hear, and then we shall be able to train the ear, by devoting a few moments each day to special ear-training exercises, and then be able to listen to every note you play, and understand what is really made manifest.

Are You Neglecting These Essentials?

Undivided Attention
Careful Analysis
Incessant Listening
Regular Memorizing
Productive Thinking
Secure Tempos

Rests in Music—Positive or Negative

By Herbert Stavelly Sammond

How does the average pupil in the first year or two of his study regard a rest?

his study of chords as a rest as merely a negative thing? That is, as a place where nothing has to be done, and so forgotten; while the tone before the rest is frequently held until the next note appears, regardless of the value of the rest. Thus, quarter rests, half rests, etc.; and then little more is thought about them by the pupil, because they produce no pretty sound and no note has to be played, which tends to be all that the thoughtful student thinks of. Why not frequently call attention to rests as something positive rather than negative? As something that implies that no note is to be held or sound heard in the part represented by the rest? Show the pupil that prolonging the sound of the note before the rest either makes a discord with the other notes (not so much on the piano as on an organ, the piano tone ceasing with the vibration), but that the effect would be the same if the note were not damped by effect when the rest is to be played. This is a positive thing, not considering the rest as a positive or positive thing to be done. Later on, when special chords or harmonic effects are desired by prolonging a chord or arpeggio (broken chord) over a rest, it is not so difficult to show the pupil the reason why the chords and rests will not be held how.

Memorizing the Piece

Pupils often think if they play the piece often enough they will know it by heart; they evidently think the memorizing will take care of itself. But if you wish to know the piece thoroughly, you must have a plan of learning it, a method of memorizing.

A good way is to carefully read over the piece to get an idea of its form and construction. Is it a continuous melody, or is it made up of short themes, often repeated? Is the melody in the upper or lower voice? Notice how it is formed—its contour, so to say—the arrangement of its intervals.

Take a short passage, say two or four measures, in the right hand; recite the notes aloud before you play them. This is the work of but a few moments. The passage can now be played, giving at the same time careful attention to tone production, phrasing, and the right variety of touch. Eight or ten repetitions should serve to fix these points in mind and fingers, for the time at least. You may have to review them several times before they stand fast.

Analyze and Recite Aloud

The next step is to take up the corresponding left hand passage. Treat it in the same way. It must be analyzed and recited aloud. When you can think through without reference to the paper, proceed to play it as you did the right hand, first for notes, then for touch, tone and phrasing. When each hand can do its part satisfactorily, put them together.

work satisfactorily, put them together.

Some pieces have many more notes to the measure than others. If our section happen to have but a few, you can probably learn a major, Number 7, of Chopin. The short Prelude in G major, Number 7, of Chopin, contains but sixteen measures. Almost any one can learn it by heart in two days, giving twenty minutes each day. The Prelude in G major, will take perhaps four days, giving thirty minutes each day to the memorizing of notes. In the latter piece, careful analysis will reveal the fact that many of those left hand measures are exactly alike. First find out which are alike, then those that are different.

How the Ability to Memorize Grows with Use

Like everything else, the ability for memorizing music grows with use; you will soon find you can learn a passage twice as long as you could when you began.

What is meant by secure tempo?

A tempo that is fast when the notes are easier and is forced to be much slower when the difficult places are reached, is in no sense secure. This insecurity is the result of two opposite tendencies. The only way to conquer the first tendency to play too fast, is to do the opposite thing. Even after the piece is well under your fingers, practice it a certain number of times daily, very slowly, taking care to make decided finger movements, with full tone, watching all phrasing and other marks. Take out every difficult place separately and master its technique. Remember Chopin's words, "The more difficult the slur is, the more it will prove a ghost to disturb you later on." Let us have no phos to fear. We will fear none if we do our work thoroughly and honestly.

Grand Opera of Other Days

This following excerpt from Burney's "History of Music" published in 1776, describing the first performance of the opera *Berenice*, in 1680, indicates again that "there is nothing new under the sun," even in the way of sumptuous staging of musical dramas. The famous New York Hippodrome show produced this production. "It cost 100,000 l. to dress the stage, 100 soldiers, 100 horsemen in iron armor, 40 cornets on horse, 6 trumpeters on horseback, 6 drummers, 6 ensigns, 6 great flutes, 6 minstrels playing on Turkish flutes and 6 others on octave flutes, 6 pagans, 6 giants, 6 cimbalists, 12 huntsmen, 12 crooked, 6 coaches, 2 lions led by Turks, 2 elephants led by 2 others. Berenice's triumphal car drawn by 4 horses, 6 other cars with prisoners and spoils drawn by 12 horses, 6 coaches for the procession. Half the salaries of the suppers were given to the poor. The people who would have inclined the managers to inquire not only after the best, but the cheapest vocal performers they could find.

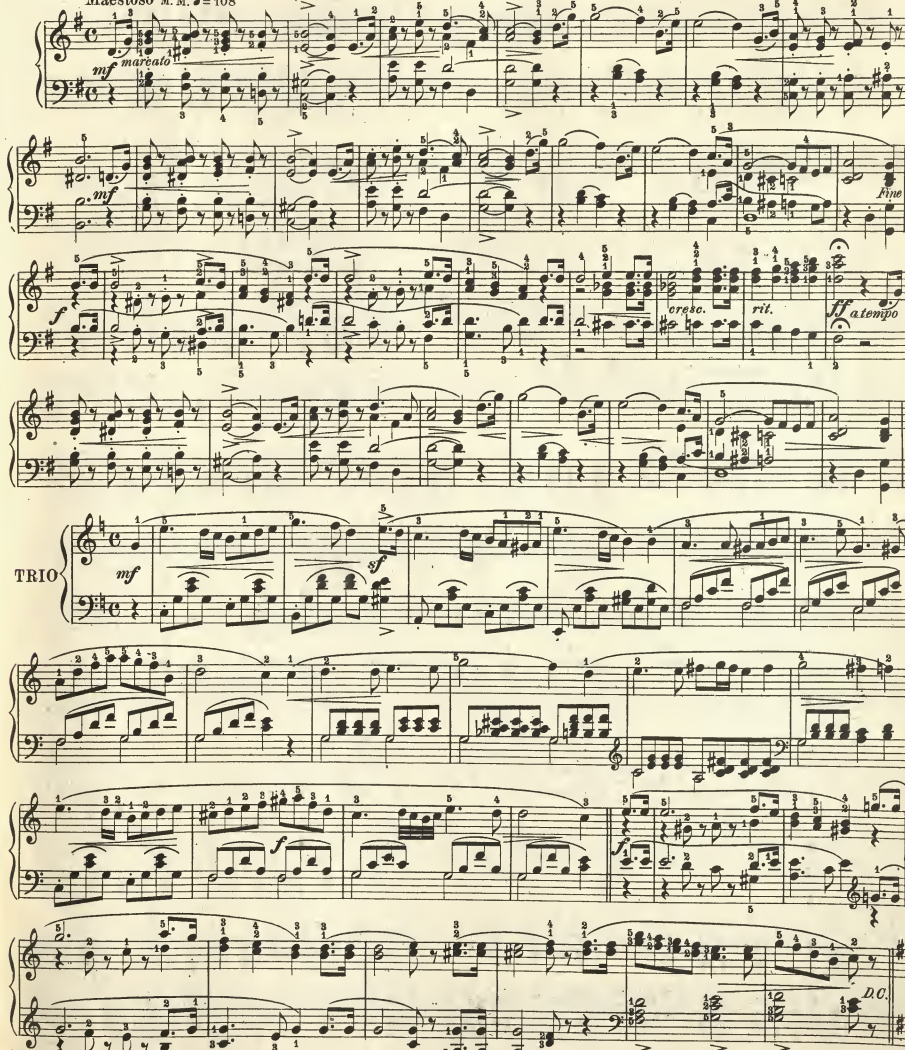
PATH OF HONOR

MARCH

H. D. HEWITT

In the *grand march* or *processional* style: four beats to a measure, one step to each beat. Suitable for indoor marching or recital use.
Grade III.

Maestoso M. M. $\text{♩} = 108$



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MOMENTO GIOJOSO

CARL MOTER

A semi-classic number of much merit, somewhat in the style of *Schumann*, but thoroughly original and well worked out. A splendid study or recital number. Grade V.

Tempo giusto M.M.♩=80

[illegible]

Musical score for a piano piece, featuring a Trio section. The notation includes a grand staff with treble and bass clefs, various musical notations such as *ff*, *poco a poco dim.*, *Fine*, *p*, *cresc.*, *p*, *grazioso*, *marcato*, and *Fine of Trio*. The Trio section is marked with **TRIO** and includes fingerings and dynamics like *f* and *fz*.

p

cresc. poco a poco

ff

*D.C. Trio **

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

HOBGOBLINS

FREDERICK A. WILLIAMS, Op. 95, No. 4

An easy teaching piece in characteristic vein, one of a new set of four, entitled *A Trip to Fairyland* by this popular American writer.

Grade 2 $\frac{2}{3}$ Rather slow and mysterious M.M. = 105

pp

a tempo

p

cresc.

mp

dim.

pp

slower

D.C.

MINUET

in E \flat

L. VAN BEETHOVEN

This charming minuet highly characteristic of Beethoven in certain moods, was first issued in 1805. It is without *opus* number and is not included in a set of pieces.

Moderato M.M. = 126

p

cresc.

decresc.

p

TRIO

Fine

mp

D.C.

JOY OF SPRING

2d Concert Polka

A.W. LANSING

A brilliant ensemble number by a well known American writer. This is an original four-hand piece, not an arrangement. The parts are interesting all well balanced. Play in a spirited, dashing manner. Grade IV.

SECONDO

Tempo di Polka M.M. ♩ = 108

Musical score for the second part of 'Joy of Spring'. The score is written for four hands (two staves) in 2/4 time, key of B-flat major. It begins with a tempo marking of 'Tempo di Polka M.M. ♩ = 108'. The music features various dynamics including *f*, *mp*, *p*, *f*, *p*, *mp*, *marcato*, and *p dolce*. The piece concludes with a 'Fine' marking. The score is characterized by lively, rhythmic patterns and ensemble playing.

JOY OF SPRING

2d Concert Polka

PRIMO

A.W. LANSING

Tempo di Polka M.M. ♩ = 108

Musical score for the first part of 'Joy of Spring'. The score is written for four hands (two staves) in 2/4 time, key of B-flat major. It begins with a tempo marking of 'Tempo di Polka M.M. ♩ = 108'. The music features various dynamics including *f*, *mp*, *p*, *f*, *p*, *mp*, *marcato*, and *p dolce*. The piece concludes with a 'Fine' marking. The score is characterized by lively, rhythmic patterns and ensemble playing. A note indicates to 'Play treble two octaves higher during this section.' The score is marked with 'grazioso' at the end.

SECONDO

f melodie marcato
f marcato
p dolce
D.C.

MARCH OF THE HERALDS

ALFRED PRICE QUINN

Maestoso M.M. ♩ = 112

SECONDO

mf
f con spirito
pp cantando
pp cantando
cresc.
pp
f
D.C.

PRIMO

f
mf
p dolce
grazioso
D.C.

MARCH OF THE HERALDS

ALFRED PRICE QUINN

Maestoso M.M. ♩ = 112

PRIMO

mf
f con spirito
pp cantando
pp cantando
cresc.
pp
f
D.C.

HOPING AND LONGING

SEHNEN UND HOFFEN

APRIL 1917

W. LEGE

A melodious drawing-room piece displaying considerable variety in treatment and some ornate passage work. An expressive style of playing is demanded, with singing tone and much finish. Grade IV.

Andante espressivo M.M. ♩ = 72

APRIL 1917

THE ETUDE

Page 251

MY LITTLE BOAT

WILLIAM E. HAESCHE

A graceful boating song, easy to play, which may, if desired, be played entirely in the first position.

Grazioso M.M. ♩ = 54

VIOLIN

PIANO

p

cresc.

rit.

last time to Coda

a tempo

cresc.

dim.

dim.

CODA

mf

p

D.S.

D.S.

INVITATION TO THE DANCE

Arr. by Hans Harthan.

A most effective and playable transcription of this celebrated piece, the precursor of all idealized waltz forms. The composer is said to have given to his wife the following short program explaining the introduction and conclusion:

CARL MARIA von WEBER

a) The dancer approaches his lady. b) Evasive answer of the lady. c) More urgent invitation. d) Agreeing to his wish. e) Their meeting f) Ready to begin the dance. g) His thanks. h) Her reply. i) Retiring from the dance.

Moderato M.M. ♩ = 96

p a)

b)

c)

d)

e)

f)

g)

h)

i)

Allegro vivace M.M. ♩ = 88

con

trio

schers.

p dolce

p

p grazioso

last time to Coda

ff

p

f

pp

cantabile

espress.

a tempo

poco rit.

ff

p

pp

Moderato

dim.

pp

• Part A with repetition; B without repetition; C without repetition; then Coda.

ALL SOULS' DAY LITANY

FRANZ SCHUBERT

An effective transcription of one of Schubert's most beautiful melodies. The theme must be brought out with singing tone and the accompaniment duly subordinated. Grade 3.

Lento

p

pp

a tempo

poco rit.

AT DAYBREAK

LOUIS A. COERNE, Op. 99, No. 4

A charming teaching piece, graceful and original, a little tone poem, Grade 3.
Moderately M.M. = 108

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IN A CANOE

MARY HELEN BROWN

The songs of Mary Helen Brown are well known. With *In a Canoe* this talented writer makes her first appearance in our ETUDE pages as an instrumental composer. Grade 3½.

Slow Waltz M.M. = 56

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ALBUM LEAF

R. SCHUMANN, Op. 68, No. 30

One of the smaller gems of Schumann; a fine example of modern part writing. This number almost equally effective on piano or organ.
Grade 4. Adagio M.M. = 72

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MY JEAN!

CARLO MINETTI

R. Burns

A simple and unaffected but very artistic setting of Burns' well known verse, done in the old English manner. A fine teaching or recital song.

Con moto

Of all the airts that
see her in the

wind can blow I dear-ly like the West. For there the bon-nie las-sie lives the
dew-y flower's, I see her sweet and fair. I hear her in the tune-ful birds, I

las-sie I love best. There wild woods grow and riv-ers flow And mony a hill be-tween But
hear her charm the air. There's not a bon-nie flower that springs By foun-tain shaw or green, There's

day and night my fan-ey's flight is ev-er with my Jean, is ev-er with my Jean.
not a bon-nie bird that sings But minds me of my Jean, out minds me of my Jean.

allarg.

D.C.

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BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

J. M. CAVANASS

THURLOW LIEURANCE

Probably the finest and certainly the most artistic of all Mr. Lieurance's transcriptions of Indian music. Give a light and rippling effect to the groups of sixty-fourth notes and let the voice part stand out full, clear and sustained.

Andante moderato

Moon
con grazia
Deer, How near
Your soul di vine.
Sin Deer, No fear
In heart of mine.

Più agitato

Skies blue, O'er you, Look down in love;
Waves bright Give light As on they move.
Hear thou My vow
To live, to die.
Moon Deer, Thee near,
Be neath this sky.
rit. pp

EPILOGUE

JAMES R. GILLETTE

Registration: Solo: Reeds 4' & 16'
 Great: Full to Fifteenth
 Swell: Full minus Reeds
 Choir: Clarinet and 4' Flute
 Pedal: Full Reed, Gt. to Ped., Sw. to Ped., Sw. to Gt.

A full organ piece or grand chorus of much dignity and distinction, suitable for a festival postlude or recital number.
 Allegro moderato M.M. ♩ = 96

MANUAL

PEDAL

Great (boxes closed)

poco accel. *rall.* *atempo*

atempo *rall.*

atempo *rall.*

Fine *Andante*

off *Solo to Ped.* *Sw. & Gt.* *Sw. to Ped.* *Sw. Vox Celest. Solo. Vox Hum. Trem.* *Bourdon 16'* *Sw.*

Ped soft 16' uncoup.

Ch. coup. Fl. & Flute 4' *Sw. coups.* *Solo Gross Fl.*

off Bourdon *Sw. Strings coup. 4' 16' box closed* *Ch. Clar.* *Gedeckt* *Sw. Gedeckt* *D.C.*

Ch. to Ped. & Ped. Lieblich

Ped. Soft 16' & Ch. to Ped.

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LORETTE
MORCEAU DE SALON

DAVID REEVE

A very ornate *Morceau de Salon*. *Salon* or drawing-room music is music of light or ephemeral character, primarily intended to entertain or to allow of display. Mr. Reeve's *Lorette* is a high-class example of its type. Grade VII.

Intro.

ff *Grandioso* *lh.* *Prestissimo* *ff* *lh.* *Prestissimo* *ff* *lh.* *ff*

ff *ff* *Cadenza ad lib.* *rall.* *cresc.*

Andante con moto M.M. ♩ = 54

ff *20*

f *p* *rall.* *cresc.* *f*

a tempo

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rapidita
gioioso
ff
p
cresc
ff
p poco a poco
cresc
ff
ff
cresc
dolce ma marcato
calando
ff
Ped. simile

a tempo
rall
cres
cen do
ff
marcato
sempre più forte
ff

DANCE OF THE APES

THEO. BONHEUR

Grade III.

A merry and tuneful 66 number in one of the old English dance rhythms. Brisk finger work is essential, and a strong accentuation. Grade III.

Allegro ma non troppo M.M. ♩=126

A MAN is known by the company he keeps. Also, his true and deeper character can be learned from his books, and if he is a student of music, from his collection of music and what in it he uses the most. For a man—a man in particular—keeps company with neighbors who interest him as well as with the composers of all times; and consequently the influence of the music upon his character, as well as his betrayal of character, is just as important as that of people. The great Montaigne wrote: "Books are our best companions; they never come uninvited, and can always be dismissed without offence."

Speaking of the same influence, the papyrus of Cicero on the pleasures and advantages of letters (in his "Archias") is probably his most effective expression. Dr. Channing tells us, "In the best books great men talk to us: they are the voices of the distant and the dead, and give to all the society of the best and greater of our race." As exceptions only help to prove the rule, we find among great men many who cannot be judged by their libraries. For example, Peter the Great, after the completion of his library, gave the order to the booksellers to fill the shelves. When asked what books he wished, he replied, astonished, "big books at the bottom and smaller ones at the top."

I met a musician in Europe who was the possessor of a wonderful collection of old music which would awaken the envy of every student. Hundreds and hundreds of books adorned the shelves. On inquiring several times what certain volumes contained he invariably replied that he had never looked into them. He loved the books because they were old and curious and rare, and perhaps because they were like to arouse the envy of the bibliophiles. Be a bibliophile; that is, love your books for what is in them and what they teach you. An old proverb says: "Beware of him who reads only one book." One can generally guess the key to his culture and his daily thoughts from the one book he is constantly reading. This applies in the same manner to the music one most frequently hears a person play. The great publishing houses of to-day afford such facilities to the earnest music-student to gradually acquire a fine music library that it is astonishing to find students who have practiced for many years and yet own a collection of music hardly worth while. Secure a good catalog from your dealer, and spend considerable time in making selections. It will pay you.

The Right Way to Select Teaching Pieces

By Sidney Steinhilber

SCENE: Music Store in New York City.

TIME: Present.

Door opens violently—a lady teacher rushes to the clerk.

TEACHER: "I want a piece of music for a pupil."

CLERK: "What kind of a piece and what grade, madam?"

TEACHER: "Oh, I guess about the third grade. Just give me the prettiest piece you have, and please hurry, because I have only a few moments' time."

CLERK: (Brings one sheet of music and hands it to her.) "How will this do? This is one of my best sellers."

TEACHER: (Glances at the piece hurriedly.) "This will do. It must do because I am in a hurry and have no more time to spare."

Now what do you intelligent teachers think of this method of selecting music for pupils? How is it possible to select the proper piece for a pupil in half a minute? It is impossible, because too many things must be considered. First—the grade of difficulty; second—the pupil's temperament; third—the possibility of the hand and fingers. The last is a very important point that must not

be overlooked, because one single phrase can keep a pupil back months trying to learn a piece. It takes a great deal of thought, good judgment and common sense in selecting the proper music so as to have the pupil make rapid progress. And I leave it to your imagination if all this can be done in half a minute.

When you buy clothes you are very particular about the fit. You don't hurry your selection. The same method should apply in selecting pieces. The piece must fit the pupil from every technical and musical standpoint, and this certainly takes time and thought.

To get the best results for pupils, a teacher should always have on hand, to look over at his or her leisure, a large selection of music in all grades to select from. This is the one and only way to get proper results. It can be done best in the quiet of the home. It is no easy matter to make up one's mind about good pieces and bad pieces. Sound judgments are always bad. The successful teachers devote as much time to getting good materials as to teaching it. Try studying your teaching material at home instead of during a few stolen minutes at the music store and see if I am not right.

Beware of Borrowing Music

By Nel Niplog

"I wish you would get Kayser, Book II, for your next lesson," said the teacher.

"I did have Kayser, Book II," answered the pupil; but my former teacher borrowed it and loaned it to another pupil. I never got it back, and this has always annoyed me."

Borrowing books and music is a habit which should not be cultivated. In a regular library, where an accurate account is kept, borrowing is all right, but with the individual where no records are

kept the borrowed article is much more likely to be lost than not.

Many a student and many a teacher has lost a reputation in this way. It is always best to buy such a perishable thing as a book outright. It is human nature to forget to return borrowed articles. Even a standpoint of common sense and your own self-respect. Is it not cheaper to buy a new book and have it as your own than to barter your friend's good will for a borrowed book that is never to be returned?

Collecting a Music Library

By Joseph George Jacobson

ished, "big books at the bottom and smaller ones at the top."

I met a musician in Europe who was the possessor of a wonderful collection of old music which would awaken the envy of every student. Hundreds and hundreds of books adorned the shelves. On inquiring several times what certain volumes contained he invariably replied that he had never looked into them. He loved the books because they were old and curious and rare, and perhaps because they were like to arouse the envy of the bibliophiles. Be a bibliophile; that is, love your books for what is in them and what they teach you. An old proverb says: "Beware of him who reads only one book." One can generally guess the key to his culture and his daily thoughts from the one book he is constantly reading. This applies in the same manner to the music one most frequently hears a person play. The great publishing houses of to-day afford such facilities to the earnest music-student to gradually acquire a fine music library that it is astonishing to find students who have practiced for many years and yet own a collection of music hardly worth while. Secure a good catalog from your dealer, and spend considerable time in making selections. It will pay you.

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It's So Easy to Love Me...	H Robinson	25	Sweet Little Girl...	H or L Noddinger	40
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Department for Organists

Edited for April by Ralph L. Kinder

The Organ and the Orchestra

In these days when the organ is being used for purposes which a few years ago were entirely unthought of, and when organ builders in their development of "The King of Instruments" have brought about a state of perfection both in tonal effects and in mechanical components that cause both player and listener, to

ation in our treatment of the organ and organ effects. Furthermore, no program at an organ recital, whether given in church or auditorium, should be considered complete without at least one number in the interpretation of which the organ tone can be adequately employed, while in our playing of the Church service the Diapason, tone should predominate in all that we do. But in treating the individual tones representing the Reed, String and Flute families our inspiration ought surely to come from the orchestra, who of us after hearing the wonderful messages played by the violin, the flute, the oboe or the clarinet can fail to want to imitate them on our stops at the organ? Likewise the massive brass effects in the works of Wagner and Strauss?

Fortunately, especially in our musical centers, a splendid opportunity is now given to hear the best of orchestras playing the best of music upon the best of instruments, while the organs these bodies of musicians make from time to time afford organ students in smaller communities a most excellent chance of studying effects which can come only through hearing and observing. A well-known American concert-organist recently advised all composers for the organ to study the orchestra and orchestral effects as much as possible. He might have included in his advice both organ students and realists, for with these significant advances in organ building there will come, if indeed they not already here, wonderful opportunities as composer. And when organists everywhere realize that four families of tone-color constitute the organ and that four distinct "touches" each to express the tone-color of the family it portrays, are necessary properly to interpret the great volumes of music, both old and new, written for the organ, then will the organ come into its own and the people be given the chance to know and to appreciate the wonderful resources of this most wonderful of all instruments.—RALPH L. KINDER.

Advice to Organ Students

1. Secure a good organ teacher, and study only good organ music.
2. Be earnest in the practice of the piano for it is necessary for an organist to play the piano well.
3. Secure a good, general education and read good books.
4. Go to Church regularly and believe in God.
5. Be neat and tidy in your appearance and think more about how much you need to learn than about the amount you may know.
6. Cultivate the habit of telling your brother organists their good points.
7. Study theory from the start of your musical career.
8. When attending an organ recital, learn to do what you can well imitate, not what you might emulate.

—RALPH KINDER.

Composure at a Console

I WONDER if a teacher exists who from time to time is not asked questions by those with whom he is brought in daily contact which give him ample opportunity to exercise his mental powers. To the writer has come plenty of such queries during the season just past, but none from the practical standpoint quite like the query, "What in your organ playing has experience during the past few years chiefly taught you?" With scarcely any deliberation the answer instinctively came, "How to be composed while playing."

"How to be composed while playing" is a question that might be given for securing such a desired result. One might select something to play that is naturally within the scope of your ability. Another, work on what you decide to play until you have become its master. Still another might adopt the attitude which you are fond of playing. All of which are good; but there is, I believe, a more important factor in the acquisition of this composure at the console, and that is, I believe, given too little consideration. Can not each reader recall the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read those words? At the time it was unquestionably wise to impress upon the young mind the necessity of obedience and accuracy, but as we reach that period of our development when we must begin to appear in public, can we ever hope to acquire that very requisite composure before an audience if notice is regularly given of every false key, whether in manual or pedal, that we accidentally strike?

But you may say, need not the winking at a false key encourage in the student a perhaps unconscious tendency to choose the easy instead of the difficult path, and to close one's eyes to the false and wrong in life? Needless to state this doctrine should not be impressed upon a student who has not reached a reasonable grade in his development. But it is impossible for me to believe that any player strikes a wrong key deliberately; and such being the case, why should one who has become reasonably proficient in his technique who is habitually accurate in his playing when perchance a finger or a foot has "slipped"? What is gained? What can a teacher hope to accomplish in an earnest and technically advanced student by reminding him that a false note has been sounded? Surely he can not hope to encourage composure at the console.

In conclusion let us refer to two practical means which have been found helpful by the writer in encouraging this composure before an audience. And in passing let him state that in his teaching his time is divided among composition work, organ recitals in all parts of the country, his organ school in Philadelphia and the direction of the Norristown, Pa., Choral Society.

like. In the first place, let the student practice systematically. Certain hours should be set aside for the learning of notes and for the choice of registration. When these have been acquired, other periods are to be employed only for continuous performance. And the teacher might do well to permit the student during a part of the lesson to do only things that are possible while before an audience or congregation.

"The second and very important means to the desired end lies in the study of harmony. A prominent musician has recently said that harmony is to the musician what gasoline is to the automobile. The comparison is homely, but the truth is unquestioned. There was a time when the study of harmony was left to the last; now, happily the leaning is to have it accompany practical development. When one is well versed in this indispensable study it is interesting to note the security one possesses while playing before an audience. Just how can it help you say? One of the delights in the study of harmony is the practice of resolving dissonances into chords. Let the pupil select a few dissonant, three or four promiscuous tones at a keyboard and in a given time resolve them to a given position in a given key. Continual practice in such work will eventually give the student the ability to resolve any accidental dissonance that may occur. And with this ability will come a confidence that is equal to all emergencies, and a poise that will make any organ playing all the more effective.—RALPH L. KINDER.

Individuality in Organ Playing

At a recent organists' convention a leading American organist made this very significant remark: "Notwithstanding the fact that there are a large number of technically perfect organists, the artist who can combine consummate skill with the ability to express his own individuality in his playing is a rare find. These words could be printed, framed and placed in a conspicuous spot in every organist's studio. They hit the 'bull's-eye.' It is indeed idle and unworthy to hear a large modern organ played with a confidence

Ralph L. Kinder

Born in England, January 27, 1876, Mr. Kinder studied music both in this country and in Europe, notably in 1897 with Dr. C. W. Pearce, Dr. E. H. Turpin and Dr. E. H. Lemare, and in 1902 with Edward E. Fry in London. He has held three organ positions in this country: Trinity Church, Bristol, R. I., Grace Church, Providence, R. I., and since 1899 has had charge of the music at the Church of the Holy Trinity, Philadelphia. Mr. Kinder has written a large number of well-known compositions for the organ as well as piano and choral music. His time is divided among composition work, organ recitals in all parts of the country, his organ school in Philadelphia and the direction of the Norristown, Pa., Choral Society.

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born of superb technique, but there is something infinitely finer in listening to an organist who has lost himself in the thought of the composition he is interpreting.

It is not too frequently the case that a recital is termed successful when the performer has merely played his notes without apparent flaw, or, perchance, displayed "The Organ with the Human Voice" and other modern devices with a spectacular effect? It recalls to mind the young theory students who are so careful to avoid a consecutive fifth that

they have little thought left for the original harmonizing of their melody or the development of their sentence. The recent suggestion that the publishers of organ music might refrain from inserting the registration for compositions, thus compelling the performer to study the text and the thought of the composer, is not an idle one, and might be a first step in the right direction towards forcing a performer to cultivate that sadly neglected art of individuality in organ playing.—RALPH L. KINDER.

Choice of Registration in Hymn Tunes

Edwin H. Pierce, F. A. G. O.

ORGANISTS who wish to avoid the charge of monotony and dullness in their playing of hymn tunes in accompanying congregational singing are often embarrassed by the very excess of variety possible in a large church organ, and not having any well-understood guiding principle in the matter, are apt to hit upon some effects that are eccentric, unbecomingly or inappropriate. In order to be able to choose suitable registration, it is necessary, first, to have a sympathetic understanding of the sentiment of every hymn, and secondly, to have a keen artistic sense of the quality of tone appropriate to the matter in hand.

We may divide hymns conveniently into two broad classes: the objective, in which the words deal with outward objects, such as the Church, the various attributes and praise of God; and the subjective, in which the person uttering the words looks inward, so to speak, and utters his own feelings in regard to himself.

As an example of the first class, we may mention

"The Lord our God is full of might
The winds obey his will."

or again,

"The Church's one Foundation
Is Jesus Christ the Lord."

Hymns of this sort call for the Open Diapason as a basis, made more brilliant, if necessary, by the addition of 8 ft. or more somber and dignified by the use of 16 ft. tone on the manual (though 16 ft. tone should be very sparingly used on the manual, as it is apt to cause singers to change the key, or line by line, as the same is true of 16 ft. couplers). If necessary for power, reeds may be added, but it should be understood that the Open Diapason is that part of the organ which is primarily fitted to sound forth the praises of the Almighty.

As an example of the second class, we might name

"In the hour of trial
Savior, plead for me."

or again,

"My faith looks up to Thee
Thou Lamb of Calvary."

Hymns of this sort call for string tone—not necessarily of the extreme type like the Viol d'Orchestra, but such as the Violon Diapason, the Geigen Principal, the Salsicello, or even the Dulciana combined perhaps with some delicate flute-tone, either 8 ft. or 4 ft. (The so-called Stopped Diapason is classed properly as flute-tone, not as diapason-tone.)

These subjective hymns just mentioned are of quiet and meditative sentiment, and there are also hymns which are subjective and yet lively; for instance,

"Awake my soul, stretch every nerve
And praise our mighty God."

This sort calls for loudness, but for a built-up tone rather than for pure diapason-work. Full Swell, including light reeds and mixtures, but excluding 16 ft. tone, will answer very well. If one has a modern organ from which the mixtures have been omitted (a sad of questionable taste), then he can use some pronounced string-tone in the combination, together with 4 ft. couplers.

I have said little of flute-tone as yet. This is appropriate for ideas of purity and innocence, but unfortunately does not answer remarkably well with voices, when used by itself in mixed choirs. Answers better for solo or obbligato passages, or for blending in combinations.

The organist should by all means read over every hymn in plays, and endeavor to adapt his playing and registration to the sentiment and mood of the different verses, but on no account to attempt by sudden changes of registration to follow it word by word, or line by line, as this would result in a hopelessly patch-work and jerky effect, and frighten off all attempts of the worshippers at congregational singing. As an example of how NOT to do it, I need only mention the Hutchinson Hymnal, used in many parishes of the Episcopal church. In a commendable attempt to overcome the carelessness or monotony of performance which sometimes has existed among church musicians, it goes to the other extreme and jumps back and forth every word or two, from fortissimo to pianissimo, and from crescendo to diminuendo. The true secret of effective performance is to be alert and sympathetic to feel the true sentiment of the words, but to find in broad surfaces in the matter of registration and other means of expression.

Books for Organists

who are concerned with children's choruses. The author has been very carefully selected by the publisher, and the edition is limited to 1000 copies.

Choir Slips, by F. Miller. Published by Augsburg Publishing House, Chicago. 90 pp. Price, 75 cents.

This book is intended to be used by choirs in all churches, and is especially adapted for higher schools. It is divided into three parts: Theory, This Part (non-production, pronunciation and breath control) and Exercises.

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Department for Violinists

Edited by ROBERT BRAINE

Have I Talent?

EVERY student of the violin is naturally much interested in knowing just what his talent for playing the violin amounts to. Every mail brings letters to the editor of the Violin Department from violin students, giving lists of studies and pieces which have been "gone through" in a given length of time, and asking if the rate of progress shows talent, and if so, how much. Unfortunately very little help can be given these inquiries, for the reason that there is no way of finding out how well this material has been mastered, without a personal hearing.

Probably no art or science in the world spells more rapid advancement for people with talent than in violin playing. The student with a sure, keen musical ear, the ability to know how music sounds, the ability to read the notes mentally, without having the instrument in hand (corresponding to sight singing in the vocal art), a sense of absolute pitch, natural mechanical dexterity in mastering the mechanical side of violin playing, a sensitive musical temperament, and a good musical memory, naturally progresses in violin playing by leaps and bounds, passing the tedious automobile passes a wheelbarrow. The violin is an extremely difficult instrument to master properly, but most of the difficulties vanish before talents of a high order.

Should Have Sufficient Talent

One of the most famous Greek temples had inscribed above its portals the words, "Know Thyself." It is also of the highest importance for the violin student to "know himself" as regards his talent. Every student of the violin has different objects and aims in studying the instrument. One wishes to become a concert artist, another a symphony orchestra player, another a theatre musician, while another a high class amateur, while another may be satisfied with the ability to play only a few tunes for his own amusement. The main thing is that each should satisfy himself that he has sufficient talent to carry out his purpose. Many a student wastes years of his life studying to be a concert violinist, only never had talent enough for such a high ambition. Another may study for years and spend several thousand dollars in extra time and money, with the hopes of entering the ranks of a symphony orchestra, but failing in this ambition from lack of talent he quits the instrument in disgust. Others may lose years of their life studying the violin for some other branch of the profession, but finding in the end that they are failures on account of limited talent.

For some strange reason violin pupils pay very little attention to trying to find out what amount of talent they really have, although in the case of students it would be worth hundreds of dollars to them, saving them, as it would, years of useless study, and large sums of money spent in getting a musician's education. One class of violin students who can only do to neglect finding what their

talents really are, are those who are studying for their own amusement, and because they love violin playing for its own sake, but never hope to make money out of it.

Learning One's Talent

The violin student who is studying for the profession should know what his talent really is to work to in the future. He should not depend on the judgment of friends and friendly audiences. It is only human nature to encourage the young, and extravagant predictions of success and greatness are often made in the case of every ordinary young violinist who score hits at an amateur concert, or parlor musicale. Nor can the judgment of violin teachers always be safely taken. Most violin teachers are obliged to take pretty much all comers, who are willing to pay the price, and come regularly for their lessons. Only the most eminent teachers can afford to pick and choose, and the most talented from those who apply. The ordinary violin teacher, who should tell all his pupils the naked truth concerning their talent, would speedily find himself without students, and would not have to give up his profession altogether. It is natural for the teacher to encourage his pupils. The successful teacher must be an optimist, and full of encouragement. Very few teachers, except in cases which are really hopeless, can bring themselves to discourage and send away reasonably intelligent pupils, or turn away applicants who seem to have the least promise.

An Examination for Talent

How then shall the student ascertain if he has really first-class talent for the violin? The best method is undoubtedly to go to really eminent violinists, or violin teachers and submit to a thorough examination. Men at the very top of the profession, men who have a real reputation, men who are chosen for the purpose, since such men are always busy, and the gaining of a few pupils, more or less, counts nothing with them. If a student has real talent, for such an examination, he should cheerfully do so, for he will save much time and money by it in the end. If possible, should be sought, as there is always the verdict of several such violinists safety in numbers. Eminent musicians can recognize talent or the lack of it, where the ordinary musician would be unable to do so. Such an examination would be in the highest degree useful to the violin student, since, if the verdict was unfavorable, he would be saved the loss of time and expense involved in long years of useless study, or if the verdict was favorable he would be vastly stimulated by the knowledge that he possessed talent, and that success was certain if he applied himself with sufficient diligence.

Consulting Experts

I can remember that I personally figured out this problem as a boy. The dear old world of my heart was to become a professional violinist. Friends, neighbors, and my violin teacher were encouraging, and I had good success in playing for concerts and musicales, but

I was not satisfied with these; I wanted opinions "higher up," so, at different times I went to four eminent concert violinists, two of whom were European celebrities. They very kindly consented to hear me play, and to give me some advice. Three were very encouraging, and the fourth was reasonably so. All said I would succeed if I worked. Buoyed up by these opinions that I "would do" was the profession, I found that my zeal was reduced, since I felt that I was on the right track.

Self Examination

A student is so situated that he cannot visit one of the large cities and seek eminent advice in regard to his talent, or has no opportunity of consulting an eminent traveling concert violinist on the subject, he can ascertain to a limited extent by himself or with the assistance of musical friends whether he has at least a reasonable amount of talent.

Signs of Talent

The following are favorable signs: First, the ability to hum a note instantly after hearing it struck on the piano or violin; Second, the ability to hum, or sing melodies on the violin, correctly, without the use of music; Third, the ability to hum successively the notes of a chord, in any key, after hearing it played on the piano or violin; Fourth, the faculty of playing in tune, which can be ascertained by playing for a violinist or pianist, who has the ability to tune him the notes of the chromatic scale, say in one octave, entirely by ear—without the use of an instrument; Sixth, mechanical aptitude for the instrument, which the pupil can judge by the relative ease with which he finds he can master his exercises and pieces; Seventh, an intense love for the instrument, and a desire to hear music of his own kind for his own sake, and especially a love for high-class music and not cheap popular rubbish; Eighth, the power to hum a piece of music correctly from the notes, without the aid of an instrument; Ninth, the ability to name a note by letter, on hearing it played or sung; Tenth, the ability to tune his violin perfectly, to detect wrong notes, and to instantly recognize when a given note is played too flat or sharp; Eleventh, ability to memorize rapidly and accurately, and to be able to play a melody on the violin with reasonable accuracy, after hearing it played or sung a few times; Twelfth, a constant striving to produce beautiful sounds on the violin, full, smooth, sonorous and clear; Thirteenth, natural ability to play in time, and to keep one's place when playing in orchestra, strong qualities; Fourteenth, a general love for the beautiful in literature, painting, sculpture, the drama, etc.; Fifteenth, the power of interesting listeners by one's playing, so that they will demand frequent encores, and testify their pleasure in the student's playing by hearty applause.

Many more signs of talent in addition to the above, could be named, but the violin student who can fulfill the greater number of the above requirements may be satisfied that he possesses at least some talent for violin playing.

Cremona Violins

In spite of all the labors and discoveries of the violin makers of the world, since the time of activity of the school of violin making of Cremona, these violins still hold the premier rank. The leading violin makers of the present world use their best efforts to copy the work of Stradivarius and Guarnerius as closely as possible, and the world's greatest violinists will play on none but genuine Cremona violins. Elman, Kublik, Zimbalist and Macmillen, the greatest violinists; Kreisler, a Joseph Guarnerius; Maud Powell, a Gaudagnini; Beatrice Harrison, a Guarnerius cello; May Mukle, a Guarnerius cello. A long list of other artists who will play on none but Cremona instruments could be prepared.

A Remarkable Advance

The advance in price of Cremona violins within the past twenty years has been almost incredible. Violins which were in the hundreds at that time are now in the thousands, and the advance in price on an steady all the time. It is the masterpieces which have advanced the most, as the whole world seems to be clamoring for the greatest works of Stradivarius and Guarnerius, the two admitted greatest makers of the world.

A recent catalogue of a leading American violin dealer gives prices of the following in the thirty-five years of my experience. It is of course understood that different specimens of the same maker will differ very much in price on account of difference in quality. The following are quality, historical associations, etc.: Joseph Guarnerius (formerly belonging to Wieniawski) and since sold to McCormack, the tenor, \$18,000; Carlo Bergonzi, \$9,000; Joseph Guarnerius, \$8,500; J. B. Gaudagnini (Turin), \$8,000; Antonios Stradivarius, \$7,500; Domenico Montagnani, \$7,000; Sanctus, \$6,500; Antonio Stradivarius, \$6,000; Lorenzo Storioni, \$3,500; Andreas Guarnerius, \$3,000; Joseph Guarnerius, \$3,000; B. Gaudagnini, \$3,000; G. B. Ruggeri (Brescia), \$3,000; Francois Tourte violins bows are listed at from \$250 to \$300. A cello by Carlo Ferdinando Landolph (Milan) is listed at \$4,000; and a cello by Carlo Antonio Testore, at \$3,000. The high record price for a Stradivarius violin is \$15,000.

A Good Investment

Violinists are growing to regard these famous old violins as investments, as they are constantly increasing in value, and seem as safe to hold as diamonds, as first-rate specimens can always be easily sold. It will thus be seen that the violinist who owns one has the pleasure of playing on one of the finest instruments in existence, in addition to possessing an investment like money drawing interest in the form of a rising value. He is limited to the advance in price of these instruments, but the end is not in sight as yet. Not only is there a great demand from violinists for Cremonas, but collectors of the past enjoy possessing them, like the collectors of rare stamps, coins, pictures, bric-a-brac, statues, etc., are constantly in the market looking for choice specimens.

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There is a fascination about owning a real Cremona which is shared not only by violinists and collectors, but by singers and players of other instruments, and men of all professions. McCormack, the tenor, possesses one of the finest Stradivarius, and also one of the finest Guarnerius violins in existence; the late H. C. Havemeyer, president of the Sugar Trust, paid \$12,000 for a splendid Joseph Guarnerius, on which he used to play for recreation after the cares of strenuous

business days; the late General Hawley, of Hartford, possessed \$75,000 worth of genuine old violins, which were sold after his death; the late Adini, the well-known conductor of Italian opera, had a fine Stradivarius; Congressman Nicholas Longworth, the congressman son-in-law of Ex-President Roosevelt, has a Stradivarius; many of the European rulers possess one or more good specimens of Cremona violins, and there are many fine private collections scattered all over Europe.

Joining the Union

The principal musical union of the United States is the American Federation of Musicians, which is affiliated with the American Federation of Labor, with Samuel Gompers at the head. A correspondent writes for advice as to whether he should join the union or not. The situation is about this—solo violinists who do not orchestra playing are not required to belong to the union; the Boston Symphony Orchestra is the only symphony orchestra in the United States the members of which are non-union. All the other symphony orchestras are strictly union, and a violinist cannot enter their ranks unless he is a member of the A. F. of M. Almost all the theatre orchestras in the United States are strictly union, and if a violinist hopes to get work of this kind he should join the union. A violinist hoping to travel as leader or director of theatre orchestras should join the union, as he will be required to show his union card before he will be allowed to go to work.

Orchestras playing in cafés, hotels, restaurants, picture shows, and similar places are sometimes union and some-

times non-union. It is true also that the union is stronger in some cities than in others. Violinists who are not allowed to play with non-union organizations. Heavy penalties fall if found out. As a matter of fact, in the larger cities where there are so many thousand musicians many of them take a chance and do play sometimes with non-union men.

The initiation fee, for joining the union, ranges from \$10 to \$100, according to the city, the latter price being that in New York City. The American Federation of Musicians has undoubtedly done a remarkable work in keeping up the price of salaries of musicians to a living basis, and in looking after their interests. The rules of the Union are such that musicians cannot be imposed on by people who employ them, and that the relation of employer and employee are placed on a business basis. Among the best regulations of the Union are those governing the number of men which shall be employed in order to do the work properly. The exact number of men to be employed in each theatre is specified.

About the Bridge

The bridge is a very important feature of the violin, and must be in perfect condition if the violin would sound at its best. The violin bridge in its present form was designed by Stradivarius, and with its graceful scrolls is a very beautiful object of art.

The bridge should be made of maple, of the finest, dried and most sonorous quality. The tone is affected to a certain extent by the hardness or softness of the wood.

The feet should fit the arch of the belly perfectly, in order to conduct the sound perfectly from the bridge to the belly. The feet of a skillful workman will cut the feet so that they will thus adhere.

Bridges vary in size to fit $\frac{3}{4}$, $\frac{3}{8}$, $\frac{3}{4}$, and full-sized violins. The bridge must be of the proper width so that the right string shall rest directly over the sound post, placed in its normal position, and the left foot over the bass bar. Most violin makers make their own bridges, so that the exact width is obtained.

The bridge must be of the correct height so that each string lies at the proper distance above the fingerboard.

Pablo Casals

PABLO CASALS, who is considered by many critics to be the greatest living cello player, was born in Pineda, Spain, in 1876. He added one more to the long list of eminent musicians who sang as choir boys. Casals was 12 years old before he began the cello as his life instrument, but had already made considerable progress on the flute, violin and piano. His father was organist of the church where he sang as a choir boy, and the young musician sometimes successfully took his

father's place at the organ. His cello teacher was Jose Garcia, who displayed wonderful talent for his chosen instrument, and in three years carried off all the prizes for cello in the conservatory at Barcelona, Spain. He then entered on his career as a concert cellist, and since played in almost every civilized country.

Casals has a colossal technique, beautiful tone, and plays with wonderful temperament and authority. He excels in chamber music as well as solo work.

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Department for Children

Conducted by JO-SHIPLEY WATSON

The Dances of Yesterday

(For student's club or pupil's recital.)
Leader. To-day we will talk about the dances that were so popular in the days of Bach and Handel; these dance tunes were put together and called a *Suite*. The first dance was called a *Suite*, came a *Corante*, followed by a *Sarabande* and *Gigue*, the whole *Suite* was preceded by a *Prelude*; sometimes the *Gavotte*, *Polon*, *Love* or *Minuet*, was found in place of the *Allegretto*, *Corante*, *Sarabande* and *Gigue*. The fair role of the *Suite* was this: All the dances or movements had to be in the same key.

Minuet

Let us choose the *Minuet* for our first number, for it is one of the oldest and has been used more often by the composers than any other. It was the dance for kings and queens, very formal and slow, and it is quite easy to understand why the Minuet had to be slow—there were long trains to manage and high heels to stand upon, and there were words to get out of the way. Every movement of the Minuet followed some rule and long hours were done in this practice. In the old days, it took three months to learn the minuet of the court. Unlike the other ancient dances, the Minuet still holds its place in the Symphony. I will ask the children and the duet "Minuet, Divertimento in D," by Mozart (Etude, May, 1916).

Gavotte

Leader. The Gavotte is another charming dance of the old days. It is described as "a brisk round for as many as will," so it must have been a court dance. The dance takes its name from the people who first danced it—the Gavots, who lived in Dauphine, France. An interesting part of the dance is the "musette"; the musette was a small horn played by the people of Europe, and to this movement of the Gavotte was written in imitation of a bagpipe. It usually has a light melody in the treble, with a drone (which means to its only one chord in the bass). Esther will play a Gavotte of the Eighteenth century.

.....Francois Gossec
 Gavotte..... (Etude, March, 1916).

Pavan

Leader. Like many early dances, the Pavan was sung as well as danced; it is very solemn and slow. Some say that the name Pavan comes from a word which in Latin means peace. Perhaps this refers to the stately manner of the dance or it may be that the flowing coats and robes of the dancers resembled a peacock's tail as they swept out over the ballroom floor. Jean will illustrate the Pavan by playing

.....Rameau (1683-1764).

Passied

Leader. The Passied is a sailor's dance, and was first danced in Paris by street musicians about 1857. It is much like the Minuet, but is played faster. The Passied became a part of the royal

ballet in the time of Louis XIV. In the opera, "Le Roi d'Espagne" (The King Amazes Himself) Delibes, a modern French composer, has written a dainty and fascinating Passied. I will ask Rachel to play it for you. Passied, from the opera

"Le Roi d'Espagne".....Leo Delibes

Corante

Leader. This is a French dance, as names running. It is always lively, light and flowing in style. Like most old dances, it has two parts. Janet will play a Corante from Bach's *French Suite in E*.

Allemande

Leader. The Allemande, as the name indicates, is a German dance. It was played moderately fast, and has no marked rhythm. It is the first dance of the Suite. Ollie will play the Allemande of the G minor *English Suite*, by Bach. There were long trains to manage and high heels to stand upon, and there were words to get out of the way. Every movement of the Minuet followed some rule and long hours were done in this practice. In the old days, it took three months to learn the minuet of the court. Unlike the other ancient dances, the Minuet still holds its place in the Symphony. I will ask the children and the duet "Minuet, Divertimento in D," by Mozart (Etude, May, 1916).

(Sarabande from French Suite in E.)

Gigue

Leader. Now we come to the dance that ends the Suite. The Gigue comes from Italy, and it is named from Geige, an early fiddle. It is lively, and is the rollicking manner of a Jig. Gustave will play a Gigue from the *French Suite in E*, by Bach.

Leader. The early dances, as you have heard, are full of grace and dignity, and the Suite which is made up of them grew larger until it became a Sonata, and the Sonata grew up to become a Symphony. So you see it is quite important in our musical history to know about these good old-fashioned Suite and I hope you will always welcome its dance tunes and practices them diligently.

"Etude Music"

Have you studied the following classical selections in *The Etude* of 1916?

.....January.

Nocturne Op. 9, No. 2.....CHOPIN

.....February.

Gavotte from "Iphigenia in Aulis" (Four Hands).....MOZART

Minuet from "Don Juan".....MOZART

.....March.

Serenade (Four Hands).....SCHUBERT

March à la Turque.....BEETHOVEN-ROBINSTEIN

Gavotte.....GOSSEC

.....April.

Spring Song.....WAGNER

Little Berceuse.....SCHUBERT

.....May.

Träumerei.....STRAUSS

Reverie.....DEBussy

Minuet "Divertimento in D".....MOZART

Trot du Cavalier.....ROBINSTEIN

La Ballade d'Enfant.....GOUNOD

Easter Carols

Our glorious spring day, long ago, we were sailing around Lake Constance, in Switzerland. We had sailed already under four flags that day and the two-headed eagle announced that we were now in Austrian territory. Coming to our landing place, the sun's rays lit up the glaciers and touched each icy pinnacle with a glittering radiance; the valleys from the mountains came in shadows. From the mountains came the sound of bells, the herds were being brought home, the soft music of the tinkling cow bells was mingled with louder sounds of rejoicing in the village. It was Holy Saturday and the Tyrolese keep this day with every ceremony. We met bands of musicians who were singing beautiful Easter hymns accompanying themselves with guitars; they were high hats decorated with wild flowers, little children followed them, from door to door; and they passed, the happy faces of the villagers appeared, and their honest voices joined in the chorus. Every one took part in this glad holiday, nor were the children forgotten; the good housewives filled their baskets with colored eggs. At the homes of the well-to-do the singers were given refreshment, and when night came we heard them still singing far up the mountain side, the children following with lighted torches of pine wood.

Civilization had been merciful to this valley and passed it by; here was no touch of unbelief. What a privilege to have stood for a moment at the edge of this beautiful valley and to have joined in the choruses of those joyous Easter carols.

Guess What?

'Round in a circle
 Up five and down four
 We are the keys
 To melody's door.

(The scales.)

Play one plus three
 And five on top
 Then you'll know
 When melody cries "Stop!"

(The triad.)

Up and down, up and down,
 A twist and a twirl,
 I'm Miss Melody's musical curl.

(The trill.)

You have polish in boxes,
 And polish in cans.
 But I'm the polish
 That comes in your hands.

(Technic.)

My one is eight
 My eight is one
 Of other intervals
 I have none.

(The octave.)

I'm melody's handmaid;
 You all know me by sight;
 I'm that troublesome June
 That gives you stage fright.

(Musical memory.)

Good for Children's Musical Clubs

Musical Diagrams

Copy the following letters on slips of paper or in the form of big letters on a large sheet or on the blackboard. Have the children trace the name from letter to letter spelling the name of a great master. Do not skip any letters.

1. Spell out the name of a great tone-poet.

L U I
 D W G
 N A V
 B E H
 E T O
 N E V

2. A composer who wrote fairy music.

L F S
 E I L O
 M X E H
 E N D N

3. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

The Musicians' Circus Parade

By Lucretia M. Lawrence

In this delightful children's game each musician is supposed to come in riding an animal—the name of each animal containing the letters that spell the composer's name, as indicated here. Try the game with your young pupils. They will enjoy it, and learn much musical biography, at the same time.

Giraffe—Brahm (Composer, b. 1822; d. 1882)

Brown Bear—Weber (Composer, b. 1786; d. 1826)

Bengal Tiger—Grig (Norwegian composer, b. 1843; d. 1907)

White Elephant—Patti (Singer, b. Madrid, 1843)

Shepherd Pony—Handel (Composer, b. 1685; d. London, 1759)

Rabbit—Auld (Composer, b. 1819; d. 1885)

Grizzly Bear—Elgar (English composer, b. 1857)

Bloodhound—Bull (Norwegian violinist, b. 1810; d. 1890)

Water Buck—Baner (Pianist, b. London, 1873)

Jackal—Lack (French composer, b. 1818; d. 1884)

Princes in Music

How and why certain musicians come into the title of Prince no one knows, but tradition has bestowed upon the following the titles. One occasionally finds them used in old-fashioned books.

Beethoven.....Prince of Composers
 J. S. Bach.....Prince of Counterpoint
 Schubert.....Prince of Song Composers
 Paganini.....Prince of Violinists

Publisher's Notes

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Christmas Songs, Op. 10, No. 48.....	.25
Christmas Songs, Op. 10, No. 49.....	.25
Christmas Songs, Op. 10, No. 50.....	.25

4. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

5. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

6. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

7. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

8. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

9. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

10. The poet of the piano.

F R D
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 I C H
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 N I

11. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

12. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

13. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

14. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

15. The poet of the piano.

F R D
 E R
 I C H
 C H
 N I

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INITIAL ANNOUNCEMENTS

Standard Song Album

We are offering for the first time a new song album. This collection will be made up of our best songs, principally those that have appeared in the columns of *The Etude*. The pieces will be mostly for medium voice. It will be such a collection that will give you all the interesting pictures from a large sheet and pasting them in the proper places in the pleasantly bound book of biography will surely wait the forthcoming book devoted to Haydn. This series, by Mr. Thomas Tappet, has been in great demand. You may buy one book, or you may buy the whole series. The price of the published books mentioned above is fifteen cents each. The price of the publication of the first series (Haydn) may be ordered in advance through our introductory price system



*Men always
admire a girl with
a radiant complexion*

There can be no luxury for a woman equal to the consciousness that her complexion is clear, fresh, delicately radiant—that it will stand inspection. To keep it so, no amount of cosmetics can equal the *regular* use of a soap which thoroughly cleanses, and at the same time has just the right soothing, healing action to maintain the *natural* health and beauty of the skin.

Resinol Soap does this because it is an exquisitely pure and cleansing toilet soap containing the *Resinol* medication which physicians prescribe in the treatment of skin affections. With its use, the tendency to pimples is lessened, redness and roughness disappear, and the skin becomes a source of pride and satisfaction.

Resinol Soap builds good complexions without making extra demands on your already over-crowded day, and as for expense—at twenty-five cents a cake, Resinol Soap doubtless costs no more—perhaps even *less*—than the soap which you are at present using and which can do nothing but *cleanse*.

If the skin is in really bad condition through neglect or improper treatment, Resinol Soap should at first be aided by a little Resinol Ointment. Resinol Soap and Resinol Ointment are sold by all druggists and dealers in toilet goods. For trial size of each, free, write to Dept. 1-C, Resinol, Baltimore, Md.

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