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### Volume 35, Number 05 (May 1917)

James Francis Cooke

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SYMPHONY NUMBER

# THE ETUDE

PRESSERS MUSICAL MAGAZINE  
MAY, 1917



FIRST PERFORMANCE IN AMERICA OF  
GUSTAV MAHLER'S EIGHTH SYMPHONY  
PHILADELPHIA ORCHESTRA

PRICE 15 CENTS

\$1.50 A YEAR



Painted by B. Cary Kilbert for Cream of Wheat Co.

"LEST WE FORGET"

Copyright 1908 by Cream of Wheat Co.

MAY 1917

THE ETUDE Page 259



## THE MAKING —of the— SUPERMAN



### Men at the Heights in Almost Every Life Vocation Have Climbed There on Home Made Ladders of Opportunity

Music boasts its WAGNER, statecraft its LINCOLN, invention its EDISON, literature its SHAKESPEARE, art its MICHAELANGELO, finance and manufacture its ROCKEFELLERS, CARNEGIES, SCHWABS—all supermen who owe their greatness not to colleges and universities, but to books and life.

The college merely starts a man.

The conservatory merely starts a woman.

Books and work do the rest. You may even do without the college or the conservatory as did Wagner, Lincoln, Edison, Michaelangelo, and Rockefeller, but you can't do without *Books, Books, Books*.

Whether you are destined to be a superman or not, may matter little to you. But if you want to take the first steps away from mediocrity you must have at hand the books that the foremost men of our times consider indispensable, "The Encyclopaedia Britannica," the home library of universal education.

The parents' greatest debt to the child is the preparation for future efficiency and happiness. That is the reason why most parents lay out from \$400.00 to \$1,000.00 for a piano, why millions are spent every year for college and conservatory education.

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Rich and poor, young and old, worker and dreamer, everybody can find help in these wonderful books, because they were not made for the so-called "highbrows" only, but for Everyman and all the members of his family. The

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helps the children in their school work, answers the domestic questions that come up in mother's affairs every day, helps solve father's business and economic problems, brings new life and broader interests into the home.

Music, like all other departments of human learning, is amply, "abundantly," treated in The Encyclopaedia Britannica by authorities of as high rank in music as all the other 1,500 and more contributors who have prepared and supervised every little detail in this monumental work.

Hundreds of articles on every phase of music—harmony, melody, rhythm, accompaniment, aria, band, cadence, concerto, biography, opera, notation, sonata, oratorio, song, symphony—everything you really need to know—may be found in this "Supreme Court of the World's Knowledge."

By JAMES FRANCIS COOKE, Editor of *The Etude*

*You can learn where you can buy the new Encyclopaedia Britannica, to which Mr. Cooke, the Editor of The Etude, refers in the above article, by turning to page 294 of this same issue of The Etude.*



















the Chicago public aspired at the sometimes severe character of the programs, but they grew up to them at last. I believe that Thomas was at one time offered the conductorship of the Boston Symphony Orchestra, a prize in the eyes of every conductor of the world, but he declined out of loyalty to his own orchestra and its men. Theodore Thomas, most noble and disinterested of characters, held straight to the line, in symphonic progress, and it was he who was the true teacher of our country in this field. At his death, January 4, 1905, it was found unnecessary to disband the orchestra; his lieutenant, Frederick Stock, proved to be a great conductor in his own right, and he kept the Chicago Symphony Orchestra up to his highest level even to the present time.

In Boston the Harvard Musical Association Orchestra had been going on in a rather somnolent way for some years, ignoring much of the modern music, and acting as a drowning man to the present time. An opposition orchestra was established by the young radicals and a new Philharmonic Orchestra was organized under the leadership of Bernhard Listemann. Louis Maas and Carl Zernah afterwards led this orchestra. The result was a good deal of newspaper contention and empty houses for both.

#### The Boston Symphony Orchestra

In 1881 Maj. Henry L. Higginson, a wealthy banker of Boston, took the Gordian knot by founding the Boston Symphony Orchestra. Georg Henschel was its first conductor. He was not of the first rank as a conductor, but he was better than his predecessors and he made very interesting programs with many modern works in his lists. The orchestra was then by no means what it has since become.

In 1884 Mr. Wilhelm Gericke took charge and at once began the reforms which have made the Boston Symphony Orchestra the equal of any in the world. He built for the future by discharging many of the veterans of the band and by recruiting young musicians from abroad. His intention was that these should grow up with the orchestra, and the organization was very little changed in its personnel for years afterwards. If one compares the Boston Symphony Orchestra as a superb instrument upon which the conductor has only to play his interpretations, then Wilhelm Gericke may be regarded as the founder of the organization. Arthur Nikisch, who followed in 1889, was a much greater orchestral poet, but the discipline became more lax and the instrument deteriorated under his regime, in spite of the greatness of his readings.

After that came Emil Faur, Gericke again, Dr. Karl Muck, Max Fiedler, all of whom were great conductors, but they had a perfect orchestra made ready to their hand, for the growth in homogeneity which Mr. Gericke had planned for so wisely was taking place. At present Dr. Muck is the leader and it belys to remain so as long as he chooses, and this is well, for in him we find the combination of poet and drillmaster, which is needed in the ideal conductor.

#### The Damrosch Influence

With the Philharmonic in New York, the Chicago Orchestra, and the Boston Symphony Orchestra the seeds were planted and the harvest was much greater than anyone could have anticipated. The New York Symphony Society has done as much as the Philharmonic, but it began later. It has been entirely Damrosch from the very beginning, for it was founded by Dr. Leopold Damrosch in 1878, and he was an illustrious pioneer died, in 1885, his talented son, Walter Damrosch, took the helm, or the baton, and has guided the orchestra for over thirty years. Mr. Higginson's example of generosity in endowment of an orchestra also bore good fruit, for in 1914, Mr. Harry Harkness Flagler announced that he would guarantee \$100,000 annually against any possible deficit in the receipts, so that the conductor is now able to follow out his own high musical plans without regard to any box office results. Mr. Damrosch's programs are of the broadest and most educational character.

#### The Philadelphia Orchestra

In 1900 Philadelphia followed the symphonic trend of all the great American cities and founded an orchestra. Mr. Fritz Scheel was brought from San Francisco to lead it. A more thoroughly equipped and conscientious conductor could not have been chosen, but he fell a victim to his own devotion to the cause and died in 1907. After five years of conducting by Carl Pohlig, during which constant advance was made, a really great orchestra had been built up. In 1914, Mr. Leopold Stokowski, who had been conductor in Cincinnati. The very greatest works of the repertoire,

including Mahler's Eighth Symphony, with 1,000 performers, have been given by this orchestra.

The Cincinnati Symphony Orchestra has also become permanent. Mr. Van der Sucken conducted it from 1895, Mr. Stokowski from 1909 to 1912, and at present Dr. Ernst Kunwald is its eminent conductor. A splendid endowment amounting almost to a million dollars has been left to this orchestra by Miss Martha Flora Dow, which will enable it to carry out its greatest plans in the future. Already it has made a great place to the east and the impression made upon me by its performance of such works as Strauss' "Friede," "Domestic," and Wagner's "Meistersinger," "Prelude."

In 1902 Minneapolis also founded its Symphony Orchestra, which bids fair to be permanent. It has the work of a very energetic conductor, Mr. Emil Oberhofer, who is making it a great influence in the musical life of its city. Not only does Mr. Oberhofer give classical concerts to the elite in Minneapolis, but he is earnestly bringing music to the people by means of popular concerts, musical explanations, etc. I have heard this orchestra also, and was surprised at the ensemble already attained.

St. Louis has an orchestra which also shows signs of permanence. Since 1907 Mr. Max Zach has led this band and his programs are of the high order which one would expect from an ex-member of the Boston Symphony Orchestra and a disciple of Mr. Gericke.

And now even the far west is entering the symphonic field. San Francisco began in 1911 and formed an orchestra which was led by Henry K. Hadley. It was a pioneer work at first, Richard Strauss difficult to obtain, and yet the most arduous modern compositions demanded. Mr. Hadley worked indefatigably and accomplished wonders under the circumstances. Now the western city is beginning to open its pocket-book and the sinews of war which every symphonic orchestra needs independently of the box office. The reaper of the benefit of this will be Mr. Alfred Hertz, the famous operatic conductor, who now conducts the San Francisco Orchestra. There have been disputes, but the outlook is that both conductor and orchestra will be sustained through thick and thin, and that the result will be an elevation of San Francisco's music. No country but our own could show such a solid growth in the highest paths of music in a single generation. It is simply phenomenal. Yet a few orchestras of the great cities have proved but temporary. Pittsburgh, which had an excellent organization under Victor Herbert and Emil Faur, suffered its collapse. St. Paul has flickered somewhat in the symphonic field, although efforts are promised very soon which shall reestablish its orchestral prestige.

People's Orchestras, popular orchestras, etc., show that the desire for music among the masses alone. There is probably no country in the world in which musical education is so widely pursued as in America. Surely there is none where so much is expended upon music. But this very brief account of the leading points of the progress of symphonic orchestras may go to show that this great disbaral is not merely the lavishness of the *parvenus* but the earnest progress of a really music-loving nation.

#### A Memorable Performance

The performances of Mahler's Eighth Symphony, sometimes called the "Symphony of a Thousand," during the spring of last year by the Philadelphia Orchestra, under the baton of Leopold Stokowski, was heralded around the world as one of the greatest orchestral achievements of an American orchestra. The entire orchestra and chorus was then transported to New York, where a performance was given at the Metropolitan Opera House before one of the largest audiences ever crowded into that huge building. The auditors included some of the most celebrated musicians of both continents and the performance repeated the success of the Philadelphia.

It is for this reason that THE ETUDE has chosen as its title for this SYMPHONY ISSUE a picture of the great chorus and orchestra. The cover was not quite large enough to include all the instruments and consequently these were represented below. The great triumph of the undertaking was due to the splendid leadership and initiative of Leopold Stokowski, whose genius has made the Philadelphia Orchestra one of the foremost symphonic organizations of our time.

#### Certainly, I'll Play!

Mae-Aileen Erb

Why is it that so many piano students show inclination to the same people would inconvenience themselves gladly to do you a favor or to render you any service you might ask of them; yet when you ask them to play, they refuse point-blank? True, there are some, who, after a certain amount of "coaxing" will really condescend to play, but all the pleasure has gone out of the playing and the listening, too!

There are only two reasons which can account for this hesitancy to play for others. Both can be eliminated by practice and will power. They are:

First, No pieces prepared. After spending time and money on a musical education it reflects disparagingly on your ability and ambition to be unable to play at least one piece in a satisfactory manner. Rather than give that excuse I would sit down and play a simple five-finger exercise to show that the careful instruction of my teacher had not fallen on absolutely barren soil!

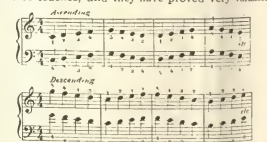
Second, Fear of "getting through." "The better to have tried and failed than never to have tried at all." By not trying, we can never achieve; by not meeting difficulties we can never overcome them. Every time you give in to that feeling of fear and self-depreciation you are losing your grip on yourself; your character is weakened. Every time you make yourself do something which is hard for you to do, your character is strengthened. When you begin to play throw your whole self into the interpretation of your piece, and you will have none left for self-consciousness.

After this when you are asked to play accept promptly and graciously. Just remember people would not ask if you if they did not enjoy music. Many are unable to play for themselves and the only way in which they can satisfy their thirst for the beautiful is through others. So forget yourself and the few possible mistakes you may make and take genuine delight in sharing with others the gift which lies within you.

#### How Staccato Practice Puts a "Snap" in Playing

By Elizabeth M. Rossler

STACCATO practice should be introduced quite early in the pupil's work. As soon as the hand has gained a good poise over the keys, and a rather smooth legato has been acquired, begin staccato practice. The accompanying five-finger exercises have been used by the writer for a good many years, for acquiring the various kinds of touches, and they have proved very valuable.



First, practice them with a pure legato touch, using both hands together. When a smooth, singing tone has been attained, begin the staccato touch with separate hands. Let the weight of the hand drop on the fleshy cushion of the finger tips near the end of the nail, but do not let the nail touch the key. Use a very flexible, springy action. Be sure to train for a crisp, short snappy tone.

When this little exercise can be played with the hands separate, in a crisp staccato, at a pretty brisk tempo, put the two hands together in staccato. Make the hands act in such complete unison that the tones will sound as one. Next play one hand staccato and the other legato. Alternate until it can be played with ease, and changes made in touch, from one hand to the other, at any place in the exercise without a hitch.

After this exercise five-finger exercises as prescribed give the studies and pieces that follow the same kind of practice. For the more advanced pupils there is nothing as good as No. 1 and No. 2 of Clementi's *Gradus ad Parnassum*. If conscientious practice of this kind is continued, the result will be surprising and gratifying. Nothing will put a "snap" or crispness in your playing quicker than this.

## The Symphony Orchestra and the Concert Band

Written Expressly for THE ETUDE

By JOHN PHILIP SOUSA

Mr. Sousa's Article is one of the Most Original and Distinctive THE ETUDE has ever been Privileged to Present. It is Filled with Unusual Interest for all Music Lovers

At the very dawn of history, vocal and instrumental combinations existed, for we do not read in Chronicles: "And David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets."

Again, it is not recorded in Daniel: "Nebuchadnezzar spoke and said unto them, 'Is it true, O Shadrach, Meshach and Abed-nego? Do not ye serve my gods, nor worship the golden image which I have set up?'"

"Now if ye be ready that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery and dulcimer, and all kinds of music, ye fall down and worship the image which I have made; well; but if ye worship not, ye shall be cast the same hour into the midst of a burning, fiery furnace; and who is it that God shall deliver you out of my hands?"

"Shadrach, Meshach and Abed-nego answered and said to the King, 'O Nebuchadnezzar, we are not careful to answer thee in this matter: For we reckon upon this, that if we be cast into the furnace, we will not be hurt, because we have believed that our God is able to deliver us from the power of the furnace, and he will deliver us out of thine hands.'"

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main in the repertoire of the famous orchestras of the world and are played with never-ending delight to the auditor, the performer and the conductor, each succeeding year.

Although it is a far cry from the combination of strings, wood-wind and brass of "Papa Haydn's" orchestra to the instrumental tools employed by Richard Strauss—to the composer of "The Sorcerer's Apprentice," "The Firebird," "The Ring," and other immortal works, should be given the honor of establishing the classic orchestra.

The group of the "Father of Instrumental Music" (1766) consisted of six violins, one cello, one bass,



Photo. Copyright by Bolles, 1890

THE FAMOUS THOMAS ORCHESTRA AT OLD STEINWAY HALL.

"I have found in America something that I least expected to find. I have found in my life, although I have never seen it in person, the same great creative power which has created the world and built up the nations."—ANTON RUBINSTEIN.

one flute, two oboes, two bassoons and two horns. The earliest of the Haydn symphonies were given to the world by these instruments. "The Alpine Symphony" of Richard Strauss (1914) calls for two flutes, two piccolos, four oboes (doubled), one English horn, one heckelphone, one E-flat clarinet (doubled), two B clarinets, one C clarinet (doubled), one bass clarinet, three bassoons, one contra-bassoon, sixteen horns, four tenor-tubs in B and F, six trumpets, six trombones, two bass-tubs, two harps, organ, celest, timpani, eighteen first violins, sixteen second violins, twelve violas, ten cellos, eight double basses, small drums, bass drum and a host of "effect" instruments, which we, in America, call "the traps." Besides the above instruments, Strauss, in a previous composition, employed saxophones.

#### The Modern Symphony Orchestra

It will be noticed that between 1766 and 1914 composers have added a multitude of wood-wind, brass and percussion instruments to the primitive symphonic combination. With the single exception of the harp, there has been no effort made to permanently incorporate into the string band any other stringed instrument. While the guitar, the lute, the mandolin, the violin, the zither and the viola-damour have been used in orchestral combinations, they have only been employed for some effect believed necessary by the composer. In fact, "the symphony orchestra," to quote the words of the late composer, Franz Liszt, is "a large wind band plus strings."

Why?

The most aesthetic of the pure families of instru-

ments is beyond question the violin group. In sentiment, mystery, glamor, register, unanimity of tone, facility of perfection in detail, it has no equal in all other families. But, aside from its delicate nuances and difficult dynamics, it reduces itself to the skeleton of the symphonic structure, because, like bread served with each course, it loses its novelty; and, if violins are used alone, beyond a certain time limit, they suggest an Adam's Eden, which, however beautiful, does not appeal to Eve. Instruments can be likened to man. Man is a social animal; orchestral instruments crave company.

Of the separate instrumental groups, apart from the violin, the wind, while in compass, lightness or mobility, is not the equal of the string family; it possesses a power for pathos, passion and soul-grIPPING quality not possible by any other group. That the wind has a slightly greater register than the violin. In mariezed chastity, crystallized coquetry, humorous murmurs and veiling animated nature, it is in a class by itself. The last orchestral family, the brass, in amount is less than any save the vocal, but has the power to thunder forth the barbaric splendor of sound or intone the holiness of the Cathedral.

#### The Orchestral Pallet

Therefore, composers have found a greater diversity of tone color in a multitude of wind instruments, cylinder or conical, single-reed, double-reed, direct vibration by blowing into an aperture, or cup-shaped mouthpiece, taking the vibrations from the vocal muscles of the human lip and various sizes of tubes, than in the string family alone. All these wind instruments have been added to the palette of the orchestrator and have permitted him to use his creative power in blending the various colors in this connection, it is not amiss to point out that this giant of the music drama, Richard Wagner, in nearly every instance, enunciates the "leit-motifs" of his operas through the agency of wood-wind.

#### The Band at the Beginning of the Band of Today

The so-called Thurmer (Watchman) bands of the Middle Ages seem to be the progenitors of the present-day concert band. They were made up of fifes, oboes, zinkens, trombones and drums. Trumpets were not at first used, because they were for royal ears alone, not for the common herd. As time passed numerous wind instruments were added to this group: some of the originals became obsolete and others were improved upon, until today, 1917, the wind band consists of four flutes, two piccolos, two oboes, one English horn, two bassoons, one contra-bassoon, or sarronophone, two alto saxophones, two tenor saxophone, one baritone saxophone, twenty B clarinets, one alto clarinet, one bass clarinet, four cornets, four euphoniums, four baritone euphoniums, six saxes (double B), one harp, one timpani, one small drum and one bass drum. (This is the instrumentation of Sousa's Band.)

The tendency of the modern composer to place on the shoulders of the wood-wind corps and the brass choir of the orchestra, the most dramatic effects of the symphonic body has much to do with the development of the wind band, although there is no question that





THE SOUSA BAND AT THE PANAMA EXPOSITION.

The Sousa Band is representative of the modern concert band and has been used as a model for bands in all parts of the world. Many modern orchestral composers have been influenced by the use of the tuba and euphonium instruments through the effects first derived by Mr. Sousa. No American organization has carried our national flag further abroad than this one which is as popular in various parts of Europe as in its homeland, as is attested by such a note as the following from the signed "Manchester News":

"The two performances given at the Free Trade Hall yesterday afternoon and evening by this famous band attracted large audiences on both occasions. Its popularity seems unabated, which is not surprising, as the pieces they play are of an inspiring, uplifting nature, and the renditions are given with marvellous precision, and an execution well-nigh perfect. Many of the bands distinctive features are of real musical value, and in such points an unanimous phraseology, and majesty of tone, combined with high volume in the heavy brass instruments on tubas and euphoniums, the band might serve as a model to many famous orchestras, for no matter what is the strength of their tone, there is never any lapse into rough and strident quality."

the inventive genius of Boehm, Klose, Wieprecht and Sax have been important factors. With the improvements in mechanism, looking to purity of intonation and facility of execution, obedient musicians and capable conductors saw the coming of a new constellation in the musical firmament—a constellation of star players on wood-wind, brass and percussion instruments.

#### Pioneer Instrument Makers

The pioneers were Wieprecht and Parlow in Germany, Paulus and Sellenik in France, the Godfreys and Georges Miller in England, Bender in Belgium, Duncker in Holland, and, last but not least, Patrick Sarsfield Gilmore in America. Gilmore organized a corps of musicians superior to any wind-band players of his day, many of them coming from the leading orchestras of the world and possessing a virtuoso's ability on their respective instruments. He engaged his musicians regardless of expense and paid them salaries commensurate with their talents. Conductors and players alike should tenderly cherish the memory of Patrick Sarsfield Gilmore for what he did in the interest of instrumental performers.

The only distinction that can be made in the name of progressive art between the string band and the modern wind-band is, which at the moment presents the most perfect massing of sounds and tonal colors. An incessant playing of all groups combined, or the serving of music pabulum in solid blocks of string, wood-wind or brass becomes wearisome. Recitals by a single vocalist or instrumental performer are made attractive through the personality and pedagogy of the performer rather than through the entertainment itself.

#### The New and the Old

I recall attending a concert in London in the early 90's conducted by the great Hans Richter. The program was, with the exception of a symphony of Haydn, entirely Wagner. The orchestra for the Wagner excerpts numbered fully one hundred men. When the time came to play the Haydn symphony all the musicians left the stage save eight first violins, six second violins, six violas, four cellos, four basses, two flutes,

### How Beethoven Spiritualized Musical Form

In these days, when composers have cast aside all sense of form in music, Mozart's attitude and ideals are significant. Mozart maintained that obviousness of outline "enabled the ordinary hearer as well as the cultivated musician to appreciate the symmetrical beauty of his compositions." If Mozart's logic is sound, how can the modern composers hope to interest any but professional musicians? In view of present conditions in music, the appendix analysis of Form, taken from an article by Sir Hubert H. Parry, Professor of Music in the University of Oxford, in Grove's Dictionary, is worth reading.

"It is well known that in Mozart Form appears in its final technical perfection. In his works Form may be studied in its greatest simplicity and clearness. His marvellous gift of melody enabled him to dispense with much elaboration of the accepted outlines, and to use devices of such extreme simplicity in transition from one section to another that the difficulty of realizing his scheme of construction is reduced to a minimum.

When personality is missing, artistic fatigue prevails sooner or later.

In placing the string band and the wind-band on the same plane, I see, in my mind's eye, the lover of Haydn, of Mozart, of Beethoven and the violin family standing agape at the thought and asking why wind instruments should attempt the immortal symphonies of these beloved masters; and why may they stand agape and question. These compositions were created for one purpose only, to be played by the instruments, the masters intended for them, and never by any other combination. The efforts on the part of some misguided conductors and orchestrators to "improve" on the original, and the equally self-defeating efforts of the wind-band arranger to transcribe Mozart, Beethoven and Haydn to the wind instrument combination are greatly to be deplored. The earlier symphonies are the musical flowers, plants and trees grown in the shadowy lane of the past, and it is not necessary to put up barbed-wire fences and telegraph poles to modernize these masterpieces. Either play them as they were, or let them alone entirely.

two oboes, two clarinets, two bassoons, two horns, two trumpets and one timpani, leaving less than one-half of the musical force on the stage. The effect, after the highly dramatic and overwhelming Wagner numbers, was charming in its simplicity. It was like looking at an exquisite miniature after viewing a canvas of a mighty battle scene.

On the other hand, there is much modern music that is better adapted to a wind combination than to a string, although for obvious reasons originally scored for an orchestra. If in such cases interpretation is equal to the composition, the balance of a wind combination is more satisfying.

#### The Aim of the Composer

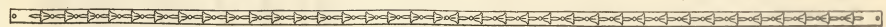
The all-pervading aim of the composer is to produce color, dynamics, moods, the story-telling quality, and the greatest number of mixed and unmixed quarts, and the combination and composition that vivifies that result is the most desired one. To presume that the clarinet, the cornet and the trombone should be simply used to blare forth marches and ragtime tunes, or that the violin family should devote its days to scraping waltzes, two-steps and fox trots is equally ludicrous. The string band and the wind-band are among the brightest constellations in the melodic heavens. The former may be likened to the feminine, the latter to the masculine, for like maid and man, they can breathe into life the soulful, the religious, the sentimental, the heroic and the sublime. The mission of each is to uplift humanity; the doctrine, "God's Sunshine is for All," the motto, "Beauty, Love and Harmony Must Prevail."

mandated form of spirit as well as form in the frame work. With Beethoven form by itself ceased to be a final and absolute good. A musical movement in Beethoven becomes a continuous and complete poem—marked by none of the ugly gaps of dead stuffing which were parts of the form of his predecessors. Form itself drops into the background and becomes a hidden presence rather than an obvious and pressing feature. As a basis, Beethoven accepted the forms of Mozart, and continued to employ them as the outline of his scheme; but he treated them with the independence and force of his essentially individual nature.

"Beethoven's works present the system of form in its greatest variety, and on the grandest scale," his successors, great as many of them have been, have never even approached him, far less added to his final culmination."

MAY 1917

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## Is the Symphony Played Out?

By HENRY T. FINCK

*The distinguished Author and Critic asks a significant question and then gives some very informative answers*

It would be foolish to ask: "Are symphonies played out?" We all know they are not. At nearly every orchestral concert throughout this country and Europe a symphony is played, and this, in the aggregate, makes a large number. To be sure, hundreds of symphonies once popular are now never seen on programs. Of the 104 so-called symphonies of Haydn, at least 100 have vanished; of Mozart's 40 or more, only two or three are heard, at long intervals. The name of many minor composers, once familiar to concert-goers, are now a mere memory, or less than that. Who but an assiduous student of the history of music knows, for instance, that Franz Xaver Richter, of the famous Mannheim school (eighteenth century), composed 69 symphonies? Scores of cases like his might be mentioned.

Of Beethoven's nine symphonies the first and second are kept aloft by the buoyancy of the other seven. These, however, will survive many more decades. Nor will the last two of Schubert's be "played out" as long as music remains what it is now; or at least two of Schumann's, or Dvořák's *From the New World*; or the fourth, fifth and sixth of Tchaikovsky; and others that might be named, including Brahms' second, which may be called an "immortal" masterpiece, although, to be sure, Brahms himself was skeptical on this subject. When an enthusiast spoke to him about a certain composition being immortal he asked, with a sarcastic smile, "How long?"

Leaving immortality out of the question, it is safe to say that within this century at any rate it would be foolish to ask, "Are symphonies played out?"

An entirely different line is the question, "Is the symphony played out?"—that is, the symphonic form. This question I answer deliberately and vociferously with a "yes." And I maintain, furthermore, that the great symphonic works just referred to have been successful not because they were composed in the symphonic form, but in spite of that great disadvantage. These points I intend to illuminate in this article with a ruthless calm light.

#### A Warning to American Composers

The attention of American composers, in particular, is called to what follows. Some of them are still dreaming of winning fame by perpetrating long-winded symphonies or sonatas in the traditional movements. If they understood the situation they would not thus waste their time trying to put new wine into old bottles. The new bottles are of the "non-refillable" sort. What I mean by that is that no two symphonic poems have quite the same form.

A warning illustration of the harm done by the symphonic (that is, the cyclic) form may be found in the fate of chamber music. In the whole of the United States, with a hundred millions of inhabitants, there are not half a dozen chamber-music organizations of national fame. The best two of them are, as everybody knows, the Kneisel Quartet and the Flonzaley Quartet, and it is extremely doubtful if these two would have been able to reach their present prominence had they not been fostered by two millionaires—Col. Higginson, of Boston, who gave the Kneisels their start, and the late E. J. DeCoppet, who must have spent at least \$100,000 on the Flonzaley Quartet before it became self-supporting.

Now, why is there so very little public interest in chamber music? Chiefly because of the deadly monotony and academic formalism of the programs. Look at the scheme of the first six quartets in the subscription concerts has a program offering as its first number a quartet in four movements: allegro, adagio, scherzo, allegro. The second number is another quartet in four movements: Allegro, adagio, scherzo, allegro. The third number is another quartet for possibly a quintet in four movements: Allegro, adagio, scherzo, allegro. The second subscription concert begins with a quartet in four movements: Allegro, adagio, scherzo, allegro. The second number is a—but, for heaven's sake, stop," I

hear the reader exclaim. Well, that's just the way I feel at every chamber-music concert I attend. After the second number in four movements—allegro, adagio, scherzo, allegro—I have had all I can stand of that sort of thing and I make for the door as if I had heard a fire alarm.

Even Mr. DeCoppet, though he was so passionately fond of chamber music that he spent a fortune on it, found three successive quartets in four movements, allegro (beg pardon!) too much for his nerves. He told me once that after the second quartet in four movements, allegro (you can't throw anything at me!), he had enough, and was apt to find the third a bore. Now if he, a devoted enthusiast, felt that way, how must it be for the average concert-goer? A few hundred devotees may stand that sort of boredom, as they do a dogmatically dull sermon, from a sense of piety duty, but the thousands, after an experience or two, dodge chamber music as they do an automobile.

A great pity it is, too, for there is so much in chamber music that is beautiful and moving, and that might and would be enjoyed by thousands (instead of a select few) were it not for that everlasting allegro, adagio, scherzo, allegro. The chief culprits, of course, are the composers, who, because Haydn and Mozart wrote quartets in four movements, seem to think that quartets must be written in four movement till doomsday. There is nothing quite so stupid in the history of any other art.

It is done for the sake of contrast, we are told. Fiddleticks! Is there no other way of securing contrast than by playing four long movements in different tempo in succession? What a testimony to poverty of formal invention. How far the chamber-music composers are behind those who write for the piano! Pianists, too, used to be fed, with their audiences, the same old sonatas in four movements—allegro, adagio, scherzo, allegro—just as Schubert, Schumann, Chopin, Grieg, Rubinstein, Liszt, MacDowell and many others showed a better way with their short pieces, fashioned in an infinite variety of patterns, and to-day the programs of pianists seldom include more than one sonata, and, with increasing frequency, none at all.

The unfortunate chamber musicians may ask: "But what are we to do as long as the composers, while favoring the pianists with a hundred attractive free forms, keep us forever in the prison of the cyclic form of four contrasting movements?"

What are you to do? Exert pressure on living composers—here is a chance for Americans!—make them drop the stupid cyclic form and give chamber music by giving it the same advantages the pianists have been enjoying for nearly a century. In the meantime, take the law into your own hands. Take your hammer and smash the quartets, old and new, into fragments, then pick out the best movements, put them on your programs, and you will attract a hundred for every ten that now come to your entertainments. It would be well, furthermore, to arrange for quartet players to play the best movements, put them on your programs, and you will attract a hundred for every ten that now come to your entertainments. It would be well, furthermore, to arrange for quartet players to play the best movements, put them on your programs, and you will attract a hundred for every ten that now come to your entertainments. It would be well, furthermore, to arrange for quartet players to play the best movements, put them on your programs, and you will attract a hundred for every ten that now come to your entertainments.

#### In the Same Body

To be sure some pedantic critics, wiser than Beethoven, would raise a great rumpus if this were done. They would shout "murder" and "sacrilege," and if only one movement of a quartet were played, as I just recommended, they would accuse the players of "destroying organic unity," and that sort of thing. But there is no organic unity whatever between the four movements of most quartets, nor is there between the four movements of most symphonies. They are in the same boat as the quartets.

If that is the case why do so many more persons attend orchestral concerts than chamber-music concerts? Because an orchestra, with its multitude of instruments

of diverse tone-color, presents a much greater variety of impressions, and because orchestral programs are very rarely made up of three symphonies or four movements each. There is seldom more than one, and with increasing frequency, none at all.

The time will come when symphonies, as well as quartets will be played in the same body, and the movements played. An exception will be made of those of which all the movements are equally inspired. There are possibly twenty or two dozen symphonies that come under this head. All the others have one, two or three movements that were stuck in by the composer merely to do homage to the artificial cyclic form, which is no form—that is no organic form—at all.

A dog has organic form. Cut off his tail, or his ears, or one of his legs, and his form is mutilated. Clip off one of the wings of a butterfly, or the fins of a fish, and everybody can see at a glance that something is missing. Even the lowly angelfish, if cut in two, is mutilated. But in the case of ninety-nine symphonies out of every hundred you could omit one or two movements, or transpose some of the movements from one opus to another, and no one could possibly demonstrate that there had been any mutilation, like that of chopping off a dog's tail or clipping a butterfly's wings!

With the form, or anatomical structure, of each of the four movements in a symphony I am not at all concerned in this paper. Much genius and ingenuity have been expended by great masters in building up what is called the sonata-form of the first movement, the song-form of the adagio, or the other slow movement, the sprightly scherzo (one of Beethoven's immortal experiments) and the rondo-form of the final movement. To make my argument perfectly clear, let me repeat once more that the only thing I am fulminating against is the cyclic form of the symphony, that is, the composing of mammoth works in four interminable movements which, adding insult to injury, are not in any way connected, and a very large proportion of which, moreover, owe their objectionable existence not to the fact that the composer had something more to say, but to his stupid compliance with the custom of always trotting out the everlasting allegro-adagio-scherzo-allegro.

#### Two Big Mistakes

Haydn is praised in the histories of music for having separated the three movements of the symphony, as it was before his day, and for adding a minuet before the last movement (for which afterwards Beethoven substituted the scherzo), and thus establishing the form of the cyclic symphony. Fortunately for his good name hereafter Haydn did not add the minuet. The man on whom falls the blame for this innovation is Johann Stamitz, of Mannheim, who died in 1755. Haydn, to be sure, lent the weight of his name to this new departure, and on him falls the odium of having detached the sections of symphonies and making of them separate, incoherent movements, which future composers spun out to tiresome lengths. P. E. Bach's symphonies were still in three connected parts. Haydn changed all that, and with him begins the cyclic symphony, which has been the bane of music because it has kept out of the concert hall so many thousands who otherwise would have been regular patrons.

Mrs. Theodore Thomas relates, in the very interesting biography she wrote of her great husband, that in the early part of his career the word "symphony" was the average American concert-goer's synonym for "bore," and it "repelled rather than attracted an audience." Why was this thus? Mrs. Thomas thinks that audiences had to be educated up to symphonies. That is true, but there is a deeper reason. Music-lovers, like non-music-lovers, resent programs in which the symphony invites the composers to dwell interminably on their themes. Each movement they fancy, must last twenty or fifteen minutes, and there must be











Albany, N. Y.	Dayton, Ohio
Ann Arbor, Mich.	Davenport, Iowa
Austin, Tex.	Denver, Colo.
Baltimore, Md.	Des Moines, Iowa
Bellingham, Wash.	Detroit, Mich.
Banger, Me.	Dubuque, Iowa
Bartlesville, Okla.	Elie, Pa.
Beatrice, Neb.	El Worth, Tex.
Birmingham, Ala.	Fresno, Cal.
Boise, Idaho	Grand Rapids, Mich.
Buffalo, N. Y.	Hartford, Conn.
Colorado Springs, Colo.	Houston, Tex.
Dallas, Tex.	Huntington, W. Va.
Danville, Va.	Indianapolis, Ind.



Ithaca, N. Y.  
 Rochester, N. Y.  
 Kansas City, Mo.  
 Lincoln, Neb.  
 Louisville, Ky.  
 Memphis, Tenn.  
 Milwaukee, Wis.  
 Nashville, Tenn.  
 Newark, N. J.  
 New Haven, Conn.  
 New Orleans, La.  
 Oberlin, Ohio  
 Oklahoma City, Okla.  
 Omaha, Neb.  
 Portland, Me.  
 Portland, Ore.  
 Providence, R. I.  
 Richmond, Va.  
 Roanoke, Va.

Rochester, N. Y.  
 Sacramento, Cal.  
 Salt Lake City, Utah  
 San Antonio, Tex.  
 San Diego, Cal.  
 San Jose, Cal.  
 Scranton, Pa.  
 Seattle, Wash.  
 Spokane, Wash.  
 Springfield, Mass.  
 Syracuse, N. Y.  
 Tacoma, Wash.  
 Toledo, Ohio  
 Topeka, Kan.  
 Washington, D. C.  
 Waterbury, Conn.  
 Wichita, Kan.

#### When is a Symphony Orchestra?

These two questions: When is an orchestra a Symphony Orchestra and when is it not that, have been the cause of many a heated debate in the smallest as well as largest music centers. Far be it from us to usurp Solomon's throne. Merely this: Is an apple tree only an apple tree until it bears fruit? Is it an apple tree even in its various previous states of development? Must a Symphony Orchestra be complete to the very last music stand and instrument in order to justify its existence and to lay claim to this title?

Let us which ourselves to the small town of C-

As we see, Mr. Hopewell has also failed to unearth a viola player. Thanks to the clever simplified orchestrations of the classes which are so extensively used by Symphony Orchestras in their wee days, it is possible to dispense with the viola part by substituting the cello. The harmonic parts of the orchestra parts filled out the scarcity of 'cellos and basso fundamento (double bass) thus strengthening considerably the weak string department. Nor can we overlook the splendid support a good pianist gives to such an incomplete Symphony Orchestra.

Mr. Hopewell was about to announce the full membership of the Orchestra when he found out that there was a good sized organization in a town composed of plectrum instruments. The man from Kansas knew the value of good will and cooperation, so he approached the leader of this group of players on mandolins, guitars, etc., and made them the following proposition:

"I want you to join my Symphony Orchestra. There is a whole library of the classics arranged for plectrum instruments in combination with large orchestra. But you must agree to study another instrument in addition to the one you are playing now, so as to help us in completing the Symphony Orchestra with its proper instrumentation, and in time discard your pick instruments."

As one would expect there were many explanations and question marks hurled back and forth on the partnership with the mandolins. As a result of this the orchestra was enlarged with 1st and 2nd mandolins, tenor mandolins, mando-cellos, mando-basses and guitars.

Our friend, Mr. Hopewell, succeeded in cementing the former bit-bits of hand, orchestra and pick instruments into one institution—a Symphony Orchestra consisting of forty-five players. A change of the year and a half there was not one plectrum instrument left in the organization, nor was there a single institution missing to give it just claim to the title of "Symphony Orchestra."

## The Final Steps in Memorizing

By Robert W. Wilkes

It will hardly be necessary to state that notes, the fingerings, pedal markings, and the expression should all be memorized. The player should be warned against reading from the notes when playing a memorized piece. If the piece is played from the notes, as in sight-reading, the memory is not being exercised and some of the notes will soon be forgotten. It is advisable to keep the music always open on the piano when playing from memory, only looking at the notes when you are not sure or when a passage does not run smoothly.

In the first case—if a certain note or notes are not known—look at the music, carefully observe the note or notes and the corresponding key or keys, and then try to play the passage, beginning at a previous measure. Do not follow the natural tendency of looking at the note, playing it, and then going right on. You will find, if you do that, that you will never or hardly ever learn that note and will have to look for it every time the piece is played; the reason is that the memory is not exercised when you just look at a note and then play it; the memory is only exercised when you play the notes before it, and then as the time comes to play the note you say to yourself, "Now, what was that note I didn't know just now?" If you can remember the note you will probably be able to recollect it next time, although it is advisable to play the passage about three times to make a greater impression upon the mind. If you can't remember the note, look at it again carefully and then try to play it. You should leave the passage until you can play it without looking up once.

#### Rapid Thinking Essential

The mind must be trained to think as quickly as the piece is intended to be played. It is of very little help to have memorized the notes, if the mind is always lagging behind the fingers. Of course, it is better to know the notes imperfectly than not to know them at all; but if the mind works too slowly a mistake will often be made by the fingers because the mind has not previously directed them to the right keys. It is a good thing to know when a mistake has been made; but it is still better to prevent mistakes and mistakes can only be prevented by actually thinking of the keys just before they have to be played.

Of course, the force of habit is of great assistance. Even if you know what the note is, you must be sure, it is much easier to play correctly if the hand and fingers naturally tend to move in the right direction. But no matter how often a piece has been practiced, the hand and fingers will often tend—especially in public performance—to move in the wrong keys. The player who thinks of the notes before they are actually played will be able to prevent the impending mistake

by pulling the hand or fingers away from the wrong keys and directing it to the right keys; and even if the music is so fast that one or more notes are unfortunately played wrong, the player with the alert mind will at least be able to play the next notes correctly; while the player with a sluggish mind will sometimes play the next notes wrong, or even have to stop altogether, before he is able to put his fingers on the right track.

#### This Method is Not Slow

Some may object that such a method of learning a piece is slow and tedious. On the contrary, it can state from actual experience that it is much quicker, besides being safer, more interesting and more reliable. A few months ago I memorized the *Marche Militaire*, by Schubert-Tausig, in less than five hours. Of course, the five hours were not continuous, but consisted of from five- to forty-minute periods, extending over about two weeks.

As I have some theoretical knowledge, I probably learned it much more quickly than the first piece takes longer to memorize, and besides is not so well memorized as the second; but do not be discouraged if results at first are not as quick as you expected. Once the system has been well learned, very few words will return to the old methods.

#### How the System Helps Vocalists

Those vocalists who come out on the stage holding in their hands a little card or paper containing the words of a song may avoid depending so by memorizing their songs by this method. They should learn one line at a time and be sure to join each new line with the previous line or lines.

To sum up the entire system: Anyone who is ordinarily capable of concentration can memorize, but only a few notes should be memorized at a time.

As a general rule, pianists should take each hand separately to the first.

Concentrate mind. Do not mechanically practice the passage half a dozen or more times with the music. Once or twice with the music should be sufficient.

Cultivate rapid thinking, by "running the notes through the mind" every time the piece is played.

If you have trouble with a certain passage, see if you can play it without the music with the other hand. Try to avoid depending upon habit; the whole system is based on the fact that each individual note in the music must be known. Habit can be used to disuse, but knowledge which is once gained is permanent. If you really know your piece, note by note, only a very little practice will recall it all to you if you have not played it for a considerable period of time.

## How to Start a Local Symphony Orchestra

By MME. DAVENPORT-ENGBERG

Conductor of the Bellingham Symphony Orchestra

In the far northwest corner of the United States is Bellingham, Washington, a city of about 30,000 inhabitants. In eight years Mme. Davenport-Engberg has built up an Orchestra that has attracted national attention. She has the proud distinction of being the only lady conductor of a Symphony Orchestra in the world.

It was about eight years ago that I felt my first urge to start an orchestra. It came much as to the preacher of old who suddenly felt a call to preach, out of a clear sky, so to speak, and I, like the preacher, lost no time in answering the call. Our community needed an orchestra and I immediately set about finding ways and means to start one; true, I had always wished to be a whole orchestra at once and often felt the violin, my chosen instrument, rather inadequate in literature limited and somewhat superficial in character. I consider it, of course, the greatest single instrument, but every instrument, as well as the literature written for them, falls short when weighed in balance with the greatest of all instruments, the orchestra, and the wealth of lore written for it represents the highest expressions of musical thought in its highest and loftiest form from all the minds of the greatest composers.

My decision to start an orchestra was made after my appearance as soloist with one of the leading Coast orchestras. I felt that the venture was worth trying. I was convinced that I could get up one that at any rate could not be any worse than the one I had played with, and which I felt confident of making a far better one, at least my orchestra should play in tune; on that point I was determined. To what extent my undertaking has succeeded some of you are acquainted, and as I look back and review the work of the last six years, I feel prompted to urge others to do what I have done.

#### Material for a Good Orchestra Everywhere

It is my firm belief that everywhere in every intelligent community there is lying dormant material with which to develop and build up a symphony orchestra. This latent talent is waiting only for the magic touch of the right, shall we call him or her, "transmitter" to bring it to life, but as these "transmitters" are rare and are seldom anxious for the task of bringing to life hidden treasures in primitive state and sometimes even in rural surroundings the talent usually remains undisturbed in its slumbers; therefore, so few symphony orchestras outside our large cities.

Two elements on the part of the "transmitter" are necessary to develop this latent talent or taste for good music—they are essentially—enthusiasm and determination, and of these two elements there must be given emphasis, an over-sundance of either, however, the proper amount of the other, will clog the wheels and retard progress, if not work complete disaster, and with an ever prevalent balance of both, obstacles diminished to nothing, the word "failure" evaporates, and each barrier is approached and overcome, the movement grows and rapidly attains proportions which astonish even the most optimistic, and the spirit of song sweeps triumphantly on with ever more and more to lead the voices to its chosen goal.

But some will say, "This is absurd; I know of communities where this never could be done." I insist, it can be done in any intelligent community, any locality which is made up of people who have had access to the world's treasures in the way of education. In short, among cosmopolitan people who have heard and seen things. I do not say how long it will take, the number of months or years will depend, first, upon the stage of musical development existing in the community; next, on the power of the "transmitter" just how much of the two necessary elements he or she is willing to give. On the unstinting giving of these hinges the tempo of the development in any instance.

#### What Twelve Years Did

The power of suggestion must be used long before it is even time to sow the actual seed. There must be awakened in each prospective player a desire to do this. Every likable subject must be put vigorously to work on the chosen instrument whatever it may be. After having gotten a good instructor started

at the head of each section of the orchestral instruments, there will be little to do but to wait until the efforts have borne fruit in the way of producing some pupils capable of playing orchestral music. Then the great moment has arrived when a rehearsal may be called and with the few professionals and their best pupils a nucleus has been formed which will develop, if properly guided from stage to stage, into a full-fledged symphony.

This is practically what I have done in the city of Bellingham, Washington. We have now 85 members, with every instrument represented except oboe and bassoon. These we substitute at rehearsals and import

they always are), humming a foolish monotonous air, wearing on his face a far-away expression, and reflecting a mind that is asleep. It is indeed pathetic to see our young people such a prey to fads and know that these same young people are capable of doing excellent work in music if they only could be brought in touch with it and have it put to them in the right way. Imagine people in Europe going crazy over ukuleles, even if the men who play them do look romantic enough to touch the schoolgirl's heart, hysterical waves like these could never get a foothold where a Beethoven had lived and died and where his music had chastened the taste of the people. Our country is sadly in need of a cleansing wave of good music and every conscientious musician should add his or her efforts to make that wave as powerful as possible.

#### The High-Priced Teacher

One of the worse detriments to progress, it seems to me, is the teacher with the high price; better balance of things will be attained when more teachers will begin to do things with their hearts in their work instead of in their pocketbooks. If their interest is for the welfare of their pupils and for the community in which they live, they will not charge outlandish prices. I do not by any means mean their services should be given away, far from it; if a teacher is well equipped he has had to invest a considerable amount on his training and must get return for that, as every musician is entitled to besides making a living, but these fabulous prices should not exist. Teaching music can be treated as a profession, but no one has a right to forget that we have a mind, performing at a high level. Second, to our talented pupils only receive earnest attention from the teacher. Every pupil should be made to play, what degree of efficiency he attains depends largely on the teacher. They cannot all be artists, that would indeed be a calamity, but they can be made to play acceptably, becoming a pleasure to themselves and their relatives, and don't lose sight of the fact that they make excellent listeners! I think our country is far more in need of appreciative listeners than of performers. Again, I repeat, the biggest impediments to progress are the people who wish to be paid for every move they make and are afraid of doing something for others. They are afraid to do anything and they don't want anybody else to do anything.

#### How to Make a Start

To those contemplating the starting of an orchestra where the material must be made, so to speak, I would say that my only real training can be the work of conducting it; for two reasons, first, the brunt of all orchestra music falls on the strings, most on the first violins, thus demanding as a director someone with a keen insight and knowledge of violin techniques—long since I have been able to play the violin with an energetic teacher of violin would have at his command enough advanced pupils of violin to fill the various string sections—the first violin, second, usually the violins and perhaps even converting some into bass players.

After having launched into the actual rehearsing of the programs these must all needs have constant guidance on the music to be played. My orchestra has now long since passed the first stage, and the work has become experienced, proficient and routine enough through contact with big orchestral works to play intelligently and artistically any average orchestration. No one is to be afraid of fads and crazes whatever they often sweep our primitive country, as, for instance, the recent ukulele fad. I do not know a more discouraging sight than to see our country first swept by a fancy dancing convulsion, next a ukulele swarm, where every schoolgirl may be seen meandering about the streets in groups or alone, twanging a ukulele (out of time



MME. DAVENPORT-ENGBERG.

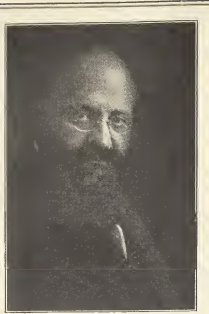








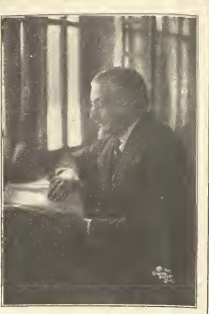
DR. ERNST KUNWALD  
Conductor Cincinnati Symphony Orchestra



ALFRED HERTZ  
Conductor San Francisco Symphony Orchestra



EMIL OBERHOFFER  
Conductor Minneapolis Symphony Orchestra



MAX ZACH  
Conductor St. Louis Symphony Orchestra

## The Future of the Symphony

Eminent Leaders Give their Opinions upon an Important Subject

### Dr. Ernst Kunwald

Conductor of the Cincinnati Symphony Orchestra

I CANNOT prophesy what the next fifty years will bring forth in America in the world of music, but I may venture to say what I think should happen and what I hope will develop.

The growth of symphony music in America has progressed most satisfactorily up to the present time, and nothing further could be desired than that this growth may continue as steadily as it has thus far. On the other hand the development of chamber music has not been so rapid, and along this line there is much to be desired.

Such is also the case with local opera. Only by the cultivation of a love of music in the home can America vie with Europe as a musical nation. But the wonderful strides made, the activities of music clubs, the encouragement offered by the public schools in the study of music, make for a most optimistic outlook for the future.

### Alfred Hertz

Conductor San Francisco Orchestra

I BELIEVE that the future for Symphonic Music in America is extremely bright, not only that smaller cities have started orchestras of their own, and have successfully done so, but the larger cities realize that it is better to spend their money, available for music, on their local symphony orchestras than to support more or less cheap traveling opera companies, or spend it on soloists who are touring the country only to make as much money as possible.

The development of the symphony situation here has been most gratifying the last few years. While two years ago they had 10 concerts only, we had 20 last year, and this year as many as 40. Besides the fact that we have raised the number of our orchestra from 65 to 80 pieces, we have been rehearsing daily for twenty-five weeks. You see we are bidding fair here to make a musical center of our own.

It is only natural that American composers will be most encouraged to write for symphony orchestras instead of composing operas without having a fair chance of ever hearing them, and I am quite sure that in this way the quick development of orchestra conditions will have a splendid influence on the general musical evolution of this country.

### Emil Oberhoffer

Conductor Minneapolis Symphony Orchestra

MAX'S dreams, his hopes and aspirations are most faithfully mirrored in the works of art that he has put

forth. Long ago we have agreed to preserve masterpieces in painting, sculpture and literature for the enjoyment and inspiration of succeeding generations; hence our galleries, museums and libraries. Great paintings, books or statues exist in their concrete, unalterable forms. The degree of enjoyment in them is limited only by the individual's state of culture or imagination.

How many people, however, can hear what they see in an orchestral score? Relatively speaking, very few.

Our orchestral masterpieces must forever be "re-created" for the enjoyment and edification of the people. For this purpose hundreds of active participants are eagerly and joyfully giving of their best, thousands joyfully receive the message and uncounted thousands are yet actively or passively to come under its beneficent sway.

Am I too egotistical in imagining that this living, ever-to-be-renewed art brings the greatest joy of any of the arts to the world? This art which unlike the others cannot be sullied by ignoble thoughts and lacks even the idiom for the expression of baseness.

Opera, which to-day combines vocal, histrionic and orchestral art and adds, besides, lavish scenic investiture to it, will ever make its appeal to the greatest number of people and rightly so. But for real esthetic uplift the symphony has no rival.

The two, opera and symphony orchestra, ought to be very likely well and should harmoniously co-exist, and one for pleasure, the other for uplift of man.

### Arne Oldberg, M.A.

Member of The National Institute of Arts and Letters,  
Professor of Piano Composition, Northwestern  
University, Evanston-Chicago

THE Symphony Orchestra is the most potent factor in musical education. The culture of any city large enough to afford one may be gauged by whether or not it has a Symphony Orchestra. Orchestral Associations, as trustees of public educational institutions, owe a duty to the American public and should all have one consistent policy. This policy should be, not only to uphold the highest standards of performance, but to insist upon the most universal, catholic and inter-with high art standards. Only under such conditions can the American student of performance or composition absorb impressions from all the best sources, or hope to develop a synthetic Art, which is the highest the day for local Nationalism is past; let us be Internationalists.

### Max Zach

Conductor St. Louis Symphony Orchestra

I AM of the definite opinion that their star is in the ascendancy and their future the brightest. Whether the interest in the symphony, as a form, is dying is difficult to answer, for it is impossible to say definitely what the reason may be that prompts our composers to write shorter orchestral pieces in preference to symphonies. Of late few have written symphonies of big dimensions, the symphonic suite having been the largest form used. Possibly the composers find that they can reach and influence conductors more easily with short works, possibly they are also cognizant of the fact that the public's prejudice against works by American composers can sooner be overcome by something which does not make such demands on their attention as a symphony would. But that the public is losing interest in symphonies I deny: there are too many proofs to the contrary, too many requests for repetitions of works which made an immediate impression at their first performance.

That the classics are suffering in comparison with modern, particularly Russian, writers is undeniable, though the reason for it may be different in different parts of the country—in the East possibly because of too great a familiarity with these works, in the West because of the lack of it. But here we must consider the general youth of the audiences—young in appreciation of music, young in years—they need something which arouses their fantasy, something concrete, in a word: a picture—and that is rarely to be found in what is loosely termed classical music. The old method of educating the audience with the classics and an occasional performance of modern program music is obsolete. One must attract his audiences with the fanciful and carefully lead them into an appreciation of absolute music.

That opera will displace orchestra music I do not fear, for the reason that its appeal is of an entirely different nature. Few operatic seasons have succeeded, even in cities which can draw upon a great suburban population. New attempts are constantly being made, constantly fail, while orchestras are formed, are supported by guarantors or subscribers, or both, and seem to fill the needs of the day and the future. The number of people who are finding their greater joy and uplift in purely orchestral music is daily growing, and well it may be so, for the orchestra—this is my creed—is the most satisfying medium of musical expression.

I had to live my life again, I would have made it a rule to read some poetry and listen to some good music at least once every week.—DARWIN.

## THE AFTERGLOW

A melodious drawing-room piece, fresh and rather unconventional in treatment. Grade 3.  
Allegretto con moto M.M. ♩ = 132

A. O. T. ASTENIUS, Op. 58

Andante con

espressione M.M. ♩ = 132

*mf* *rit* *mp* *p* *molto rit.* *mp*

*a tempo*

*a tempo molto espressivo*

*rit.* *poco a poco cresc.*

*a tempo* *l.h.* *mf* *rit.* *senza legato* *mp* *a tempo* *pppp*



## 2d VALSE CAPRICE

W. M. FELTON

A portrait and sketch of Mr. Felton will be found upon another page of this issue. This talented and promising composer makes his first appearance in our music section with a showy and brilliant concert

waltz. This number displays vigor and freshness of invention. It will demand clearness and accuracy and a certain degree of velocity. Grade V.

Allegro scherzando M.M.  $\text{♩} = 72$ 

First system of the musical score for '2d VALSE CAPRICE'. It features a piano introduction with a treble and bass staff. The tempo is 'Allegro scherzando M.M.  $\text{♩} = 72$ '. Dynamics include *f*, *mp*, and *mf poco a*. The key signature has two flats, and the time signature is 3/4.

Tempo di Valse

Second system of the musical score. It continues the piano introduction with a treble and bass staff. The tempo is 'Tempo di Valse'. Dynamics include *mf*. The key signature has two flats, and the time signature is 3/4.

Third system of the musical score. It continues the piano introduction with a treble and bass staff. Dynamics include *mf*. The key signature has two flats, and the time signature is 3/4.

Fourth system of the musical score. It continues the piano introduction with a treble and bass staff. Dynamics include *mf*. The key signature has two flats, and the time signature is 3/4.

Fifth system of the musical score. It continues the piano introduction with a treble and bass staff. Dynamics include *mf*. The key signature has two flats, and the time signature is 3/4.

last time to Coda, page 316

Sixth system of the musical score. It continues the piano introduction with a treble and bass staff. Dynamics include *mf*. The key signature has two flats, and the time signature is 3/4.

First system of the musical score on page 315. It continues the piano introduction with a treble and bass staff. Dynamics include *mf* and *f*. The key signature has two flats, and the time signature is 3/4.

Piu lento

Second system of the musical score on page 315. It continues the piano introduction with a treble and bass staff. Dynamics include *mp*, *accel.*, and *mf*. The key signature has two flats, and the time signature is 3/4.

Giocoso

Third system of the musical score on page 315. It continues the piano introduction with a treble and bass staff. Dynamics include *mf*. The key signature has two flats, and the time signature is 3/4.

Fourth system of the musical score on page 315. It continues the piano introduction with a treble and bass staff. Dynamics include *mf* and *f*. The key signature has two flats, and the time signature is 3/4.

Fifth system of the musical score on page 315. It continues the piano introduction with a treble and bass staff. Dynamics include *poco rit.*, *al tempo*, and *mp*. The key signature has two flats, and the time signature is 3/4.

Sixth system of the musical score on page 315. It continues the piano introduction with a treble and bass staff. Dynamics include *p* and *mf leggiero*. The key signature has two flats, and the time signature is 3/4.

Seventh system of the musical score on page 315. It continues the piano introduction with a treble and bass staff. Dynamics include *f piu agitato*, *mf*, *rit.*, and *al tempo*. The key signature has two flats, and the time signature is 3/4.



8

*mf*

*poco rit.*

*all' tempo*

*p*

*D.S.*

**CODA**

*Piu mosso*

*mf*

*ff marcantissimo e22*

*brillante*

**Presto**

*ff*

## DANCE OF THE GOBLINS

A jaunty grotesque dance, entertaining to play and with useful educational features, Grade III.

HANS SCHICK

Con spirito M.M. ♩ = 108

Con spirito M.M. ♩ = 108

The musical score is for a piece titled "Con spirito" in 2/4 time, with a tempo marking of M.M. ♩ = 108. The key signature is one sharp (F#), indicating G major. The score is written for piano and consists of 12 measures. The first measure is a piano introduction marked with a piano (p) dynamic. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various dynamics (f, mp, mf, p) and articulation marks (accents, slurs). The piece ends with a "Fine" marking.



## STAND BY THE FLAG

PATRIOTIC MARCH

R. M. STULTS

A timely patriotic march introducing effectively portions of several national airs. Play in true military style with dash and fervor.

Con spirito M.M.  $\text{♩} = 120$

## SECONDO

[illegible]

Also published for: Piano Solo, Piano-Eight Hands, Military Band and Orchestra.  
Copyright, 1917 by Theo. Presser Co.

## STAND BY THE FLAG

PATRIOTIC MARCH

R.M. STULTS

Con spirito M.M.  $\text{♩} = 120$

PRIMO

Musical score for "The Stars and Stripes, True" by John Philip Sousa. The score is written for piano and voice (Trio). The piano part features complex chordal textures and rhythmic patterns, with dynamics ranging from *f* (forte) to *mf* (mezzo-forte). The vocal line includes lyrics such as "Red, White and Blue", "Stand by the flag", and "To it be true, Never for-sake it, The". The score is in 2/4 time and G major.



## SECONDO

old Red, White and Blue!

*cresc.*

## FRAGMENT

from the "UNFINISHED SYMPHONY"

F. SCHUBERT

This is a symphonic gem, the second theme of the first movement of Schubert's celebrated "Unfinished," one of the most beautifully melodious of all symphonies.

Allegro moderato M.M. ♩ = 108

## SECONDO

*p*

*mp*

*cresc.*

*f*

*ff*

*p*

*mp*

*rit.*

*pp*

## PRIMO

old Red, White and Blue! And the Star Span-gled Ban-ner in tri-umph shall wave O'er the land of the free And the home of the brave!

*cresc.*

## FRAGMENT

from the "UNFINISHED SYMPHONY"

F. SCHUBERT

Allegro moderato M.M. ♩ = 108

## PRIMO

*p*

*mp*

*cresc.*

*f*

*ff*

*p*

*mp*

*rit.*

*pp*



## COASTING

CECIL BURLEIGH, Op. 9

A portrait and sketch of Mr. Cecil Burleigh will be found upon another page. Mr. Burleigh is an American composer who is rapidly coming to the fore. *Coasting* is a characteristic piece which will require careful study.

Play it at the speed indicated by the composer (160 quarter notes to the minute) and observe all the interpretative markings. Keep in mind the ways the picture suggested by the title of the piece, Grade V.

Merrily M.M. ♩ = 160

## THE HARMONIOUS BLACKSMITH

Arr. by Hans Harthan

G. F. HANDEL

A simplified arrangement of this well-known classic, done in Mr. Harthan's usual thorough and painstaking manner. Grade III.

Molto tranquillo e semplice M.M. ♩ = 144



The image shows a page of musical notation for a piano piece, likely a study or a short composition. It features three variations (Var. II and Var. III) and a concluding section. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like 'mf', 'p', 'f', 'pp', and 'smorzando'. Fingering numbers are also present throughout the score.

**Var. II**  
 The first variation is marked *p* (2 at time *f*). It begins with a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The music is in 2/4 time. The first measure of the treble staff has a fingering of 5 3 3 6 4 1 3. The first measure of the bass staff has a fingering of 2 8. The music continues with various notes and rests, with dynamic markings *mf* and *p* appearing. The variation ends with a double bar line.

**Var. III**  
 The second variation is marked *p* (♩). It begins with a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The music is in 2/4 time. The first measure of the treble staff has a fingering of 1 1. The first measure of the bass staff has a fingering of 8 1. The music continues with various notes and rests, with dynamic markings *p*, *f*, and *pp* appearing. The variation ends with a double bar line.

**Concluding Section**  
 The concluding section begins with a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. The music is in 2/4 time. The first measure of the treble staff has a fingering of 1 1. The first measure of the bass staff has a fingering of 8 1. The music continues with various notes and rests, with dynamic markings *pp* and *smorzando* appearing. The section ends with a double bar line.

A STARRY NIGHT  
ROMANCE

W. O. FORSYTH, Op. 44, No. 1

Mr W O Forsyth is a well-known Canadian teacher and writer who makes his initial appearance in our music page this month. His *Starry Night* is an original and very expressive song without words, very

useful for the study of the singing and in the development of the *legato* style of playing. Grade IV.

With serenity M.M. ♩.=42

With serenity M.M. Op. 42

*p dolce espress.*

*pp espr.*

*poco rit.*

*(slight) a shade faster*

*espr.*

*poco rall.*

*cresc.*

*sf*

*legg.*

*poco rit.*

*dim.*

*poco rit.*

*quasi cadenza poco rall. sparkling accel.*

*ad lib.*

**Tempo I. Moving**

*p con espressione*

*cresc.*

*appassionato*

*dim.*

*elegante*

*dolce*

*pp*

*Pregret.*

*espressivo*

*poco rit.*

*marc.*

*con sentimento*

*perdendosi*

*espr.*

*poco rall.*

*espr.*

*(slight) rall.*

*ppp*



## VALSETTE DI BALLET

MARY HELEN BROWN

A graceful inspiration, with several original melodic and harmonic touches. It is a pleasure to see so many capable American women composers coming to the fore. Grade III.

Tempo di Moderato M.M. = 144

*legato*  
*p*  
*staccando*  
*dim.*  
*poco rit.*  
*Poco animato*  
*f*  
*marcato il basso*  
*cresc.*  
*ff*  
*molto rit. e dim.*  
*Tempo I.*  
*p*  
*cresc.*  
*mf*  
*poco meno e dim.*  
*rit. e dim.*

## HAPPY VALLEY

LOUIS ADOLPHE COERNE, Op. 90, No. 1

A neat little waltz movement, rather unconventional and unusually well harmonized. A good recital number, and useful as a study in style. Grade 3.

Tempo di Valse M.M. = 54

*con brio*  
*cresc.*  
*p cantabile*  
*dolce*  
*p*  
*dolce*  
*p*  
*dolce*  
*mp*  
*last time to Coda*  
*p*  
*mf*  
*Con moto*  
*CODA*  
*mf*  
*string. e cresc.*  
*rit.*



# REVERIE-IMPROMPTU

An artistic miniature, somewhat in the style of Chopin, but in its harmonic treatment reminding one more of the Russian school. The composer, Mr. Gregory Kannerstein, a successful pianist and teacher, is Russian both in nationality and training. Grade V.

Andante moderato MM ♩ = 42

G. KANNERSTEIN



# SPRING SONG FRÜHLINGSLIED

HALFDAN KJERULF, Op. 28, No. 5

Halfdan Kjerulf (1818-1868) was one of the earlier Norwegian composers of prominence. His songs were sung by Jennie Lind, Sontag, Nilsson and other great singers, and his piano pieces

achieved much popularity. *Spring Song* is a fine example, melodious and graceful, semi-classic in form and content. Grade IV.

Allegretto con moto e grazioso M.M. ♩ = 108

## A SLUMBER SONG FROM THE PUEBLOS

THURLOW LIEURANCE

This number is taken from Mr. Lieurance's *Four Indian Melodies*. These effective transcriptions for violin and piano are based upon genuine Indian themes. *A Slumber Song* as arranged for voice, under the title *Indian*

*Lullaby*, has been sung with success by many artists. The *double-stopping* for the violin is not difficult, and it will come out well after a little practice.

Note - See "Indian Lullaby" Vocal Adaptation.  
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# AVE MARIA

(Composed in 1825)

Registrations:  
Sw. Strings and Gedeckt  
Ch. (or Gt.) Clarinet, or soft Gamba,  
and Melodia (Trem.) Sw. to Gt.  
Ped. 16' Bourdon, Sw. to Gt.

A playable and effective organ arrangement of this beautiful classic. Useful either for church or recital. This will go well on a two-manual organ.

Adagio con espressione

MANUAL

PEDAL

Sw. *mp*

Sw.

Ch. *molto cantabile*

*dim.*

F. SCHUBERT, Op. 52, No. 8  
Transcribed for organ by  
GORDON BALCH NEVIN

Sw. *p*

Sw. Ged. off  
Sw. to Gt. off

Sw.

Ch. or Gt. (Melodia)  
Sw. add Vox Humana

Ch. *dim.*

Ch. Dulciana

*dim.* *rit.*



# MAMMY'S LITTLE BABY

## CRADLE SONG

A dialect song *par excellence*. This song touches the heart, with its appealing text, wedded to a plaintive and characteristic melody, and its apt and tasteful harmonic treatment.

LOUISE ALSTON BURLEIGH

H. T. BURLEIGH

In rocking rhythm, Tenderly

Mam-my's lit-tle ba-by, Lay your cur-ly head, On this snow white pil-low

In your trun-dle bed Mam-my's lit-tle ba-by, Dropping just a tear, Mam-my's got you hon-ey.

In this ca-bin here, Mammy's got you hon-ey, Don't you have a fear.

Mam-my's lit-tle lamb-kin Cry-ing in your sleep, Nev-er mind my hon-ey, An-gels watch will keep.

Mammy's lit-tle ba-by Turn your face a while, Let me in your sleep-ing Feel you trust me, child.

Let me through your weeping See your an-gel smile. Mam-my's lit-tle ba-by now is fast a-sleep.

DOROTHY MEAD \*

A dainty and unaffected lyric; words and music fittingly blended. Its limited range and definite tonality make this a good teaching song. Its melodic quality makes it a good recital number.

# YOUR SMILE

WALTER WALLACE SMITH

Moderato

The smile which you gave me To-day, dear, Was

sweet with a prom-ise as shy As the first morning gleam of the sun Through the clouds of an A-pril

And its cheer-y beam found a way, dear, To a heart that was long-ing for Spring. It

wak-en'd the flow'rs of my love there, It taught my soul how to sing.

So if one lit-tle smile like that, dear, Works mir-a-cles such as

these, Be not quite so self-ish, pray you, But give me one more like it, please.



## GAVOTTE IN F

PADRE MARTINI  
(1706-1784)

Padre Giambattista Martini was a distinguished theorist of the early classic school, among those who received instruction from him being Mozart, Gluck and Grétry. Most of his compositions are now forgotten. The *Gavotte in F*, written in the canonic style, is a real gem. Grade IV.

Allegro grazioso M.M.  $\text{♩} = 72$ 

MAY 1917

## How Music Helps Us Stand

In a recent article in the *Chicago Daily News*, Mr. H. Addington Bruce, well known for his excellent psychological articles, tells how great is the necessity for music in the strain of modern life. He writes:

"Most people regard music as one of the luxuries of life. Actually, it ought to be regarded as a necessity."

Some sort of musical instrument—piano, organ, violin, harp or automatic music producer—should be in every home. And it should be used, not left to accumulate dust.

"Get music—good music—in the home, and life will run more smoothly and pleasantly for every member of the family."

It will run more pleasantly because there will be less liability to strain and nervousness, greater ease of adjustment in the family relations, and greater individual health and efficiency.

"Music, that is to say, has splendid equalizing and energy developing effects."

In a Boston newspaper the other day there appeared an interesting announcement.

It was to the effect that during the annual examinations at Harvard University there would be a brief organ recital at Appleton chapel every morning before the day's examinations began. Students were invited to these recitals.

The suggestion was made that by attending these students could more easily overcome any nervousness they might feel regarding the examination ordeal, and would be better able to do justice to themselves in answering the questions set to them.

There is plenty of precedent in medical experience for this curious use of music as an aid in gaining control of mind and nerves.

Many a nervous patient has been helped back to health by listening to music. In all first-class hospitals for mental disease, music is regularly used as a quieting and uplifting agent. There are cases in

## the Strain of Every-day Life

which it has brought about remarkable cures.

An American physician, traveling in Europe with a friend afflicted with melancholia and showing suicidal tendencies, found it impossible to improve his friend's condition until one evening they went to hear some Strauss music in Vienna. Then, to his surprise and satisfaction, the physician noticed that his friend displayed a slight revival of interest in life.

"I was not slow," he relates, "in following the indication. We became assiduous devotees of the divine art as represented by the waltz king. The faint dawn of intellectual life brightened."

"We gradually enlarged our scope, and included grand opera and other musical entertainments. From this time improvement was steady."

The patient would sometimes relapse into apathy. But the fits of gloom became less frequent and of shorter duration, until the cure by music, happily begun in Vienna, was complete, and he returned home sane of mind and sound of body."

To those in perfect health, as to those nervously or mentally ill, music is equally helpful. Its greatest value comes from the pleasurable emotional states which it creates.

No other art appeals so strongly to the emotions. The man who has learned to love music has within his reach an un-failing source of joy.

And the joy which music brings to him echoes through his whole organism, stimulating all the physical processes within him.

The food he eats is more easily digested, his lungs work better, the quality of his blood is improved.

From all this his brain benefits, being better nourished. Consequently he finds it easier to reason, to remember, to plan, to execute.

You say you are not fond of music? Learn to be fond of it. You can learn, and it is well worth the effort.

## Selecting the First Piece

By Grace White

The teacher should be most careful in the selection of a pupil's "first piece." The subsequent interest or discouragement of the pupil can frequently be traced to his attitude toward his first piece. Above all, it should be something he can master. Play it all through to his first, and see if he likes it. If he is not enthusiastic, tactfully put it aside immediately and take up something else. Usually he is eager to play it.

Before he attempts to read it, point out the most difficult phrase and have him play it five times. There is always the "hard place," even in the simplest of melodies. To play three-fourths of a number "without a mistake" and then stumble upon some terrible "unknown" is one of the disheartening things which has caused so many people to give up music because they "haven't any talent." It is at the very first, teach your pupils to look for the difficulty, grapple with it and master it, you are not likely to have to overcome careless habits later.

The pupil can be expected to have the piece mastered by the next lesson and he should then be expected to memorize

it. The ideal pupil will memorize it without being asked. However, all pupils are not ideal! The question of memorizing should be taken up as systematically as the playing of scales. Have the pupil play the first phrase—usually, four measures. Then tell him to play it from memory. Probably he does not succeed. Have him do it twice again from the music. By this time his listening will be more acute and his thinking more orderly, because he knows that soon he will be expected to play it without notes. His next trial from memory will probably be successful. Now point out to him the similarity or the difference between the first two phrases. Have him play the second phrase from the music and then from memory. He may now be requested to play the two phrases together. A little patience will bring the desired result. Assure him that the entire piece can be memorized in the same way that he mastered the first two phrases. Your pains will be rewarded when he bounds into your studio with eyes aglow and announces, "I can play my new piece all through by heart!"

## For YOUR Home

Even though your parlor is small, and you can pay only a little each month, you may own this aristocratic, magnificently toned grand piano.

The New  
**Grandette**

A high-grade grand piano, less than five feet long, for only  
**\$600**  
(Cash, New York)

Kranich & Bach are leaders of the world in the manufacture of fine grand pianos. The Grandette is the firm's latest achievement. Although occupying no more space than an upright piano, it is a standard Kranich & Bach grand in every respect, with the same delightful touch, sturdy construction, and wonderfully lovely tone that have made Kranich & Bach grand pianos famous for three generations.

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Test the Grandette at our expense. Write for information and Grandette booklet

Kranich & Bach, 235-45 E. 23d St., New York

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## Department for Singers

Edited for May by H. S. Kirkland

### To What End or Purpose?

A Very Helpful Discussion of the Practical Phases of Expression.

I. CHARLES LUNN'S definition of Expression, has recently been quoted in my mind with Emerson's definition of Art. The first says, "Expression is the outer manifestation of an inner state of consciousness for a specific purpose through a known method," and the second, "The conscious drama of the thought by speech or action to any end is art." How sufficient Lunn's definition of Expression in singing is for all art, and how apt Emerson's general definition of art may be applied directly to singing!

What are the ends or purposes of singers as revealed through their singing? A consideration of this question may be interesting and perhaps profitable.

When speaking of a certain soloist friend said to me, "As soon as he begins to sing he makes you think of method! method! method!"

"The audience is very cold" complained a singer, when not recalled for an encore. The fact was he suggested little in his singing other than a desire to produce pleasing tones, and he had so many mannerisms the audience seemed to regard him more as a spectacle than a vocalist. These two singers may be placed in that by no means small group, the members of which seemingly believe that the sole "end" or "purpose" of singing is to exploit a "Method."

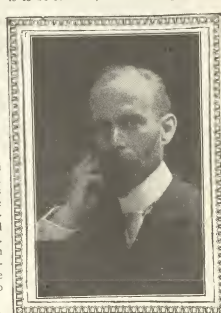
I do not propose discussing methods, but wish to assert most emphatically that singing which has for its prime object the exhibition of a method cannot take very high rank as art. To attract attention to "tone placing," "voice production," or "breathing," etc., is very much like inviting a hungry guest to admire the quality and decoration of the china on which there is little food; or asking a man eager for the latest news, to watch the smooth operation of a printing press containing neither type nor paper. Attention will quickly be drawn to the dinner is to one's taste, and the printing press is soon forgotten if the news is interesting. The average listener knows little and cares less about a singer's throat, his resonating cavities, his diaphragm or any other part of his anatomy. The physical side, then, is not the one of greatest interest to an audience. To strive only for such ends as were apparent in the singing of the two soloists mentioned may bring about a certain kind of vocal development, but will do little to induce mental growth; and a vivid imagination and quick sympathy are essential to artistic singing.

II. A second group of singers may be referred to as the imitative—those whose apparent purpose in singing is, either directly or indirectly, to copy others.

In the earlier stages of singing, imitation has its rightful place, and no other means brings quicker and more satisfactory results in correcting faults and in developing the voice. But between this

use for acquiring technique and its use in singing—learning to practice and performance, a clear line should be drawn. By direct imitation is meant the attempt of one singer to reproduce effects made by another whose singing he admires. This may be an effort to reproduce a single vocal characteristic, such as brilliancy, roundness, sweetness, etc., or it may be an attempt to copy the entire style of the model. The former is to be censured, even assuming the pattern.

But all these marks are in the accompaniment. None appear in the voice part. In a modern edition of the same song the accompaniment has the following marks:



H. S. KIRKLAND.

with more than sixty other signs of accents, crescendos and diminuendos, making in all nearly ninety signs, undoubtedly put there to be observed by the singer. Now is it just or reasonable to conclude, or even to infer, that the singers who used the old edition gave less attention to varying the power of their voices, than the singers of to-day who use the later edition? If every mark in the modern edition were heeded, (were such a thing possible) would the song necessarily be well sung, or would the effect on a listener be "as though she had been told to sing it just that way?"

Again, these effects may have their origin in the directions (other than dynamic signs) of the composer or editor, as to how the song or phrase is to be sung. If effects are made only because terms such as *Molto espressivo*, *Con sentimento*, *Molto appassionato*, etc., are printed at the beginning of a song or some section of it, such effects are usually vocal extravaganzas. They appear as harmonious color, that is, color contrary to the ideas of the song poem, and the use of the portamento, over-assertion of accents, crescendo, and diminuendo, and distortion of melodic outline either by shortening tones or by sustaining them longer than is just.

To whatever extent singing is influenced by such directions rather than by the ideas of the song text, to that extent the singer surrenders his intelligence to the rule of printed suggestions, and to that extent, his singing is indirectly imitative.

III. In a third group may be found singers of diverse attainments but with one purpose—self-expression. From the novice with vague conceptions and poor vocal equipment poorly managed, to the artist with exceptional mental and vocal gifts developed to the utmost through right study and discipline—all are striving to communicate emotional concepts suggested by song text.

Singers in this group are not quiescent. Progress is the order of things. The artist was once a novice and the novice

that my Redeemer liveth," dynamic signs which agree almost exactly with the original orchestral score occur as follows:

*f*-indicated 6 times.  
*p*-indicated 6 times.  
*mezzo*-indicated once.

But all these marks are in the accompaniment. None appear in the voice part. In a modern edition of the same song the accompaniment has the following marks:

*f*-indicated 5 times.  
*p*-indicated 3 times.  
*f*-indicated 12 times.  
*cresc.*-indicated 6 times.  
*p*-indicated 18 times.  
*p*-indicated 4 times.  
*mf*-indicated once.

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becomes more artistic in proportion as his thought and effort are right. But what is right thought and effort?

Right thought is that which leads to clear and truthful ideas, and right effort is that which develops the ability to express those ideas adequately.

This being the case it is evident that singing cannot be of a very high order no matter how beautiful the voice or how perfect the technique, if the ideas expressed are vague, trivial, or false to the ideas of the text. The singer just considered illustrated this fact. Singing is something more than either the application of a method or the imitation direct or indirect of another singer.

Ideals or conceptions for singing are of feelings or emotional processes. Right ideals are those formed of the emotions definitely indicated by song text.

As an example let us examine *They Roses Red*, by Norris.

"I gave my love three roses red,  
All blooming red for him,  
And trembling on her happy heart,  
Each petal breathed a kiss."

Last night I knelt beside my love,  
I hid my face for fear,  
Dead roses lay on her dead hair,  
Each petal breathed a tear."

MEREDITH KIM

The text suggests an emotional process of no great degree of complexity. In the first stanza the details indicate deep happiness; but in the second, the mental states are deepest sorrow and despair.

This bare outline may contain the entire conception of some singers, because it includes all the changes of feeling that are to be perceived. If, however, we examine the first stanza more closely we will see that slightly different mental states are suggested by the third and fourth lines, from those aroused by the first and second.

Delicate variations of feeling are also indicated in the second stanza, where an emotional change is implied in each succeeding line somewhat as follows:

I. Grief.  
II. Fear or Dread.  
III. Awe.  
IV. Despair.

and mingled with these there seems to be an increasing state of bewilderment. This conception includes the full meaning but it is more definite because consideration is given to important details.

From forming conceptions of words which, like this one, involve comparatively simple and perhaps wrong, and as progression to songs in which emotions are more and more complex.

Compared with those of the artist the conceptions of the novice are comparatively simple. This would not mean that it is his singing, as he conceives it, is so much more definite, but that he has a high plane as that of the artist.

Nothing is as impossible as a novice child to become a Samson overnight.

Unlike gloves or gowns an old ideal cannot be cast off and a new one put on in a moment. Step by step the artist developed his ability to form ideals, and the beginner must grow in the same way. "You cannot put an artist's day into the life of any one but an artist." Whatever is wrong or false in an ideal must give way to the true—vagueness to that which is definite, and triviality to something more elevated.

A word as to the communication of the two conceptions given. It is obvious that pure expressive of happiness would be not only inappropriate, but contradictory if used for the expression of despair. Change of idea requires equivalent change

### The Features of Emotion

When an artist is painting a portrait, we expect him to put on his canvas the usual features of a face—eyes, nose, mouth, chin, etc., each rightly placed and proportioned. We expect these to be in perfect accord with each other, to the end that there may be a good portrait, revealing as much as possible the character of the original, as the painter sees it.

All these things we accept as a matter of course. If a feature is misplaced or misproportioned, we criticize the drawing, or recognize it as a caricature. If there is little or no resemblance to the original we say it is a poor likeness; and if the likeness is of externals only, we feel the lack of character; although not a few are unable to define what is missing.

We may regard singing as a picture, for it is supposed to be a portrayal of the mental states which we term emotion. Emotion, like a face, has its features or characteristics. These are its Nature or Quality, its Strength and its Activity.

Unfortunately, however, acquaintance with these features, either on the part of singers or of the public, is neither so general nor so intimate as with facial features. Because of this unacquaintance, a singer may portray these features badly, and many will accept the portrayal as an excellent one. Especially is this likely to be the case when the singer has a fine voice, the sensuous beauty of which attracts attention from a vocal picture poorly designed, and feebly drawn. To say that because the voice pleases, the picture is a good one, is equivalent to asserting that superior brushes and pigments produce a superior painting, or that a fine instrument insures an artistic performance.

It should be kept in mind that emotion must have a cause, and that cause is "rises" in the words of songs. Words express thoughts, which appeal to imagination, and through it awaken corresponding emotions. Thought progresses—likewise emotion. They are processes. Their nature is to change. With every change in its existing cause emotion changes, and this change takes place in all

its features—its Nature or Quality, its Strength and its Activity. We know that the nature or quality of emotion caused by bad news is quite unlike that aroused by good—the one is painful, the other pleasurable. The strength or intensity of the emotion varies with the strength of the exciting cause. Strength and activity are usually found together, but it is quite possible for a comparatively weak emotion to be highly active. Singing should manifest all these features; it is a moving picture, not a stationary one. Omit a single feature and the portrayal is incomplete.

As facial features must be perceived before they can be painted, so must emotional features be understood by the singer before they can be communicated; first as separate characteristics, then in their relation to each other, and in the relation of each to the emotional picture as a whole.

Without this clear perception of emotional characteristics the singer cannot design a vocal picture true to the feelings it is supposed to communicate.

Whether he knows it or not the singer reveals to his hearers the design that he should follow; for the words of the text suggest the Quality, Strength and Activity of feeling (with their changes), the communication of which should be the purpose of his singing.

If the average listener were as well acquainted with emotional features as with facial features, he would expect them, in matter of course, to be depicted as faithfully as are eyes, nose, mouth, etc., by the portrait painter. He would demand truthfulness in the expression of emotion. He would demand the intelligence of a soprano, for instance, who sings "Crucify Him" with the same vacillating tone with which she warbles "Wine, wine, wine."

No matter how beautiful the voice, he would unhesitatingly condemn as unintelligent any singing which was devoid of right emotional significance.

What a transformation would a great deal of singing undergo if all listeners insisted that the ever varying features of emotion be adequately portrayed!

in expression. The finer emotional changes suggested in the second conception can be communicated to an audience only through correspondingly audience and appropriate changes in the mode of expression. Naturally these finer emotional changes cannot be suggested by a singer, if he does not perceive them, or if he is ignorant of the right use of his Means of Expression.

Singing for the end or purpose of communicating emotional conceptions, enlarges the experience of the singer, calls into activity his best mental faculties—especially those of imagination and sympathy, and develops vocal flexibility and responsiveness to a high degree.

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# The Little Folks' Musical Corner

Bright Ideas for Children and Their Teachers

## The Dolls' Strike

A Merry Little Tale for Busy Students

By JESSICA MOORE

### STAGE PLAN.

Set the stage to resemble, as nearly as possible, a carpenter shop—work-bench, tools, shavings, etc. Have practical curtains at the back, ready to be drawn for the finale picture.

### CHARACTERS AND COSTUMES.

PETER PINE, proprietor of shop (business suit).  
TOMMY SOLDIER DOLL, Sailor Doll, jumping-jack, Topsy (black face), Fifi and Clarise (French Dolls), Miss Wax Doll, Miss Automatic Doll, Scrapbook Fairy, Punch Doll and Rag Doll.

CHILDREN (in ordinary street costumes).—Ada, Bessie, Carrie, Dora, Fannie, Eric, Harry, Isaac, John, Kenneth, Louis and Michael.

OVERTURES: Marche Héroïque, 6 Hands—Spaulding.

After the overture, the curtain rises and discloses the dolls strolling about the stage.

CHORUS ALL: Good Morning, Everybody—Spaulding.

If the gestures are mechanical, the effect will be in keeping with the characters.

CHORUS ALL: Good Morning, Everybody—Spaulding.

Enter Samuel Smart (Excited).

SAMUEL: Dolls, one moment, please. I feel it is my duty to warn you that you will soon be in the hands of a relentless, heartless enemy, known as human children. It has been the ambition of these children from time immemorial to deal with all dolls in a heartless, brutal manner. Without the slightest provocation upon your part they will proceed to destroy you. Your ancestors have all been sufferers, but should that establish a precedent? Is there not some way in which this terrible slaughter can be stopped? I believe there is. Haven't you something to say in defense of your own lives? For you will surely be their next victims.

ALL: Oh! what shall we do?

FIFI: My saddest heart goes pit-a-pat. They'll surely smash my pretty hat.

WAX DOLL: Oh dear, oh dear! I'm faint.

If they discover that I paint.

ERHEL: thinks she is kept very busy with ten fingers to manage. She complains a great deal about the weak fourth finger and the wobbly fifth; she cannot make the thumb go under at the right time and she says there is too much to attend to—clafs and keyboard and ten fingers make piano music very difficult indeed. Ethel says to her teacher:

"I can't read in two clafs, and I can't make my fingers go when I use the pedals."

RAG DOLL: But what I hate to think about.

Is they may turn me inside out.

SCRAPBOOK FAIRY: Well, if they are stuck up and airy,

How will they treat the Scrapbook Fairy?

SAILOR: Suppose they'll make me sail a boat.

Clarise: If they kiss me, I know I'll bow.

Therefore I hope that that none will try.

SOLDIER: Of course, I know that I am brave.

But then I'd rather they behave.

TOMMY: Day don't like pulled folks, I know.

So I just guess I'll better go.

DUTCH DOLL: Vat is it dot you speak about?

For me I make it woddings out.

AUTOMATIC DOLL: If you don't wind me up, kind sir,

I'll never have the strength to stir.

JUMPING-JACK: There's nothing left for me to say.

But make a friendly bow. Good-bay!

ALL: Won't you try and save us, Mr. Smart?

SAMUEL: I have been thinking over your serious predicament, and must say, candidly, that I'm puzzled. So if you'll allow me to retire for a few moments I may formulate a plan to counter their cruelty. At any rate, trust me; I'll do my best and—

FIFI: I know you'll succeed.

SAMUEL: While I am absent amuse yourselves as best you can. (Retires.)

ALL: Hurrah for Mr. Smart!

SAILOR: Let's have some music while we are waiting. This suspense is terrible.

JUMPING-JACK: I'll sing a song about "Old King Cole."

(Sings—"Old King Cole," Lawson.)

DUTCH DOLL: Did you know "Johnny Schmeker"? No! Listen!

(Sings—"Johnny Schmeker," Lawson.)

RAG DOLL: Wax Doll, won't you tell us about your dream?

WAX DOLL: With pleasure.

(Sings and dances—"The Dream Dance," Spaulding.)

FIFI: Clarise and I will contribute to the occasion.

(They sing "The Merry Dance" (duet), Spaulding.)

SOLDIER DOLL: Attention, company!

(They form a line behind him and mark time to music. Soldier Doll sings—"Ones is a grand old flag," Spaulding.)

All join in refrain, waving small flags, which have been hidden in their sleeves. Enter Samuel hurriedly.

SAMUEL: At last! I believe I have solved your problem. You are to go on a strike immediately. I expect Mr. Pine will have prospective buyers at any minute.

ALL: Oh!

SAMUEL (Continuing): So come with me. I have written a letter for you all to sign. (Addresses.)

(Enter children.)

ADA: There appears to be no one here. Hadn't we better knock?

JOHN: Mr. Pine said he'd follow us in a few moments.

BESSIE: While we are waiting won't someone volunteer to sing?

CLARISE: Why, yes; I will.

(Sings—"Childhood," Spaulding.)

ALL (Applauding): That's splendid.

(Enter Mr. Pine, also applauding.)

I only heard the last part of that. Won't you attempt another by yourself?

CARLIE: Let Gertrude contribute this time.

GERTRUDE (Sings "The Stars are saying good-night," Spaulding.)

Mr. Pine: Capital. (Looks about him.) Why, where are the dolls? I left them this morning. (Calls) Samuel, O Samuel!

(Outside): Coming, sir. (Enters, carrying a large envelope.)

Mr. Pine: Now, young man, explain, please. Where are my chattels? The dolls and toys I left in your care this morning?

SAMUEL: If you please, sir, they are on a strike.

Mr. Pine: On a strike? What nonsense.

SAMUEL: Nonsense or not, sir, they are, as you can see for yourself.

Mr. Pine: Well, have it your way. But what for?

ALL: Yes, what for?

PANNIE: Oh, Mr. Pine, and you promised each of us a doll, too.

SAMUEL: Here is a letter addressed to you, sir, which may explain the situation better than I can.

(Hands Mr. Pine the envelope from which he extracts the letter.)

Mr. Pine (Reading): Dear Mr. Pine—

Whereas, it has been pointed out to us that the children do not and never have appreciated their dolls for more than an hour or two, and that after that period they are usually roughly thrown about their heads and their limbs torn asunder in the most brutal manner; therefore, we ourselves have declared a strike of all dolls and toys in the toy kingdom. Such strike to continue in force until the aforementioned children agree to treat us as they themselves would be treated; that is, in a thoroughly respectable and humane manner.

(Signed).

ALL OF THE DOLLS.

MICHAEL: Oh, you naughty girls! Mr. Pine: Well, girls, from the tone of this document I rather think the dolls are in earnest; so what shall I reply to them?

DORA: Oh, Mr. Pine, we'll be glad to hear hereafter.

SAMUEL: I'm truly sorry.

CARRIE: This is terrible!

JOHN: Who cares?

ADA: You don't, of course. Boys don't play with dolls, do they?

BESSIE: I wish I hadn't thrown my doll at the cat yesterday.

HARRY: Why not arbitrate? That's the way men do.

DORA: You help us, Mr. Pine, won't you?

Mr. Pine: Well, I'll endeavor to end this strike, but they are very emphatic in their demands, and unless you convince them of your sincerity, I cannot promise success.

ALL: We promise.

Mr. Pine: Samuel, you have heard what has transpired. Will you now propose the striking dolls?

(Samuel goes to back of stage and draws curtain, disclosing the striking dolls. The children rush to them with outstretched arms and bring the dolls forward.)

(As before, sings: "Ours is a grand old flag," Spaulding. All join in the refrain.)

CURTAIN.

## What an Orchestra Conductor Has to Do

Just think of it, Ethel, with two clafs and only ten fingers to manage. Now Ethel dear, the next time you go to an orchestral concert watch the conductor, you may not see from your seat what he reads but I will tell you. He reads a whole page at once, and from many clafs. He has sixty or seventy instruments to direct; each family of instruments speaks in a different language, and there are many tones to blend. With Ethel's ten fingers, how easy!

They have the same tone-color, there are only ten to direct, and Ethel reads from two clafs. If you wish to know real difficulties look at an orchestral score. This what Sidney Lanier, "the musician's poet" says of the orchestra conductor:

"Fancy that you had a class in elocution of sixty pupils, all of whom simultaneously read aloud in your own Greek, some in Hebrew, some in French, some in Latin, some in English and that the least fault in pronouncing any word

of these languages, or the least error even in inflection or intonation, would be loudly and harshly rebuked to the labor of the orchestral conductor. This what Sidney Lanier, "the musician's poet" says of the orchestra conductor:

Orchestras have developed into great bodies of musicians, many of whom are solo performers by the way. Prince Esterházy supported for the first symphonies of Haydn contained six violins and violas, a cello, a double bass, two oboes, two bassoons and two pieces of brass, seventeen instruments in all.

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