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Volume 35, Number 06 (June 1917)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 35, No. 06. Philadelphia: Theodore Presser Company, June 1917. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. https://digitalcommons.gardner-webb.edu/etude/636

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THE ETUDE

PRESSERS MUSICAL MAGAZINE

JUNE, 1917

LOUISE HOMER

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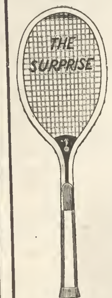

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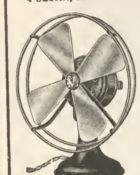

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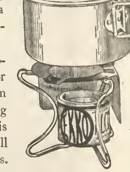

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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The World of Music

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

Abroad

MR. GEORGE GROSSMITH, the famous English musical comedy star, who has entertained thousands of audiences in America during the last twenty-five years, has been made a lieutenant in the British Naval Reserve, and has therefore temporarily retired from the stage.

THE "Egyptian Concert Party," a group of musicians setting out for the land of the Pharaohs, illustrates the need for music at all times. These artists are going to the battle front in Egypt to give concerts to the soldiers. The "Party" is supported by music lovers in England.

AN interesting example of self help is to be found in the personality of a London orchestral conductor now coming to the front. His name is Vincent Thomas, and the papers speak very highly of his recent conducting of Mozart's *Il Seraglio.* He gained all his training while working through the day in a bank. He wrote an opera during this time, and underwent great sacrifices in order to succeed.

THAT British industries are by no means at a standstill is indicated by the latest number of the Musical Opinion and Trade Review of London. There are over forty pages of advertisements of musical merchandise in this issue.

IT is reported that Boito's opera, "Nerone" (Nero), is approaching production at Milan. Boito has been engaged upon this work for a number of years, and it is understood that he expects to show a vast advance in ability. He is already one of the most interesting characters in musical history, for it is only at rare intervals that such a capable composer could be induced to write libretti for another master as Boito did for Verdi.

THE *London Musical News* reports that the noted French composer Maurice Ravel was wounded at Verdun and is now recuperating in a military hospital in Paris.

THE monthly *Musical Record* of London, has an article from a soldier in the trenches, telling how several enthusiastic music students are continuing their musical theoretical studies in the trenches during the lull between battles.

HAIL to *Le Guide Musicale,* the foremost musical paper of Belgium, which was discontinued August 15th, 1914; but is now resumed with an excellent issue. The publication office of the journal is now in Paris. *Le Guide Musicale* is in its 60th year. The English and German musical periodicals have, on the whole, fared better than those of France where publication seemed to cease immediately when the great war began. No German musical periodicals have been received for over a year at the office of THE ETUDE. One of the interesting things in the paper is a biographical article upon the great Spanish composer, Enrique Grenados, who went down with the Sussex.

GAETANO DONIZETTI, a grand nephew of the composer by that name, has endeavored to enjoin the Paris Opera Comique from performing his Grand Uncle's opera, *The Daughter of The Regiment.* This opera was one of Donizetti's sixty-seven works and was first given in 1840. Now, nearly eighty years after, a distant relative has made an attempt to control the receipts of a work in which he had no creative part. THE ETUDE earnestly believes that a certain protection is due to composers and publishers through such a just copyright arrangement as that provided by the United States Government. However, any copyright which would give any individual a protracted monopoly upon any art work would unquestionably be a public injury. Fortunately the Paris Courts decided the case against the contestant in this instance.

THE *London Musical News* makes a plea for Wagner in one of its recent issues, contending against those "exclusives" who would have none of it because it is German.

ONE firm alone sells 25,000,000 talking machine needles a week, according to a London report.

IT is reported that the Queen's Hall, London, now has a large number of women in its personnel owing to enlistments in the war.

A SOCIETY has recently been established in Moscow in memory of the great Russian modern composer, Scriabine.

AT LEAST one opera house in Europe has profited by war conditions. That is at Monte Carlo where this season is said to have been the most brilliant and successful of all. It is perhaps human, at this time of world stress when Fate is playing such a high hand, that men and women should run in greater numbers to the gaming table. Monte Carlo is the gambler's paradise and the war has quickened the interest in it according to reports.

At Home

A FRENCH Opera Company and Academy of Music has been launched in New York City, the sponsors being leading composers and musicians of France, among whom are Saint-Saëns, Camille Erlanger and Vincent d'Indy. The director of the enterprise is M. Antoine V. K. de Vally.

OF the many opera companies in America this season, the San Carlo Company deserves especial praise. The impressario, Fortune Gallo, is only thirty years old and has had no subsidy whatever in his ventures.

COMMUNITY singing has now developed into a veritable craze. Cities in all parts of the country are starting community choruses.

A MANUSCRIPT of an air by Mozart brought $225 at the auction sale of the library of the late S. P. Warren, in New York.

THE Women's Orchestra Club of New York, Theodore Spiering conductor, is in the midst of its third season. It was formed for the purpose of providing opportunity for women for orchestral and ensemble practice.

MAUDE FAY, who has replaced Mme. Destinn, at the beginning of the Metropolitan season in New York, made her début in Lohengrin. She is an American girl, born in Californin. For the past ten years she has lived in Germany. During this time she was a member of the Royal Opera Company of Munich.

(*Continued on page 413*)

MUSICAL possibilities of the wireless telephone are being developed by Dr. De Forest, at his laboratories at High Bridge, New York. He has recently sent out to the owners of amateur stations within wireless distance of the Forest Laboratories "an invitation-to-listen" to musical programs. There are at least 200,000 amateur wireless outfits in the United States as possible subscribers to such courses.

A NEW American tenor, Carlo Hackett, is credited with a great success at his début at La Scala, where he sang the Duke in *Rigoletto.*

HARRISON M. WILD has resigned as the director of the Chicago Apollo Musical Club, after serving for nineteen years. His work during that time has been praised in the most enthusiastic manner possible for its artistic value and for its vocal effectiveness.

OPERA is to be part of the work at Columbia University next summer. The musical director will be Eduardo Petri, director of the chorus school of the Metropolitan Opera House. The company will be known as the Summer Season Grand Opera Company. The opera house will be the gymnasium of the university, which seats 2,500 people.

PROF. GEORGE HENRY HOWARD, well known to ETUDE readers through his contributions and at one time a member of the New England Conservatory, died at his home in Boston in February. Professor Howard was born in 1843, at Norton, Mass. He studied in Boston, Leipsig and Berlin. He was the author of many musical books.

HOMER N. BARTLETT, distinguished American composer, has passed his seventieth birthday. In honor of the occasion, his friends tendered him a dinner in New York City.

AN effort is being made by music lovers in St. Louis to raise a fund that will enable the St. Louis Symphony Orchestra to tour.

OWING to much agitation for standardization of music teaching, various bodies have brought acts to the attention of the legislature of different states. Out in California there is a law before the legislature which provides for the following: all teachers required to have a certificate to teach—a board of seven examiners appointed by the governor of the state to examine all applicants for a certificate; all teachers are required to register with the board and pay an annual registration fee of $1.00; the board makes its own rules and regulations relating to examinations, etc.; any one violating any of the provisions of the act shall be liable to a fine of from $50.00 to $200.00, or six months in the county jail; a fee of ten dollars will be charged for all persons taking the examination. The *Pacific Coast Musician* is taking a strong stand against the act, calling it a "wasteful, harmful proceeding whose most noticeable accomplishment would be to hold California up to the ridicule of the world of art."

COMMUNITY singing is taking the country by wildfire. Time was when every piano was the center of a constellation of young people at least once a week and the good old College Songs, which were neither collegiate nor dignified, were howled out to one's heart's content. Then the craze for college songs seemed to die out and with it the splendid habit of singing. Now people all over the country are getting together in masses for mass singing. The label "community" has been pasted on the new movement but it is simply the old fashioned "singin' skewl" and the "college song" spirit in a new and larger incarnation. In New York, Harry Barnhart, who made a success of mass singing in Rochester, has been leading choruses of 6000 in the open air concerts in Central Park every Sunday.

CONTENTS FOR JUNE, 1917

	PAGE
World of Music	365
Editorial	367
Freak Minds in Modern Music, *Ernest Newman*	368
Keep a Journal......*Ruth Bailey*	368
How To Go About Sight-Reading, *Viva Harrison*	368
Saving Time in Practice, *Frederic W. Burry*	368
Idealism in Music Study, *Mme. Teresa Carreño*	369
What Pieces?..*Stanley F. Widener*	370
Finger-Tips to Shoulder, *Viva Harrison*	370
Why Pupils Lose Inspiration, *Barbara D. Roemhild*	370
Accuracy in Musical Terms, *J. Frank Leve*	371
Musical Curiosity.*Irving Schwerke*	372
"Review Week"...*Anna M. Logan*	372
Daily "Song Hour" *Edna Groff Diehl*	372
A Scale Contest...*Amelia Lanford*	372
Art and Common Sense in Accompanying..*Charles Gilbert Spross*	373
Accelerando.......*Mme. A. Pupin*	374
A Closing Address	374
Watch Your Hands, *Ernst von Musselman*	374
Names of Musicians Phonetically Pronounced	374
What Every Music Student Should Know About Phrasing, *Frederick Niecks*	375
Nine Fundamental Divisions of Daily Practice	376
The Symphony: Its Chief Characteristics and How to Recognize Them..............*Victor Biart*	377
Are You in this Rut?.*R. E. Farley*	378
Let the Pupil Solve His Own Problems...........*Alice M. Steede*	378
Preparing for Pupils' Recitals, *V. M. Osborn*	378
Interesting Dates to Remember, *LeRoy Johnson*	378
The Composer, *Agnes and Egerton Castle*	379
Two-Piano Playing an Incentive, *Mrs. Burton Chance*	380
The Brusqueness of Brahms	380
How Mother and Teacher May Work Together..*Mae-Aileen Erb*	380
Muscle Strength in Piano Playing, *Ruth Buck*	380
Antics of Anti-Bellum Virtuosi, *Lorna Walsh*	381
The Teachers' Round Table, *N. J. Corey*	383
Getting the Most Out of a Musical Magazine........*Edward Hardy*	384
Stop! Look! Listen!.*C. W. Fulwood*	384
A Hieland Laddie, *Edward Baxter Perry*	384
Developing Absolute Pitch, *Effa Ellis Perfield*	384
Lucky Stars of Opera Stars	409
American Grand Operas	409
"One Opera" Composers	409
Department for Singers, *S. Camillo Engel*	410
Keeping the Goal in Sight, *Arthur T. Granfield, Mus. Bac.*	413
New Music Books for Music Lovers	413
Department for Organists, *Sumner Salter*	414
Organist and Music Committee, *Mary Richart*	416
One Man Power Organ Blower, *E. H. Pierce*	416
Department for Violinists, *Robert Braine*	418
Musical Questions Answered	421
Little Folks' Musical Corner	422
Publisher's Notes	423
MUSIC	
Highland Laddie......*F. L. Morey*	385
Concert Polonaise...*W. M. Felton*	386
Charge of the Cavalry..*L. Renk*	388
Moonlit Nights..........*A. Franz*	389
Old Comrades (Four Hands), *H. D. Hewitt*	390
Dennis and Norah......*J. P. Scott*	394
Eventide.................*W. Rolfe*	395
Spanish Ball Scene......*C. Moter*	396
In Step.........*L. J. O. Fontaine*	398
Love's Dream Waltz......*F. Liszt*	399
Evening Song........*L. P. Braun*	401
Gigue.................*M. Watson*	402
Marquita (Violin and Piano), *R. Ferber*	404
American National Anthems (Pipe Organ)..............*H. B. Gaul*	406
Lullaby (Vocal)....*Ward-Stephens*	407
The Love of Which I Dreamed (Vocal)...........*Jules Jordan*	408

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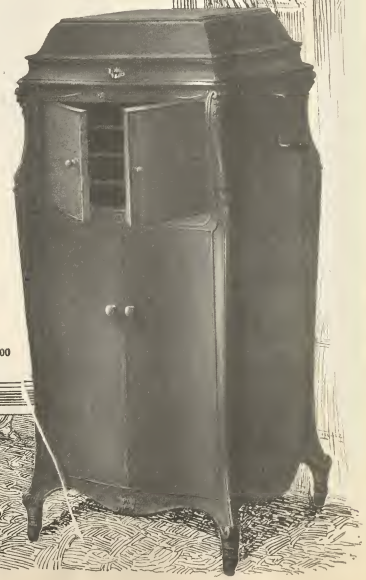


THE ETUDE

JUNE, 1917 VOL. XXXV No. 6

Music, Now, More Than Ever

Never was the need for music greater than at this moment when war has driven the minds of men to the brink of insanity. The opportunity for the musician is greater *now* than ever. Do not consider the mere material side of the question. It is true that "war times are boom times"—it is true that the music halls and opera houses in the great cities of Europe have been crowded to the doors all during the present war—it is true that when Gottschalk came from South America to New York during our own Civil War he found, to his amazement, a greater demand for music than ever—it is true that the wise musician, who is willing to work and plan twice as hard now as at any time in the past, may earn more than ever before, but, laying all these material considerations aside, this is the time when every American desires to do his highest duty to his home land. There is abundant employment for every man and woman, who can be spared from the conflict, but that is not enough. Every true-hearted American wishes to do more.

Our President, in his remarkable message urging all Americans to double their efforts, may not have thought of the work which the music makers can do, but there is a great work nevertheless. The Etude for years has been presenting the opinions of foremost men in all stations of life upon "Music as a Human Need." Music now is one of the great safety valves of the universe. Mme. Carreño, in the interview she has given The Etude in this issue, indicates what part music is playing in Europe at this time. Your part here may be proportionately significant.

The Etude, during coming months, will do every thing in its power to stimulate new interest in the art. It is highly important for teachers and musicians to coöperate with us in this, as every new field of musical interest created by a new Etude reader means additional opportunity and security for the teacher at this very vital time.

The Etude is confident that the great crisis which has come in the affairs of the world will find America strong in those characteristics which make us proud to bear the name American. Profiting by two years of observation of the conditions in Europe, isolated by two great oceans, fully capable of providing for our needs in all emergencies, with every possible line of human activity speeded up to twice its normal pace, with high principles and noble aims we may have absolute confidence in our destiny. Music will help all America maintain its mental balance. It will help us in our fight for principles and at the same time spare us from the insanity of hate. This is the hour! Let all musicians arise to new vigor and do their important part.

What To-Morrow May Bring

When Peter Cooper built Cooper Union in New York as a monument to his ideas upon free education he was away ahead of his time. Cooper Union, for instance, was the first building with iron beams—the forerunner of modern fireproof buildings. But Peter Cooper was not satisfied with that. He knew that his five-story building would survive until a time when people would be carried up and down stairs, instead of walking. There were no passenger elevators in use in his time, but he was certain that such a thing would be perfected and come into common use. Accordingly, he built his building so that ample room was left for elevators. Peter Cooper's long suit was foresight.

Foresight is one of the rarest of qualities. For the most part we live in to-day, if not in the ashes of our yesterdays. Musicians are particularly prone to live a day-by-day existence: they rarely see or attempt to see what to-morrow may bring forth. Every music teacher should have a plan, every student should have a plan. Every month and week for the next year—or two years—should be charted out as carefully as the mariner charts his seas. It is the only way in which to determine progress. If you have never made out a plan of this kind, try it now, and see how much better your work will be.

The American Piano

Be proud of the American piano. The accomplishments of American inventors in this field are very high. We can not, of course, mention special manufacturers, but a glimpse at the records of the U. S. Patent Office shows how great has been the effort of American piano makers to produce a newer and better instrument at every step. Some inventions prove undesirable with time, but the best are jealously retained. Many American manufacturers are continually competing for the best labor and the best materials in the field. Last year our exports of pianos exceeded all previous records. The United States Department of Commerce reports show that our exports of these instruments have leaped in value from $335,200 in 1901 to $2,087,600 in 1916. We send over 5,000 pianos a year to Australia, New Zealand and the Philippines. Last year 500 American pianos went to Africa. It is not at all unlikely that in 1917 we shall again greatly increase our piano exports. Surely this is a time of boundless prosperity, despite "wars and rumors of wars."

If I Only Had A Chance

Chance? Probably you now have all the chance in the world. One might define the great composers as "men who never had a chance at the outstart of their careers." Only a very few of the real masters have had anything other than the most humble parentage. Many of them have come from the ranks of tradespeople and so-called "menials." A mere list of the fathers of some must be an incentive to the young person who thinks that "chance" means being born with a golden spoon between one's baby gums.

Beethoven's father was a chorus singer.
Cherubini's father was a local fiddler.
Gluck's father was a gamekeeper.
Haydn's father was a wheelwright.
Handel's father was a barber.
Palestrina's father was a waiter.
Rossini's father was a baker.
Spontini's father was a farm laborer.
Spohr's father was a country doctor.
Wagner's father was a police court clerk.
Verdi's father was a day laborer.

Be proud of your parentage and remember that all the "chance" in the world is right in front of you now, if you are big enough to grasp it.

Freak Minds in Modern Music

By Ernest Newman

It will be interesting to look back, twenty years hence, at the music of the present day and see exactly to what extent the *freak mind*—as we may call such minds as that of the later Schönberg—have been useful to music. At present it is impossible to say what service these minds are really doing. It is already possible, however, to see of what they are symptomatic, and not only they, but the minds that have not so much lost themselves in the jungle, like Stravinsky's and Schönberg's, but the minds, like Strauss's and Debussy's, that began by being adventurous and have ended by being commonplace.

Concentrated Music

It is not merely that the *forms* of the past have mostly become too pedestrian for our present uses, but we desire a quickening of the pace of music—by which I mean, of course, not a mere acceleration of the tempo, but a swifter and more direct way of thinking. One's objection to the ordinary novel is that a poet of real imagination could have said it all in fifty lines at the most, concentrating all the diffuse emotion and the tedious circumstance of the book into half a dozen burning moments. No doubt it is some such concentration of expression that Schönberg is aiming at in his later work. I can think, however, of no modern work in which the ideal has come so near achievement as in the fourth symphony of Sibelius, where the music always seems to be taking the shortest cut across the fields instead of plodding home by the long high roads. But that work is incomprehensible to the casual listener; while such music as that of the present Schönberg is incomprehensible to every one. Every student of the newest music must have noticed one unmistakable sign of awkwardness in it—the absence of rhythmic flow. The new composers—even composers of such different types as Schönberg and Debussy—are almost wholly engrossed either in the undiscovered possibilities of harmony or in the suggestiveness of timbres.

And if we turn our eyes from these conscious experimenters to a composer like Strauss, who is saved from the erratic movements of the others by the fact of his being knee-deep in the *débris* of a decaying tradition, we still see the effort to open a new field of music. In Strauss's case it takes the cautious form, clearly visible in much of his later work, of a tentative return to Mozart.

That tendency is more valuable as a confession than as a guide. It indicates a belief that music must find new motives and new methods or run to seed; but the way of salvation is surely not a return to Mozart or Bach any more than to Wagner. One feels, however, that Strauss is obeying a healthy instinct in trying to simplify his expression. That concentration of the speech of music to which I have already referred, that curtailment of the road the melody is set to travel, will almost certainly be achieved by the next great man by means of a divine simplification of tissue, the same dynamic charging of a few notes with the most far-reaching meanings that we get in the master-lines of poetry.

It will not be a case of going back to Mozart, but of the coming of a modern Mozart, who will instinctively absorb whatever is really vital in the idioms of our day and give it back to us in a sublimated form. He will probably do this by being ignorant, either by accident or by choice, of most of the music of his fellows, and wholly free of the deadening influence of the academies.

Moussorgsky's Freshness

When we see how much of other people is put into a young musician's head in the process of making a composer of him, the wonder is that anything at all of himself remains. What he needs is the minimum of the second-hand experience of tradition and the maximum of the first-hand experience of life. We owe the freshness of Moussorgsky's music to the fact that his temperament and his circumstances saved him from accumulating that vast store of second-hand feelings that with most composers does duty for an individual observation and garnering of life. Moussorgsky cannot have been the one specimen of his kind that nature has produced. There must be many like him born each year; but, presumably, the individuality is ground out of them by education.

Moussorgsky's case helps us, I think, to understand what is wrong with so much of the music of the day, and the only way by which it can be set right. That way is to let our composers grow up in greater ignorance of other composers' music. It would be better for many of them if they would follow the example of Morland, who steadily refused to look at other painters' work for fear it should deflect his own individuality. The future is probably with some composer who shall be as simple and natural as Moussorgsky or the Stravinsky of the best period.—From *The New Witness.*

Keep a Journal

By Ruth Bailey

Many of us, after a year of hard music study and practice ask ourselves the question: "What have I accomplished?" and very often we think that we have accomplished little or nothing. This often causes the more timid students to give up the race for musical perfection.

The best way to prepare to answer this serious question is to keep a journal. On the first page write a candid outline of your musical knowledge, being sure to tell all your musical faults, from the largest to the minutest detail. Then after each lesson period write down what you have learned during that lesson. But don't neglect to sketch in between the lessons the musical knowledge you gain through practice, teaching and experience.

Now, I am sure that when your year of study draws to a close, and the doubtful question, "What have I accomplished?" comes up before you, if you will glance over the pages of your journal you will proudly answer, "wonders."

The benefit of your journal will not end with your answer to this question. If you are teaching music there will never be a time when your journal will cease to be valuable to you, for the way you overcame difficulties will help your pupils to overcome

How To Go About Sight-Reading

By Viva Harrison

I. Determine what key the piece is written in and mentally play over the scale of that key before beginning the piece.

II. Look closely at the measure signature and see if there are any peculiarities in the time. Play accurately and in even tempo.

III. Foresee what is going to take place. Look at least one measure in advance. Never look back—because what has happened can never be improved.

IV. Cultivate quick mental concentration, seeing everything, the fingers reproducing exactly what the eyes see. Knowledge of composition, harmony and form is a great asset.

V. Avoid playing pieces beyond your mechanical skill, as this custom will result in stumbling and halting. Train yourself to overcome sudden difficulties.

VI. Observe the style, expression and fingering, rendering the greatest possible beauty in interpretation and finish, at the first sitting.

VII. Every day sight-read pieces of the same or lower grade than those you are studying. More difficult pieces may be played with four hands—duets and concertos.

Saving Time in Practice

By Frederic W. Burry

When one considers the prodigious number of hours that are absorbed in piano practice even by the average amateur, the question of economizing this expenditure of time and energy and making the most of the practice hours presents itself as at least worthy of consideration.

Saving No. 1

The first requisite is concentration with the mind settled on the work in hand, one may count on a large saving of time, and an all-round discount in general. Some complain that concentration is tiresome and wearying. True, there is a certain degree of strain, but this can be minimized. A fair measure of self-control will displace hurry and anxiety, when the nerves may work without strenuous effort.

One important feature that belongs to the practice hours is the art of memorizing. And it is here where concentration particularly comes in. Distraction of mind is mostly laziness. A willing spirit but weak flesh. And just here the Will should exercise its authority. Calling the wandering thoughts to order, that there may be creative activity that will be worth while. For art is simply work well done.

Some self-denial is necessary; but the results will fully compensate.

Saving No. 2

A common fault is taking up too many pieces. It requires considerable time even for an accomplished musician thoroughly and properly to learn a single piece. And the better one masters his piece, the more particular one becomes; new faults keep disclosing themselves, until at last it is realized that perfection is an ideal only to be approximated, and one is thankful and content to feel that progress is being made. Rubinstein used to say he missed enough notes in six concerts to make up a seventh.

Our great artists admit that they have to work two and three years at their material before they consider it fit to play in public. Not that there is any disagreeable drudgery in doing this; the work itself is a joy—the artist feels privileged simply to sow the seed, not bothering much about reaping—this taking care of itself. The practice hours will be profitable and pleasurable if they are undertaken in a sort of religious spirit—a work of love that is even more creative than any mere consideration of duty. Most of the masters have considered it better to spend time over the careful and detailed study and practice of suitable pieces than to labor constantly with dry exercises. Not that the scales, etc., are to be ignored by any means; but technic, with all its importance, is only a means to an end; it is not everything, and indulged in to excess inclines toward sheer mechanical and automatic manipulation, calling for little mental concentration or musical thought.

Saving No. 3

The limiting of one's self to a workable variety of selections does not imply that one should only have a meagre repertoire. It is the extreme of a versatility that is only superficial which should be guarded against. Change and variation are essential in their way. Contrast helps; a sane mixture of musical material is not out of place.

Distribution of Practice Time

And just here we are asked by some, "How shall the minutes of the passing hours be distributed?" No dogma can be laid down. Temperament has to be reckoned with; character and special requirements. Some are naturally quick in one direction, some in another. Some memorize with speed, others having an alert vision read quickly—and so on. Certainly an indolent person or a phlegmatic nature will make a congenital corresponding expression when at the piano. None of us is quite all-around; and the peculiar and personal make-up of each individual cannot be ignored. Just how much we can conquer ourselves is a question, but it is obvious this desired self-conquest is not going to be accomplished in a day; we must be content to unfold, checking here, improving there, and without haste being willing to grow.

Idealism in Music Study

An Interview Secured Expressly for The Etude with the Noted Piano Virtuoso

MME. TERESA CARREÑO

Idealism in music study! Surely this is a time for idealism if there ever was one. Idealism may at this very moment be the salvation of the universe. It is the thing which is keeping us from becoming utter barbarians. A man cannot be an idealist and a total barbarian, can he?

In times of greatest stress people always need idealism most. I have recently had a most powerful illustration of this in Europe. Last year I gave seventy-two concerts in various parts of the continent, from Roumania to Spain. One might think that at this time the halls would be empty. Who could imagine that this would be the time when people would want to hear music? The fact of the matter was that I had many of the most crowded houses in my entire career. In Vienna the halls were packed to the doors at the regular prices. Never was there a time when the soul rest which music alone can give was more appreciated than in this hour of trial and tribulation. Some of the scenes were most trying. In the Hague a lady came to me after my recital and said, "I want to thank you for your performance of yesterday. It was the first time since the beginning of the war that I have had the blessing of forgetting." I learned that she was a Belgian refugee, whose family, home, everything had been swept away. Her first solace was in music. But no one wants to concertize in Europe now. The very audiences, with fifty or sixty wounded men, are agonizing.

Ideals for American Students

The average piano student in America has no set ideal. He (more frequently it is a she) gets wildly enthusiastic over something without knowing definitely what it is. He fails to discriminate or to determine what shall be the artistic goal to which his enthusiasm may lead him. American students are lacking in a sense of proportion. To them everything is "wonderful." The dilettante who plays with fair accuracy, a pretty touch, and some personal charm is described as wonderful or grand, although she may not know the first thing about interpretation and have no ideal higher than that of securing a good-looking husband with plenty of money.

The mechanical piano players are doing the art of piano playing a great deal of good. The students are beginning to realize that it is hopeless to compete with the technic of pneumatic tubes and felt fingers. The machine must always conquer if the race is for quantity and speed. Is that not the case with all machinery? What sensible man would want to make pins or nails by hand? What woman would attempt to turn out as much work as can be done with a sewing machine? On the other hand what woman would want to have all her embroidery done by machine? Do you see the point? Hand work is supreme in certain phases of art development, and always will be supreme. Some of the piano playing devices are marvelous, just as some of the means for producing facsimiles of oil paintings are astonishingly fine, but who would exchange the best photogravure in the world for a real Rubens, a Van Dyke or a Murillo? It is thus that the piano players have done the student good, they have shown him the highest ideal of the human hand at the piano keyboard, that of highly individualized interpretation—the means whereby an ideal can be realized in beautiful tones.

Talent in America

There is an immense amount of talent in America—wonderful talent. Americans know how to work and are willing to work hard, but their talent needs careful direction. The first thing that must be done with the American pupil is to remove the spirit of commercialism. He must abandon all idea of making money from his art and think of the art itself. Hundreds of pupils have come to me with the sole purpose of utilizing their educations to make money. They have little thought of adding beauty to the world. Their main idea seems to be how to put money in their pockets. Of course they may accomplish this, but if they think only of the money, their chances of becoming fine artists are greatly reduced. Let them work for their art, for their ideals and the money will come of itself. Art and commerce are born enemies, far more antagonistic than are England and Germany now. They never shake hands.

Mme. Teresa Carreño.

Americans are for the most part very easy to teach. They have alert, receptive minds and they acquire technic rapidly when they are not so tense and rigid that relaxation becomes difficult. The basis of all technic is sensible relaxation. I have been credited with being the founder of the so-called modern or relaxed method of playing the piano. It is a distinction which I have never been particularly interested in claiming. Leschetizky said to me years ago when he watched my playing, "I am interested in the manner in which you manage your hands. Tell me, is it something you have studied or is it instinctive?" I do not know just what he meant as I had always played in the manner that seemed most natural to me. Later d'Albert said to me, "You are the only person I know who can play the Liszt *Sixth Rhapsody* as it should be played and not get tired at the end." Later Rosenthal, the most generous of colleagues, heard me play the *Butterfly Etude* of Chopin, and said, "What is it you do to get that limpid effect?" This made me curious, and then I discovered that I had instinctively been playing the piano in a different manner from that employed by my confreres. To me the first consideration was the music itself, the medium always comes second. As I have had experience as an opera singer and as a conductor it may be that the problem presented itself differently to me.

At the piano keyboard my first object was to attain the musical end by the technical means that would offer the least resistance. The body must be in such a state that it will immediately respond to the command of the mind. This is always best accomplished through the relaxed arm. The tone-colors are in the arm. The painter cannot always paint red, or green or blue. He must have a palate full of colors. With a rigid fore-arm, fingers working like hammers, and a hand bobbing up and down like a butcher's cleaver, the tone-colors are so lacking in variety, so hard and unengaging that it is a marvel to think that such a school of instruction could ever have been in the supremacy for many, many years. The tone-colors are all in the arm—the relaxed arm. Of course, there are times when stiffness is necessary in piano playing, just as angularity is essential in some kinds of art. It is just as silly to play such a work as the Schubert-Tausig *Marche Militaire* with a relaxed arm of a certain kind as it would be to play a dreamy Chopin nocturne with fingers coming down upon the keys like the triggers of an old-fashioned flint-lock gun.

Notwithstanding the old-fashioned rigid school "as she was taught," the great pianists of the past and present have played with great relaxation. Rubinstein is particularly a case in point. Playing to him was a real joy. He never permitted his body to stiffen when he was at the keyboard. Everything was easy and simple to Rubinstein because he did not try to make a machine of himself. I have known of many cases, of what had been called a nervous breakdown, to be entirely cured by a change in method of study. One case in mind was a pupil from the middle West. She was so nervous that I wondered whether I could control myself sufficiently to teach her. By means of exercises, apart from the piano, and insistence upon relaxation, she became an entirely different kind of person. Her playing improved immensely.

[Editor's Note.—It is some time since The Etude has been privileged to present an interview with the pianist for whom the term "the Valkyrie of the Keyboard" has been reserved. Mme. Carreño is proud of the fact that she is an American, born in Venezuela. With her husband, Signor Tagliapietra, she is a citizen of the United States, despite her residence in Europe for some years. A pupil of Gottschalk, Mathias and Rubinstein, the friend of all of the leading artists of her time she stands at a pinnacle of accomplishment which is envied by all. As the teacher of our own Edward MacDowell she has many interesting incidents to relate, one of which she has been good enough to give to Etude readers in the following interview.]

An Interesting MacDowell Story

MacDowell as a boy was an example of lack of relaxation. His forearm was very stiff and I had no end of trouble with him. I used to sit at the keyboard and illustrate and then say, "Now Eddie do it just as I did." He would reply, "I can't—that's you—not me."

However, the example had a good effect upon him, and all through his life those who knew him realized how earnestly he worked for relaxed arms and hands.

I recollect a story of MacDowell that will amuse Etude readers I am sure. He was fourteen when he studied with me. I was a girl of perhaps twenty. My father had been a most industrious man and had made me work seriously under his daily supervision. Rubinstein was also a hard task master. Realizing the great talent of MacDowell I was most anxious that he should not neglect his opportunities through lack of application. Like all boys, certain kinds of work were irksome to him. We were working on the B minor Scherzo of Chopin, which was a great favorite of his. I said to him after he had learned it fairly well:

"Eddie, why don't you learn it by heart?"

He protested that he could not do it as it would take him too much of his time. I did not know the piece then—that is I had never memorized it. Accordingly I said to him:

"I am going to make a bargain with you. To-night I am invited to dine with your father and your mother in your home. By dinner time to-night I shall know the entire work by memory. If I am unable to play it through without a mistake I will agree to give you a nice present. If I do play it through without an error you must give me a kiss."

The boy protested violently, as he was just at the bashful age when boys feel that it is unmanly to be kissed. Night came and I played the Scherzo without a break, greatly to the amusement of MacDowell's parents. At the end I laced him up stairs and down stairs all over the old-fashioned house. Finally I caught him in the cellar and kissed him on the cheek. He was so mad I think that he could have killed me. He flew up stairs and washed his face violently. But he never washed the lesson away. At least he had new ideals of work and study.

Yesterday and To-day

Henry T. Finck, in the New York *Evening Post*, writes: "It is almost startling to recall the fact that when I began my career as a professional critic, thirty-six years ago, Bach was still considered by most of the professionals, as well as the public, inferior to Handel, Schumann to Mendelssohn, Chopin to Schumann as well as to Beethoven, Wagner to Weber and Mozart, while of Liszt's greatness as a creator few had any conception, and Grieg was looked on as a composer of short pieces for girls—drawing-room music—while we now know him as one of the most original melodists and harmonists of all time, a composer who, furthermore, like Liszt, anticipated some of the most audacious things in the music of to-day.

"Dr. Riemann once wrote that Schumann's music is so rich in thought that out of one of his pieces Mendelssohn would have made five. That's why Mendelssohn's music became popular at once, while Schumann had to wait. I tried to convince readers of this journal that if they would only make an effort and think while listening to Schumann they would find his music even more delightful than that of Mendelssohn. To-day everybody realizes that. The world moves."

The First American Conservatory

There seems to be no authentic record of what was really the very first American Conservatory of Music. However, the conservatory founded in 1823 by Filippo Trajetta, in "slow" (sic!) Philadelphia, is believed to have been the first. Trajetta was a composer who had written a cantata, an opera, and two oratorios. Both he and his conservatory are matters of mere record now. Since the Paris Conservatoire de Musique, the great French National School of Music, was not founded until 1795, and since the oldest music school of Germany is now only a little over a century old, the Philadelphia enterprise was quite remarkable. Philadelphia, over a century ago, was virtually the music center of the New World, and its accomplishments during the last decade have again brought it in front rank in American musical progress.

What Pieces?

By Stanley F. Widener

The teaching of any subject—be it science, language, art—involves two questions—"*What* shall I teach?" "*How* must I begin?"

If we are to succeed in leading pupils to become intelligent, we must be broadminded, remembering the saying of Watts:

"Were I so tall to reach the pole,
Or grasp the ocean with my span,
I must be measured by my soul;
The mind's the standard of the man."

A plan of work is therefore necessary. A teacher without a systematic plan of work never attains complete success. The successful teacher conscientiously plans what he is to do, and why he does it. He keeps a memorandum of all pieces which have proved their worth through long usage. In every piece, no matter how simple, there are scale passages of perhaps an octave, there are arpeggio passages, also simple chords and sustained melodies. Consequently in all good pieces you have almost everything a child should study in exercise form; and by teaching these pieces you take away a large part of the drudgery of mastering preliminaries. At the same time the pupils are gradually improving in sight-reading.

The age and understanding of your pupil will have much to do with his interest in, and success with, the pieces you select for him. A young child makes better progress with a piece in which the melody is unbroken, say in waltz or march time, or other dance form. The superficial pupil, as he advances technically, will get more out of a mazurka than from a nocturne, because having little emotion or feeling, he has nothing to put into a nocturne, consequently he can take nothing out.

But a more mature-minded pupil will find the nocturne, or even the most rigid classic style, more to his liking, while the lighter dance forms disturb him. "What is one pupil's meat is another's poison." No two pupils are alike.

While giving the pupils new pieces, be sure that from month to month the average difficulty of the compositions is increased. Do not give too many compositions by the same composer. Do not expect the pupil to master every piece. Let him play, in the first and second grades, a great number of pieces, say twenty-five to a hundred, with serious study on not more than a dozen. The pupils should be taught how to detect the style peculiar to each composer. Let us remember that the printed page contains but the dead symbols of music. From the notation we are to catch the ideas which the composer wishes to convey. As Schumann has said: "Take great pains to play simple pieces truthfully and beautifully."

I have found the leading music journals a source of great help in their monthly notices of new music, forming what may be called a running catalogue.

A knowledge of musical structure is necessary if the teacher is to be certain of his ability to give proper pieces.

From Finger-Tips to Shoulder

By Viva Harrison

I. Avoid any unnecessary movements of the body.

II. Sit erect, with your fingers on the keys, in an easy, natural position, generally about middle C, where your fingers have access to the entire keyboard. Never allow the hand to drop into your lap.

III. The fingers must be curved so as to form the letter C with the thumb, which should touch the keys at the side, and on the extreme end. The first and third joints must not sink or bend back. Raise the finger-tips a fraction higher than the black keys, and strike with a steady, firm touch, connecting and binding your tones.

IV. The elbows should be on a level with the hands, a short distance from the body, slanting towards the keyboard. The upper part of the arm should be held close to the body.

V. The wrist should never be allowed to stiffen, the fingers being supple and free. Avoid playing with too much strength, beyond your capacity, as this produces a hard and unmusical touch.

Why Advanced Pupils Lose Inspiration

By Barbara Dietrich Roemhild

It is a fact that many advanced pupils who have always taken a whole-hearted interest in the study of music suddenly become sluggish, disinterested, and sometimes drop the study of music entirely. In this article I have given points which I believe cover the causes for this condition.

I. *Neglecting to hear good music.* Watch for the announcement of good recitals, and do not fail to hear them. If you find it inconvenient to attend concerts, try to spend some of your time in the company of musical acquaintances, especially those who play as well as or better than you do yourself. Listening to the performance of others will not only stimulate in you an ardent desire to express yourself musically, but will also serve to inspire a deep love and appreciation of it. You must also learn to detect the difference between the beauty and meaning that one player evidences in a composition, and that of any other. In this way you will be influenced to pursue your work with broader interest and growing enthusiasm.

II. *Irregularity in taking lessons.* As some pupils advance they become conceited; they begin to feel that lessons are perhaps not necessary any longer. At first this irregularity may not interfere very greatly with their progress, but soon the neglect makes itself felt. There are also pupils who take frequent vacations of unreasonable length during the year, and complain of being "too ill to practice." The result is loss to both themselves and the teacher, but in the end they themselves suffer the greater loss. No great progress can possibly be gained where the study is interrupted and unsystematic.

III. *Refusing to play when asked.* The majority of pupils feel that too much is expected of them. The consciousness of that exaggerated thought makes them offer some trivial excuse as a refusal to play. Thus they refuse one of the best methods of gaining confidence and keeping up a musical spirit.

IV. *Being ashamed to play something simple.* Love the simple music as well as the difficult. It is not always the difficult that is the most musical. Playing over some of the less advanced pieces you were fond of at the time you studied them often serves to refresh and give new energy for the study of some present, more advanced composition.

V. *Not familiarizing themselves with all the composers.* Do not let your playing be confined to the works of only a few good composers. Play often; and play everything that appeals to you. If your taste is not yet as good as it might be, it will become cultivated as you grow familiar with a wide range of compositions.

VI. *Becoming discouraged, or not receiving praise or encouragement.* Do not feel that you are not improving because people do not make nice remarks about your playing, as they used to when you were less advanced. It is possible that those who are about you all the time do not notice your improvement any more than you can see you grow. When you began taking lessons, they may have praised your playing because it was something entirely new to them, and they could not help but take notice. People will think it very clever when a baby begins to walk; but later on when the child walks much better and does more sensible things, less notice is taken of it. And it is possible that those who are not about you the whole time, who at first noticed your improvement, fail to appreciate the deeper music as you advance. The first stages of music study can be compared to nothing better than the life of a baby. It is petted, fondled, and praised; and later on, all that is laid aside.

VII. *Becoming discouraged, on hearing another play well.* Learn to love music for its sweet self. If you happen to hear another play well, be as glad about it as though you played that well yourself. The very fact that you enjoy it proves that you have a born love for music, and most likely talent. To listen to and love the playing of others is as necessary in making a good performer as to play yourself.

VIII. *Comparing your playing too much with that of others.* Never, never compare your playing too much with that of others; or rather, never condemn your playing; because by comparison you find that your rendition is much different from theirs. No two musicians play alike, any more than two who look alike. To play correctly but in your own way is to play well.

Music is nothing else but wild sounds civilized into time and tune.—Thomas Fuller.

Acquiring Accuracy in Musical Terms

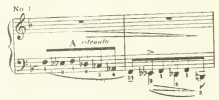
Correct Definitions and Right Applications

By J. FRANK LEVE

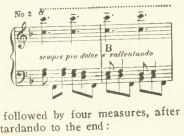
Rhythm in music is subject to variation; hence the different signs employed to indicate the way of rendering those creations of a composer which contain various moods embodied throughout the composition. The central element rhythmically is the rate of movement embracing all kinds of speed, that is to say, a gradual, hurried, slow, or sudden change of tempo. To understand exactly what is desired by the composer and to render a true rhythmic interpretation of the piece, the student must follow closely the signs marked therein.

The question at issue is whether the inaccurate definitions are cited in the dictionaries or whether composers have adopted a careless way of marking. In a vast number of compositions the signs employed are at variance with the meaning they should convey according to the dictionaries. For illustration, Liszt's compositions are splendid examples in which the performer cannot be nailed to definite rhythmic rules, as these works are characteristically exceptional; to obtain an artistic rendition the player must vary the rate of movement in an elastic and liberal way. This convinces the writer that the student should be enlightened regarding the variations of speed and the rhythmic sign-markings in the compositions of Liszt and other composers so as to be able to render them intelligently in the manner intended.

For example, the following three musical terms, *Rallentando (rall.), Ritardando (ritard. rit.), Ritenuto (riten.)*, are given the same or similar definitions by most dictionaries. However, they often occur in the same composition and it is necessary to differentiate and to point out their exact meaning. If *Rall., Ritard.*, and *Ritenuto* were interchangeable, Liszt would not employ them consecutively, as in his *Landscape Etude No. 3*. The following example will demonstrate the supreme test of my definitions (which are at variance with the dictionaries) as applied to the last 20 measures of this étude, in which we first get ritenuto, as follows:



Then follow eight measures, after which we get the following:



This is followed by four measures, after which we get the ritardando to the end:

Their correct definitions appear to be as follows:

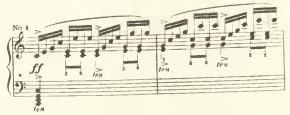
"A" *Ritenuto (riten.).*—Reduce the time by steps. Each sequence of notes to be played a little slower than the one before. In these two bars each individual note forms a step.

"B" *Sempre più dolce e Rallentando (rall.).*—Here *Rallentando* means gradual slackening of the time, but to a more marked degree than *Ritardando*, which follows at "C".

"C" *Ritardando (ritard.).*—A gradual slackening of the time.

Therefore it is seen that these terms indicate three distinct variations in method of slowing up the time. The student will be convinced by trying the closing measures of this charming Liszt study how strikingly the rhythmic effects will be enhanced by observing the above definitions and applying the various rates of movement to these three musical terms, rendering them in sympathy with the subtle interpretation that Liszt intended.

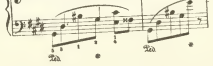
In other compositions, whenever these three signs appear consecutively a critical analysis should be made and a certain freedom allowed in the interpretation of the terms consistent with the character of the piece. Discretion must be exercised, and if the student lacks sufficient experience in rhythmic expression, the teacher will have to assist in deciding the question of variation of tempo; otherwise the artistic symmetry essential to the composition might be marred. When the variation and prolongation in tone values, in expressive playing of rhythmic passages, appear to be lacking, it is because pupils have not the exact appreciation of the signs values, on account of the inaccurate definitions given in the dictionaries. To clear up this important questions of definitions we will examine each definition in turn critically and analytically in the course of this article. For instance, a critical examination of the dictionary definition of *Tenuto* will show that the dictionaries give the meaning "hold for the full time;" but this appears to be incorrect.



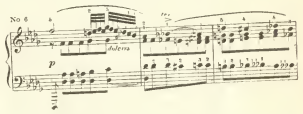
The above illustration—Beethoven *Sonata*, Op. 2, No. 3—has the *ten.* sign marked twice in each measure. It is obvious that Beethoven intended the sign *ten.* to convey an entirely different meaning than "hold for its full time," as the valuation of the note itself without the conjunction of the sign *ten.* would be ample to signify the length of the tone involved. A student is justified in asking if the *Tenuto* sign is not superfluous marking if it does not mean "hold back" or "hold for more than the time" which we contend is the correct definition.

This explanation of *ten.* demonstates Beethoven's repeated employment of it, and suggests that the real meaning and the desired interpretation which is of a subtle kind is secured by holding the notes marked *ten.* a little longer than their full value, thus giving a *lusingando* swing to the passage, and enhancing this wondrously beautiful musical phrase.

The *ten.* sign herein contained is marked over each first note of the ascending, one octave arpeggio followed by a group of broken octave notes which should, after holding the *tenuto* notes, be somewhat hurried, to give a true balance in the rhythmic effect.



In the above example—Chopin's *Polonaise*, Op. 26, No. 1—the *tenuto* is marked over a melodic note, meaning that the tone must be held for more than the full time and the left hand slowed up in sympathy, giving a splendid opportunity to cultivate the perfect legato, that extremely laborious acquirement which by its observance can strengthen the rhythmic effect. It also demonstrates, as in the following example of the same *Polonaise*, that the *ten.* sign in melodic passages not only involves in a sense the variation of time values, but also the melting of one tone into another with just the right shade of tone color, blending so that the student is impressed with the rhythmic effect in the deliberately timed pauses which are based on a fully developed rhythm sense and tone perception.



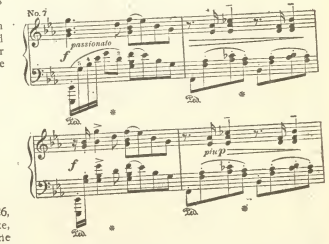
Whenever the *ten.* sign is used in Chopin's movements it generally has a psychological value, giving the player of finesse a certain æsthetic control which breathes a life of crystal beauty into a style through which the inspiration of Chopin is set forth.

In justification of the conclusions in the above excerpts from Chopin and Beethoven regarding the definition and use of *Tenuto* as they employ it, we will show that the sign (-) which the dictionaries define as a *Tenuto* sign has nothing in common with *Tenuto* as we define it.

In a previous issue of The Etude I explained and defined the sign (-) as the pressure sign, because in classical compositions where this sign is employed it is best interpreted by the pressure touch, notwithstanding the fact that in musical dictionaries it is defined as *Tenuto*—sustained.

When this sign (-) is used by eminent composers it rather means that it is to be produced by a pressure on the key which produces a singing or a breathing tone that sings out above the surrounding notes, even though produced by a delicate touch, and that still blends or melts into the following note. In other words it means that the notes should be played in such a way or accented so as to stand out above the others with a distinctive tone quality which blends into the next note.

The method of playing the pressure sign (-) is as follows: The key is pressed, rather than struck, producing an unique quality of tone in that it sings out or vibrates, which somewhat isolates or differentiates it from the tone produced by the blow. The finger must also cling to the key sufficiently to make it sing out or vibrate above the surrounding notes. The unemployed finger must glide and be at rest over the next note to be struck while the pressure tone note (-) is held so that it will blend or melt into the note that follows. Thus the pressure tone is held down so that it blends or melts into the following note, making it like a legato, except that it ends at the close of the two notes. Further it is produced by a certain emphasis, a pressure.



In the above excerpt from the *Romance in Eb* by Rubinstein, we have an example of the pressure sign (-) employed with its various grades of tone shading. The first pressure tone must be in sympathy with *Forte* and the second played with a less weight of pressure; while the third must be played with still less weight of pres-

sure, in sympathy with *Più p*, and the fourth with still less weight. This example shows how aptly the above definition of the pressure sign (-) applies in this case, and a general analysis of the sign as used by other composers justifies our definition.

In this article the writer has aimed to clear up certain misconstrued definitions by explaining them in excerpts from the most eminent composers whose profound knowledge of the whole labyrinth of musical construction is authoritative; thus students and teachers can have a more lucid conception of what is intended by an author without being perplexed so to speak by the confusion of definitions in the musical dictionaries.

Musical Curiosity

By Irving Schwerke

It is no doubt true that almost every teacher of music is impressed by the great number of seemingly good pupils who appear to be utterly lacking in that great fundamental so necessary to their success, "musical curiosity." By a student who possesses musical curiosity is not meant the boy who delights in taking the piano to pieces just to see how many parts there are, or the youngster who is constantly asking foolish question after question just to have them answered, or the young lady so anxious to "keep up with the times" that she loses most of the real good of the present, and many times all of the past. Instead, by the term is implied that pupil who is not merely content to play Beethoven or Chopin, or any other composer, but insists on knowing something of the genius who produced the beautiful creation he is playing; something of the times wherein that composer lived, and whether he "merited" them or not; something of his hopes, his ambitions, his disappointments, and his successes. The student who is happily endowed with "musical curiosity" is not satisfied to play scales, arpeggios, etc., simply because his teacher tells him to do so; he must find out for himself the why and wherefore of these things and test their claims and their results. He is curious to know how the best interpreters and most eminent authorities do this and that, and whether it can be done better. In a word, he is always on the alert, always searching, always reaching out for any addition to his mental, physical, and artistic equipment that will enable him to say to himself finally, "I know I am doing my work well, because, through my anxiety and eagerness to know and attain the best, I have cultivated the manner and habit of doing my work with intelligence, and have learned how to see and understand its fundamental relations from all sides."

This ideal condition, of course, is only the result of careful and proper guidance through an extended period of time, unless the student be somewhat unusually gifted and talented, but what an opportunity for teachers of music! The opportunity to so plant the germs of "musical curiosity" that something at least approaching this ideal result will be the ultimate, lasting goal.

"Review Week"

By Anna M. Logan

Every teacher realizes the value and indeed the necessity of much review work throughout the course of the pupil's study and yet, owing to the amount of new work to be covered, there so often arises a difficulty in finding sufficient time to devote to this important detail. We may instruct the pupil to spend much time in reviewing, but is he really impressed with its importance unless we call for it often during his actual lesson-periods?

To solve this problem, we have copied the public school system of "monthly tests." About every four or six weeks, we devote one whole lesson-period (and sometimes two periods) to reviewing the work done in that interval of time. A mark is given for the manner in which each selection is played and for amount of practice done in preparation of the lesson (of which, pupil has kept a daily record); then these marks are summed up and averaged and the average is kept on file by the teacher. At the end of the season, these marks are added up into one total average, and the pupil then having the highest mark receives a reward.

It is needless to say that this plan has created a stimulus for better work and has resulted in a deeper interest in and appreciation of the importance of review work.

Why Not a Daily "Song Hour"

By Edna Groff Diehl

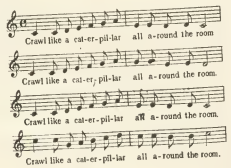
Every thoughtful mother will agree that the Story Hour has been a great blessing in the training and development of children. It is an indisputable fact that there is nothing which so well teaches the child the lessons—the joys, the temptations, the battles, the achievements and victories—of life the while it amuses and interests him. But the Story Hour can be improved. How? By setting its libretto to music; by writing cheerful tunes about the tales of joy; heart-touching ones about the sad tales; soul-stirring ones about the victorious lives; and by bringing rhythm into the child's life, by making his fairies dance and his soldiers march!

Nine cases out of ten the child has no love for music, cannot understand the song world, has never had music in his home. Possibly his mother has said, "I am not musical, I can only play for my own amusement," or, "I cannot play at all." Mothers have said the same thing about the Story Hour: "I cannot tell a story, I am not fanciful, I have no imagination." Yet there are few mothers desirous of their child's fullest development who will not strain every point to accomplish that development. If they really cannot be musical there is always the mechanically reproduced music at their command. However (if you are only the least bit musical), it is your own impulsive, spasmodic music which I would advocate first of all for the child; for it is you pouring out your love—yes yourself—to the child in music, and for *mother* to be *music* is almost a *symphony* to the young impressive mind.

Let me briefly outline my idea of the Song Hour in the home. One cannot start too early in a child's life. He can be played to softly as soon as he can hear. He will soon learn to love the musical sounds, and gurgle to them in glee.

One Can't Start Too Young

We have always had a Song Hour in our home. By the time my little one reached the creeping stage he had learned to think in music. We had simple little tunes for all his wee thoughts, and these we would sing over and over again. His creeping song was particularly simple, but to those eight short measures he would travel his baby miles across the floor, his little face aglow. The song I give below:



You will notice the repetition of words and likeness of theme. Its simplicity appealed, and he crawled to music. As he learned to do things we found just as simple settings for "Pat-a-cake," "How big is baby?" etc. By the time he was a year and a half old baby had his fixed ideas of the different tempos. His feet twinkled to a waltz tune, he played sleep to a lullaby, he pounded his unsteady feet over the floor to a march. Then more babies came, and our Song Hour grew into a veritable evening concert.

Surely one hour in your day you can give to the children and to music. If possible, utilize the twilight hour, when daddy has his pipe and the fire burns on the grate. The children will never forget it. As the babes grow, the Song Hour must grow likewise. The repetition songs must change to the more musical themes; still later, the dramatic settings of the stories can be set to music. And so, if through the changing fancies of childhood the song-stories wander, the child's heart will be full of rhythm, of the beauty of life, and of the joy of living. For song is the heart-beat of life!

Good "Song Hour" Material

To help the mother who has never studied child songs I suggest the lovely little "Songs of Long Ago," by Alfred Moffat, and "Small Songs for Small Singers," by Neidlinger, and "The St. Nicholas Songs," or the religious "Songs for Little People," by Grace Wilbur Conant. These will help, along with the good old standard hymns. Christmas should ever be ushered in with such songs as "Silent Night," "Oh, Little Town of Bethlehem," "God Rest Ye Merry, Gentlemen." Easter should bring its resurrection message with "Christ the Lord is risen to-day." And ever the Child's helpfulness and responsibility can be brought home by the little songs "Can a Little Child Like Me," "Jesus Bids Us Shine," and others similar. If you are musical intersperse your song hour with selections from the masters. Play for the children. They will learn to love the classics as well as their songs of childhood.

A Scale Contest

By Amelia Lanford

During studio hours I noted the speed of all piano pupils, as they played their scales, and graded them accordingly into three divisions. The program was arranged as for a recital, the selections chosen being rather light and amusing in character, to offset the serious business of the contest. This was in four parts, each preceded by piano and vocal numbers. A committee, composed of leading musicians, kept the score and marked the performance. One of their number had a stop-watch, acting as timekeeper. The time allowed for each turn was one minute; when the timekeeper rapped for silence, the player instantly halted, hands just where they were, while the umpire took the score. Each division played twice around in turn.

Directions for keeping the score were posted in plain sight, and many of the audience kept tally for themselves:

(Through four octaves)

The scale in 8ths	=	57 notes.
" " " 10ths	=	57 "
" " " 6ths	=	57 "
" " " 3ds	=	57 "
" " contrary motion	=	71 "
" " common (right and left)	=	114 "
Round		228 "
	Total	641 "

The excitement became intense. Some one remarked, "This is more fun than a ball game." It was not so much fun for the players, but they held their own bravely. For one thing they didn't have to contend with a strange piano, as this was played in the hall where piano lessons are given.

Another thing that makes for order is that admission to recitals is by a card signed by a member of the class, and no one may sign more than three cards. This keeps the audience down to those who really care to see the class do well, and lessens the nervous strain.

The Contest

I. Preliminary.—(*a*) Theory of the Scale. Recited by one Junior, while another worked it out on the board.
(*b*) First work in the Scales. Played by the "class baby," six years old.
(*c*) Scale forms. Played and explained by the teacher.

II. Junior Division.—C Major in 8ths through four octaves.

III. Middle Division.—C Major in all forms.

IV. Senior Division.—All Scales in all forms.

While the judges considered the verdict, an overture was played. They returned their decision for one Middle and Senior prize, but the Juniors had played so uniformly that there was a tie, and two Juniors were requested to "play it over." Amid great applause they went to the piano, and the winner played 328.

The prize for each division was the class pin—a gold stickpin with the class monogram. This cannot be won in any other way, and the jeweler who made them was instructed not to furnish them without a written order.

The large audience enjoyed the occasion, as this sort of recital was a novelty. The class holds private contests now, intending to break this record next year.

Art and Common Sense in Accompanying

Especially written for The Etude

By CHARLES GILBERT SPROSS

Mr. Spross, apart from being one of the most gifted of the present-day American composers, is also recognized as one of the finest accompanists of the present time. His knowledge of the literature of this branch is nothing short of immense and he has accompanied a very great many of the leading singers and instrumentalists of to-day. This is another authoritative Etude article from which the reader may gain invaluable information.

Accompanying—this is a subject which may mean little to some people, but a great deal to others. An accompanist in every sense of the word has a greater responsibility than most people give him credit for, and there is such a wide difference between one who *is* an accompanist, and *knows how*, and one who *merely plays* an accompaniment. The mere fact of playing an accompaniment does not make an accompanist. Many think an accompaniment "doesn't amount to much," but is something which "must be there," therefore it happens that the accompaniment is treated lightly, when it really is as important a part of a performance as the solo.

A piano soloist rarely makes a good accompanist, because, in his solo work he has everything his own way, and individualizes his solos according to HIS moods; but if he attempt to play an accompaniment he must adapt himself to the *moods* and *whims* of the soloist.

To accompany one must have, first of all, a good TECHNIC, for the *Natural Ability* in accompaniments cannot develop without a good technic, and without it few accompaniments would be possible. *Increasing power* of execution does not necessarily bring with it *increasing ability* to accompany well. There are many excellent pianists who could probably play through an entire program without mistakes, but the performance would be uninteresting, as a whole, because they are unable to put themselves into the mood of the soloist, but think only of their own individual part.

In these days there are many technically difficult accompaniments one has to play—particularly the modern French and German songs, which are full of tremendous difficulties. For a good technician these would probably be easy of execution, but if the background (for such is the accompaniment) overshadows the solo part, the performance would be a failure.

Important Points

One must be a *good reader*, and be able to read *anything reasonable* at sight. I say "anything reasonable," because some of the modern songs are so difficult (and out of all reason) that no one could be expected to read them at sight. Some professional pianists, whose technic is not equal to their reading ability, read remarkably well. Before reading a piece of music one must notice the *Key-signature*, the *Clefs* and the *Time*, must also know if it is in Major or Minor. This last is very important and must not be forgotten, as it is often deceptive, and one might accidentally get along some distance before discovering his mistake. Then, one is so accustomed to read the right hand in the Treble Clef, and the left hand in the Bass Clef that mistakes could very easily be made when a piece happened to be written otherwise. The Key must be firmly established in one's mind with the nearest relative-keys at one's immediate command. As for the *TIME*: this is an important thing to observe, as nothing sounds worse than to hear a prelude (when there is one) played faster or slower as the case might be, and then find an entirely different tempo when the soloist begins. In reading at sight, above all things, do not hesitate or stop. There is no time to go back, nor to hesitate because the passage happens to be more difficult than the preceding.

Accidentals occurring in a measure must be carefully noted and kept through the measure. It is advisable to look through a piece before reading it, as any number of unexpected things might occur. Every mark of expression must be noted, and one must be ready for any emergency. A soloist sometimes wishes to get a different effect than the one the composer intended, or wishes to phrase a passage differently. That is the soloist's privilege, and the accompanist must FEEL the change, and give the soloist the proper support for such a change. In songs a knowledge of the text is very important, and as it is the singer's business to impart to the audience the *meaning* of a song, so it is the business of the accompanist to help out this meaning, by knowing what it is all about.

Transposing is a very essential part of the equipment of an accompanist—few musicians have the facility to a great degree. One must have a sound knowledge of Harmony—ability to recognize chords and their foundations. For instance, if a quick passage occurs

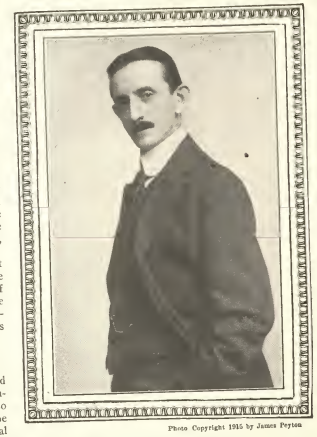
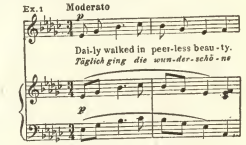


Photo Copyright 1915 by James Peyton

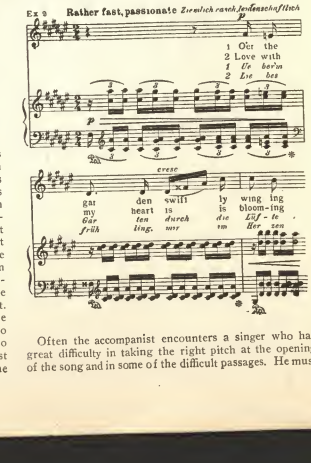
Charles Gilbert Spross.

which contains only notes which are recognized readily as belonging to a certain chord, it would be a comparatively easy thing to play *some kind of passage* on that chord, which might give the same effect, even if the correct figure was not used. A transposition from a key in *flats* to a half-tone higher, or a transposition from a key in *sharps* to a half-tone lower, is comparatively easy; but when one has to transpose more than a tone it is an entirely different matter. Difficult things to do in transposing are those which consist of rapid changes of harmony, of unexpected modulations, or moving figures. Sometimes it is necessary to change an accompaniment to suit certain conditions. A passage might be so difficult that it is impossible to give a satisfactory performance of it as written. I refer to compositions like the Wagnerian Operas, which were written with orchestral accompaniments. Then again, to play an accompaniment just as written (all expression marks, etc.) might not be as effective as the *individual* interpretation of the performer, who, of course, must have some liberty in the matter, just as a soloist individualizes his performance. Often a piece sounds thin, and then one should add fuller chords or octaves to strengthen it. Songs having many verses alike would become monotonous unless the accompaniment was changed to a certain degree. But this must be cleverly done, so as to *add to* and not *cheapen* it. An accompanist must be able to cover up any mistakes on the part of the soloist—such things as the soloist beginning too soon, or leaving out a measure or two, are of frequent occurrence, and the accompanist should be able to go on without letting the audience detect that anything is wrong. In accompaniments to instrumental solos one must rely on the sense of Rhythm, and the Pitch, as there are no words for him to follow. Accompanists are not expected to play from memory, although it is a decided help to the accompanist if he has a good memory, and can play without the music, particularly in the case of those compositions which are in frequent use.

Another type of song which is difficult for the accompanist is that in which the accompaniment follows the melody continually. Here the accompanist must listen and "anticipate" the singer, so that every note of the accompaniment exactly coincides with that of the singer. Often this is difficult to do. Such a song is Rubinstein's *Der Asra*, which begins



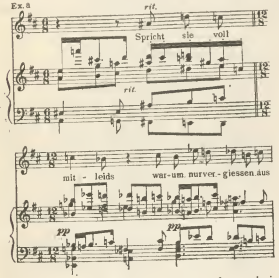
In the art-songs of master composers the intention is that of making the accompaniment of equal importance with the voice. They are really duets for piano and voice—just as a sonata for violin and piano is not in any sense a violin solo, accompanied by the piano, but a musical composition in which the violin and the piano share alike. Indeed the accompanist often sets the tempo and establishes the movement of an art song before the singer commences. Even when the introduction is short, as in Schumann's *Frühlingsnacht*, if the accompaniment in the following measures is not taken with just the right nuance, the right tempo and the right "swing" at the start the singer is hopelessly handicapped.



Often the accompanist encounters a singer who has great difficulty in taking the right pitch at the opening of the song and in some of the difficult passages. He must

therefore be ever ready to suggest the note when this is possible by emphasizing some note in the accompaniment that will give the insecure singer the cue. It is surprising to find singers now and then who have been through a number of years of training who, nevertheless, are insecure in the matter of pitch. Of course there are many compositions in which the singer has absolutely no guide. Such a passage as the following, from Schoenberg's *Wenn Vöglein Klagen*, is almost impossible to anyone who has not absolute pitch.

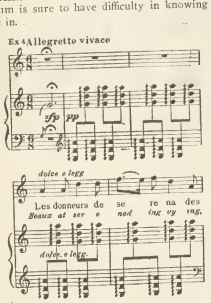
Ex. a



But we need not go to Schoenberg for such instances, Wagner is full of them.

The following accompaniment from a Debussy song is significant because the singer with an uncertain sense of rhythm is sure to have difficulty in knowing when to come in.

Ex. b Allegretto vivace



Accelerando

By Madame A. Pupin

Some time ago I contributed to The Etude a short article entitled *Ritardando*. It appeared in the January issue. In this article I spoke of a lady who, after hearing me play in a concert, said she believed she had heard a *ritardando* for the first time in her life. When a pupil is told to play *ritardando* he usually takes a slower tempo, but not a gradually diminishing tempo. If he is told to play an *accelerando* he usually takes a more rapid tempo, but not one increasing in speed. *Ritardando* means to decrease gradually in speed; *Accelerando* means to increase gradually in speed.

Imagine a railroad train coming into a station. It comes in—puff—puff—puff—puff until it comes to a stop. Going out of the station it goes PUFF—PUFF—PUFF—puff—puff—*puff*—*puff*—ff—ff—ff.

Venice in the seventeenth and eighteenth centuries was ranked as one of the great music centers of the world. It boasted four conservatories of renown. All of these institutions were derived from money set aside for hospitals for the poor and infirm; but these foundations later were diverted to music. The hospitals themselves were endowed by private citizens. Some of them dated from the thirteenth century.

A Closing Address

(The following address is suitable for teachers to give at the closing recital of the season. Naturally, no teacher will give this address exactly as it is presented here, as it will be necessary to consider special conditions. It does, however, serve to give an outline which any teacher can follow in preparing her own address.)

Friends, Pupils and Patrons:—All educators realize that there is no end to learning, but it is pleasant to stop now and then in the course of training for a special purpose, as we are doing this evening, to note what has been accomplished and what can be accomplished.

Real Music Appreciation

What a magnificent thing it is to live at a time when people have a real appreciation of the higher purpose of music. Music, when properly taught, affords a kind of brain drill, which, in the opinion of scientists who have made the subject a deep study, excels all other kinds of mental effort. The mind is forced to think with a rapidity that is little short of a miracle, the hands and body are trained to obey the mind with extreme accuracy, the memory is improved and the judgment of the performer is constantly exercised in determining the proper phrasing, the proper amount of force and in other phases of expression. If you have had the idea that the main end of music is merely to enable the pupil to play a few pretty pieces, please get it out of your head, as it does something for the student that is far more important and valuable than that. In a recent report of the Rockefeller General Educational Board, Dr. Charles Elliot, President-Emeritus of Harvard University, states in the strongest terms that music should have a more and more prominent place in the educational work of our country, not because it is one of the most delightful of human pleasures but because it helps the mind as few other things can.

These pupils who have played for you to-day are exhibiting but a small part of the work they have accomplished during the past year. A single piece is not unlike the blossom upon a tree. A great deal of wood must be formed before the blossom is possible. The blossom never comes first. There must be solid growth. In the cases of the great pianists who earn such huge sums for their public playing, the compositions they play are often the result of years of practice upon studies and exercises that the public will never hear.

For Human Welfare

In these times, when the world is half mad with the spirit of war, music seems more and more a necessity. Herbert Spencer, the great English philosopher, has called music "The fine art which, more than any other, ministers to human welfare." Where there is beautiful music it is difficult for discontent to live. The Japanese have a proverb which says that "Music is the art that has the power of making heaven descend to earth." Nothing brings more of the beautiful to our lives.

Please do not think that the music teachers of the country desire to make any impossible claims for music. We know what it will do and what it will not do. We are not like the automobile salesman who said to a customer, "There is nothing on earth that our car finds too steep to climb." "Yes, there is," said the customer. "Mine tried to climb a tree last summer, but it wouldn't work."

A Beethoven Sonata will not cure the measles or build a house, but it has a place in the scheme of life which cannot be filled with anything else. Leigh Hunt says that "music is the medicine of the breaking heart;" and the late W. E. Gladstone estimated the constructive worth of music in saying, "Music is one of the most forceful instruments for training, for arousing, for governing the mind and spirit of man."

A Word of Thanks

In closing, I desire to thank my pupils for their faithful and enthusiastic work, to thank their parents and my patrons for their kindnesses to me during the year, and request those who are going on with their work, either during the summer or in the fall, to give me sufficient advance notice, so that none of my regular clientele may be disappointed in securing the lesson periods they desire.

"Music is the manifestation of the inner essential nature of all that is."—Beethoven.

Watch Your Hands

By Ernst von Musselman

If "watch your step" is applicable to the student of dancing, then "watch your hands" is no less valuable as a slogan for the student of piano. Watchful aggressiveness—with all due pardon—should be construed by the student of piano into meaning that he must fight his way through all technical intricacies with never an idea of making the same error twice and without being entirely dependent upon his teacher for the discovery of such errors. Eternal carefulness toward all technical details is the price a pianist must always pay for that smooth, facile flow of finger action, and one cannot begin too early in cultivating that attention.

Only too seldom do pupils realize that their respective hands are highly individualistic in educational requirements. Entirely subjected to the laws of creation, each pair of hands has a host of peculiarities that must be dealt with in a personal manner, such as no general "blanket" rule can possibly cover effectually. One cannot expect the solid, well-knit hand to develop the same style of execution that we look for in the long, slender hand; and therefore each must be developed to the fullest along its natural lines, not, however, at a complete sacrifice of the attributes belonging to the other. Hence, if one would bring his hands to the greatest degree of effectiveness, it must be largely a matter of "know thy hands," and the acquaintance cannot be too deep.

While each pair of hands will have, by reason of their peculiarly individual construction, a natural effectiveness in one particular style of playing, this fact provides no valid excuse for an absolute neglect in the development of other styles. In fact, if one allows himself to succumb completely to one's particularly strong forte in the way of piano literature, the only possible result will be a narrow-minded, unbalanced musicianship, which can never be thoroughly satisfying. And where such a condition of one-sided musicianship already exists, we would advocate the use of what we are pleased to term "educative counter-applicants." To better explain our meaning, we would advise the forcing of any pupil, whose greatest effectiveness seems to lie in romancing amidst Chopin, into becoming more proficient with his Bach and his Beethoven, and the wisdom of such procedure will soon be apparent in a more robust, a more satisfactory Chopin. And while it is true that, with such a pupil, there may be some tendency to Chopinize his Beethoven, one may be led to forgive even that, under certain conditions.

While we have endeavored in the foregoing to impress upon young pianists the vital necessity for a recognition of their hands' limitations, it has also been our desire to encourage them into developing an effectiveness that will always carry them to the very boundary of those limitations. Whatever style of composition they can do especially well should be developed into their strongest pianistic card; whatever form of playing contains their weakest musical and technical points should be carefully nurtured until it may at least partake of a certain degree of effectiveness.

Names of Famous Musicians Phonetically Pronounced

(Published Serially in Alphabetical Order)

Joseffy, Rafael (Yoh-*zeff*-fee) Hungarian pianist, 1853-1915.

Kjerulf, Halfdan (*Chhyair*-ulf) Norwegian composer, 1818-1868.

Kneisel, Franz (*Knigh*-zl) Roumanian violinist, 1865-

Köhler, Louis (*Koy*-ler) German composer, 1820-1886.

Kreutzer, Conradin (*Kroytz*-er) German composer, 1780-1849.

Kubelik, Johann (*Koo*-be-lick) German violinist, 1880-

Kuhlau, Friedrich (*Koo*-lou, "ou" as in out) German composer, 1786-1832.

Leschetizky, Theodor (Lay-scheh-*titch*-ky) Austrian piano teacher, 1830-1915.

Loeffler, Charles Martin Tornov (*Leff*-ler) French violinist and composer, 1861-

Loeschhorn, Albert (*Lesh*-horn) German teacher and composer, 1819-1905.

Lully, Jean Baptiste (*Lil*-lee) French composer, 1633-1687.

What Every Music Student Should Know About Phrasing

By EMERITUS-PROFESSOR FREDERICK NIECKS
OF EDINBURGH UNIVERSITY

This article may be prefaced by the excellent discussion of the same subject by Professor Niecks, which appeared in THE ETUDE for last October.

1. The Fixed Metrical and Free Rhythmical Accentuation, the Latter Determined by the Conformation of the Music

The artist's accentuation must be a supple one. It must fit the musical ideas as a perfect glove fits a hand. This free accentuation is generally called rhythmical accentuation. In metre and rhythm we have the difference between fixed time measure and free artistic time grouping. A rhythm is a time organism consisting of not less than two notes of which at least one must be accented.

Of the two kinds of accentuation the rhythmical is superior to the metrical, and constantly modifies it and not seldom counteracts it outright. What determines the rhythmical accentuation in acting thus is the conformation of the music, that is, its contours, shape, construction, and its thought and feeling. We find that in accordance with the shape and meaning of the music the regular metrical accents are strengthened, weakened, suppressed, and displaced. Generally speaking—except perhaps in the most ordinary and least artistic marches and dances and other such-like compositions—accentuation is, as I have already partly stated, not a system of blows, not an alternation of peaks and plains, but an alternation of varying ascending and descending gradients with occasional peaks and plains; or, musically speaking, an alternation of crescendos and decrescendos with occasional *sforzatos* and evenly sustained dynamics. Nearly the same goes on in the reciting of verse by a good elocutionist, the superiority of sense over form enforces a compromise between metre and rhythm, and sometimes even goes farther. This is illustrated by most of the following examples, and by good editions, and good performers.

Let us note also that as there are strong and weak beats, there are also strong and weak measures, that is, measures with primary and with secondary accents. This is often the case where the composer has written simple instead of compound time, or in compound time has not placed the music on the right beats. Even the best masters have sinned in this respect.

2. Two General Tendencies—(a) As to Melodic Direction, and (b) As to Rhythmical Duration

The accentuation, then, must be in accordance with the conformation of the music. Now, in connection with this conformation there are to be noted two considerations of a general nature that come nearer to the force of rules than anything else to be met with among the facts the art of phrasing has to deal with.

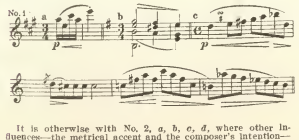
(1) The tendency of ascending successions of notes to carry with them increasing loudness, and of decreasing successions, decreasing loudness.

(2) The tendency of long notes to be weighty and short notes to be light.

It would, however, be wrong to conclude from these natural tendencies—natural calls for effort, descent for relaxation; breadth implies heaviness, narrowness, lightness—that all ascending successions have to be performed crescendo, all descending ones decrescendo; all long notes heavily, all short ones lightly. In the first place, there are always more factors than one at work, and they may modify and neutralize each other; and in the second place, the intention of the composer may reverse and often does reverse the natural tendencies.

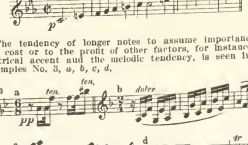
In the first three examples the melodic direction follows its natural tendency—In the upward winging of No. 1, *a*, the dying fall of *b*, and the serpentining ups and downs of *c*. See how in *b* and *c* the melodic tendency overrides the metrical accent.

No. 1



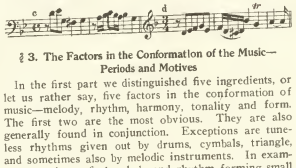
It is otherwise with No. 2, *a*, *b*, *c*, *d*, where other influences—the metrical accent and the composer's intention—prove stronger than the melodic tendency. With the ascent in *a* and *b*, there is no increase in loudness, in *a* even a decrease. In *c* the composer reverses the natural melodic tendency, and in *d*, he disregards it and thereby produces the expression of suppressed passion. Beethoven often uses this and similar violent devices for this and similar emotional purposes. Also the ascending and piano No. 3, *b*, may be quoted here. Let us note, too, that rising and falling notes lose their general tendency when they are ornamental and subordinate.

No. 2



The tendency of longer notes to assume importance at the cost or to the profit of other factors, for instance the metrical accent and the melodic tendency, is seen in the examples No. 3, *a*, *b*, *c*, *d*.

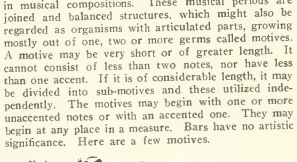
No. 3



§ 3. The Factors in the Conformation of the Music—Periods and Motives

In the first part we distinguished five ingredients, or let us rather say, five factors in the conformation of music—melody, rhythm, harmony, tonality and form. The first two are the most obvious. They are also generally found in conjunction. Exceptions are tuneless rhythms given out by drums, cymbals, triangle, and sometimes also by melodic instruments. In examining music we find melody and rhythm forming small groups of notes, and that two or more of such groups are used to form larger groups. Or if our eyes begin with embracing a larger stretch of music, we notice that this larger stretch is divisible into smaller portions, and perhaps these latter again into still smaller portions, and so on. In fact, as there are periods (sentences) in literary compositions, so there are periods in musical compositions. These musical periods are joined and balanced structures, which might also be regarded as organisms with articulated parts, growing mostly out of one, two or more germs called motives. A motive may be very short or of greater length. It cannot consist of less than two notes, nor have less than one accent. If it is of considerable length, it may be divided into sub-motives and these utilized independently. The motives may begin with one or more unaccented notes or with an accented one. They may begin at any place in a measure. Bars have no artistic significance. Here are a few motives.

No. 4



4. The Phrasing of Periods. Their Articulation by Cadences. Rhythm and Tonality in Cadences

If we wish to phrase a period properly, we must know where the articulations are, and the recognition of the motives will help the performer in locating the articulations. Often the latter lie openly before the reader, revealing themselves clearly by breaks, which may be formed by rests or the distinctness of the melodic or rhythmic groups. Often, however, the breaks are more or less hidden either because the composer neglects to indicate the rests or introduces transitional or intermediate notes, which the French felicitously call *soudure* (solder) and *remplissage* (filling up). The close at the end of the period, and of its chief divisions, is called cadence. In the making and reading of periods cadences play a most important part, for there the punctuation comes in, the full stops, colons, semicolons, commas, etc. Cadences are of great variety, and have two aspects—a rhythmic and a tonal, which manifest themselves in melody and in harmony. As to the rhythmical aspect the question is, does the last melody note or last chord of the cadence fall on the principal accented beat of the bar on a less accented or unaccented beat? In the former case the ending is called masculine, in the latter, feminine. To illustrate the matter in verse. The first line of the following couplet has a feminine ending, the second a masculine.

"Brief life is here our portion,
Brief sorrow, shortlived care."

As to the melodic and harmonic aspects the question is, what are the last two melody notes, the last two chords? Are they notes of rest or unrest?

The first, third, and fifth degrees of the scale constitute the elements of rest, which together form the tonic chord, the chord of the first degree (in C major, *c*, *e*, *g*); and the other four degrees, the elements of unrest. Two of the four are respectively combined in the principal contrasting chords, those of the dominant, fifth degree (*g*, *b*, *d*,), and the subdominant, fourth degree (*f*, *a*, *c*). When I say contrasting, I mean contrasting with the restful chord of the tonic. But there is another tonal distinction to be noted, that between the grades of restfulness in the degrees of rest: the tonic represents perfect rest, the third and fifth degrees, imperfect rest. Consequently a cadence is perfect only when the tonic is in the last melody and last bass note, that is, completely rounded off. In every other case the cadence is imperfect, that is, less conclusive. The degrees of unrest also differ among themselves in grade. Those lying at the distance of a semitone only from the degrees of rest are the more intense in restlessness (movement). I have mentioned only the two most common chords of unrest contrasting with the restful tonic chord, but in every other chord containing an element of unrest is a chord of unrest and contrasting with the tonic chord. Cadences in which the last chord is one of unrest, although forming rhythmically temporary resting places, have tonally no finality about them. Again, tonal contrast is produced by modulation, change of key. Thus by the multitudinous possibilities of mixing the degrees of rest, of unrest, and of rest and unrest conjointly, the composer obtains a vast variety of effects expressive of all sort of feelings.

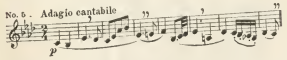
5. More About Periods. Unperiodized Music

Periods are short or long, single or compound, original or derived, symmetrical or unsymmetrical. The most common of all periods, however, is the 8-bar period, which is divisible into 4-bar phrases and may be further divisible, though not necessarily so, into two-bar sections and one-bar subsections. But there are periods of any number of bars, for instance, of six bars divided into two 3-bar phrases, of nine bars into three 3-bar phrases, of twelve bars divided into three 4-bar or four 3-bar phrases, etc. Then periods may be compounded of phrases of different length; 4 and 2, 4 and 3, 4 and 5, etc. In short, it is with the bars of periods as we found it to be with the beats of measures (see Part I, No. 6). And lastly, each of the periods mentioned may be extended by repetition, addition, and insertion, and shortened by curtailment, contraction, and elision. From this it will be seen that the performer who wishes to interpret satisfactorily must be an analyzer. If he is not, he'll find music more or less a pathless wilderness.

Thus far I have spoken only of periods, but music does not consist solely of periods. There is also such a thing as unperiodized matter, also called passage work, that is, more loosely-strung music. If you will examine any larger composition you will find, along with the well-knit and well-balanced periods and groups of periods, such matter. Take, for instance, any Beethoven sonata, and look at the middle division (working-out division, free fantasia) of a first movement and you will notice that periods are the exception and successions of phrases, sections, and subsections the rule. But in short pieces, too, we occasionally come across matter that does not rise to the dignity of periodicity. If, however, we know about periods, passage work cannot give us much trouble. To periods and their phrasing we must now turn our more particular attention.

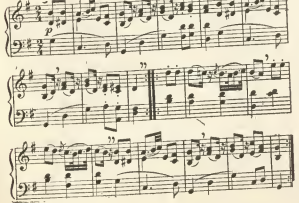
At the opening of the Adagio of Beethoven's *Sonate pathétique* we have an eight-measure period, self-sufficient in beginning and end. There is no utilization of motives here, but the groupings of the notes are so distinct that the articulation of the period lies open before us. The *c* natural of the fourth bar is a transitional note (*soudure*), connecting closely the first with

the second phrase. Now, as there is no rest and moreover a slur, what can the player do to produce the effect of an articulation? He can make a decrescendo on the first three eighth notes (at least in the accompaniment) and a crescendo on the fourth eighth note of the melody. With this exception the punctuation offers no difficulty, nor does the accentuation. Note the different, the strongly contrasting cadences of the phrases—that of the first masculine and dominant (in this case modulation to the key of the dominant), and that of the second feminine and tonic. The ends of sections and phrases are marked respectively by commas and double commas.



A very interesting way of prolonging a period is if the composer, just when the hearer expects the conclusion, introduces a deceptive cadence, and then repeats a part of the period, but this time with the normal cadence. See, for instance, No. 13 of Schumann's *Album for the Young*, where the eight-measure period becomes a ten-measure period. To do justice to the composer the interpreter may in such cases be bound to have recourse to dynamic modifications and even slight modifications of tempo.

In grouping periods together, two self-sufficient ones may be placed side by side, as it were cumulatively. A more artistic way, however, is to bring them into some relation. A very common way is to bring them into the same sort of relation in which we found in the above example the two phrases to be. The following original air by Beethoven will illustrate this. Here both periods are complementary to each other, neither forming a self-sufficient whole. The first period does not end with the tonic chord of the principal key, and the second period reveals itself at once as a continuation, not as a beginning. This is also the way of second parts where the first part is self-sufficient. Repetition plays an important part in our air as it does in architectural music generally. And it presents itself as literal and varied repetition of motive, section, and phrase, the first phrase reappearing as second phrase of the first and the second part, each time with a different cadence. Note first of all the fundamental form of the principal motive: two unaccented quavers followed by an accented crotchet, which latter in the course of the piece appears often a dotted quaver with final ornamental notes, or a quaver and semiquaver note and semiquaver rest. The recognition of the composition as an outgrowth from the rhythm ♪♪♩ will serve the performer as a most significant hint. With the exception of that of the third phrase all the cadences are masculine. Tonally they are more varied: (1) chord of dominant preceded by tonic; (2) modulation to dominant key (D); (3) tonic chord of principal key preceded by first inversion of dominant chord; and (4) chord of the tonic preceded by chord of the dominant. After all that has been said about punctuation the student need not be told that although there are no rests, the quarter notes at the end of the phrases have to be shortened and thus a break secured.

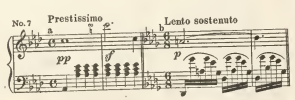


In having examined this air consisting of two parts, we have made acquaintance with two-part or binary form, and not only of the form on this small scale, but also of the form in general. For the principles of the form on the largest scale are the same as those of the form on the smallest. In fact, we may go back for them to the simple eight-measure period, where, as I have already pointed out, the relationship of the two phrases is often like that of the two combined periods in the binary compound. But the content and structure of pieces in binary form is not always the same as above. There is not always in the second part a return to matter from the first part (last phrase or section, literal or varied). The second part may be wholly new, in matter or in treatment. In fact, we may say that in our example there is something ternary:—while being binary in proportion and key contrast, it is ternary in subject matter.

And this brings us to the other and more common kind of form, ternary form, the characteristics of its most common constitution being a first part, a second in another key, and a repetition of the first part, literal or modified (*a*, *b*, *a*). As I have no space to go into this subject I must confine myself to referring the student to a few examples. See Nos. 6, 8, 9, 13, 24, 28, &c. of Schumann's *Album for the Young*. The second member of the form (*b*) may consist of merely a few bars, and any member of more than one period or part (for instance *a* in No. 11).

6. The Pianoforte's Means for Phrasing and their Shortcomings

The powers of phrasing are different in different media. You cannot do the same on the clumsy double-bass as on the handy, elegant violin. You cannot do the same on instruments able to sustain sounds as on instruments unable to sustain sounds. Again, you cannot do the same on instruments, like the organ, which are able to sustain sounds, but unable while doing so to modify them dynamically, as on instruments like the violin, able both to sustain and at the same time to modify the sounds dynamically. But what is the exact state of matters with the pianoforte? When the player touches a key a corresponding hammer strikes corresponding strings, and having struck them at once falls back and loses contact with them. This proves that the player is in communication with the sound only at the first instant of touching the key; he cannot in any way whatever affect the further course of the sound, cannot either increase or decrease it in loudness, nor otherwise modify it. This is, of course, a terrible shortcoming. But there is yet another—namely, the incapacity of sustaining a sound with equal power. On the piano, as soon as the sound begins, it begins also to diminish, fade, and before long to die away. The player can improve the state of matters a little, strengthening the power somewhat and lengthening the duration of the sound by the use of the right-foot pedal. What the pedal does is this: It raises all the dampers and sets all strings free, enabling those in harmonic relation with the sound produced by touching a key to vibrate with it sympathetically. The sustaining pedal is a wonderful contrivance, and invaluable to the pianist. Still, it does not remove the shortlivedness of the pianoforte sound. If, however, the instrument's powers are poor in this respect, they are immense in another—I mean in its marvelous and really unequaled capacity as regards variety of touch and of accent by touch. To be sure, this capacity cannot make up for the incapacity; but it can help us to dodge the difficulties caused by the incapacity. The pianist must do his utmost to hide the deficiency of the instrument from the hearer. And the clever performer can do much; he suggests, and the hearer's imagination does the rest. In Section 5 of this part, when the period from the *Adagio of the Pathétique* was discussed, one example was given. Here I shall add two more—one from Beethoven's Op. 2, No. 1, and the other from Chopin's *Nocturne in D flat major*, Op. 27, No. 2. In the Beethoven example the whole note C in the melody ought to have a crescendo up to the *sforzato* next note. As this cannot be done, the player must do the next best—make throughout the measure a crescendo in the harmonic quarter-note accompaniment of the left hand, and begin in the right hand a crescendo with the turn, which should be rendered broadly and with great pathos. The Chopin example requires even more deftness and delicacy. Only a voice or an instrument of the unrestricted sustaining powers of the violin can do justice to this charming cantabile effect, a prolonged feminine phrase ending. On the piano a gap between the two melody notes must be made clearly prominent, the first well accented, impressively pathetic, and the second softer, but still outstanding above the accompaniment. In the treatment of the latter the player has to observe two things—(1) he has to make it execute what is out of the power of the method, a sustained gradual crescendo; and (2) he has to accentuate somewhat the *a* natural of the left hand and thereby stimulate the sustaining power of the melody *a*.



7. About Rules of Phrasing

In the foregoing I have endeavored to draw the attention of would-be masters of phrasing to the things that matter most, to the things without an understanding of which his progress must be dubious and limited. Of course I have not been able in this short essay to write complete treatises on melody, rhythm, harmony, and form, including tonality and other important subjects. But if I have not attempted to do the impossible, I may perhaps claim to have laid a sound foundation for a fruitful study of the art of phrasing. I think I cannot but have made it clear that the would-be master of phrasing must be an analyst, with analyzing eyes and ears, and as such must be acquainted with the elements that constitute music. Should he, however, be in possession of all the requisite knowledge spoken of by me, he would still have to remember that it can avail him little unless he adds thereto another possession, that of natural musical feeling. In fact, this is the main thing and everything else is ancillary. This could not be otherwise, for only the artistic can understand the artist. A genius does not create according to rules. He even defies the conventions of the past and sets up new standards. In fact, it is impossible to formulate rules for phrasing. If you take the trouble to investigate the question, you will find that at best the rules made by venturesome spirits are drawn from far too narrow a range of facts and regardless of multitudes of exceptions. Very often, however, rules represent nothing but mannerisms and bad habits. Little has been written on phrasing that can lay claim to thoroughness; and even the best rarely escapes from the criticism I have just expressed. To see how great a part uncertainty, with its consequent individualism, plays in phrasing you have only to compare the editions of a few undoubtedly great artists. What I have said about the natural tendencies of the melodic direction and of comparative time values, of the metrical and rhythmical accentuation, and their influence on and interference with each other, cannot but be of great help in correct phrasing. In addition to these fundamental statements some good general advice and particular hints can be given. In phrasing keep together what belongs together, and separate what, for intelligibility's sake, requires separation. In this the conformation of the music is the guide. The notation does not always indicate this. Rests between the periods and phrases are often wanting, and slurs are misapplied, stopping, for instance, at the end of a bar, instead of going on to the first note of the next. *Rinforzandos* of various degrees naturally and usually go together with dissonances, appoggiatures, and the first note of the feminine ending. I am sorry that want of space has prevented my discussing the interesting subject of simultaneous contrasting rhythms, so general in fugue and other contrapuntal writing, but also frequent in homophonic (melodico-harmonic) writing. For the interplay of tendencies there is here wide scope, as, for instance, in the case of two parts of which one rises and the other falls.

But enough! I must stop. Not, however, without first wishing the student success and a pleasant journey in his quest for the true and beautiful.

Nine Fundamental Divisions of Daily Practice

There are nine divisions of the fundamental work that the teacher must plan so compactly that the student may cover the ground in each day's practice. First—Relaxation. This must not mean continual flabbiness, but the instant yielding after tension and the preventing of opposing sets of muscles from getting in each other's way. Second—Middle hand energy. The knuckle joints, later, must bear the brunt of almost all the playing and unless they are strong and sensitively controlled the finger action will never be definite nor the octaves and chords full and rich in tone. Third—Finger independence. The exercises used should be "boiled down" but must be definite and demand concentration. Fourth—Stretching of hand. This must not be neglected and, in the writer's opinion, can be done much more effectively on the keyboard than elsewhere. Fifth—The scale must be prepared and practiced normally, but not over-practiced. Too much scale work, for some reason, seems to take away from its spontaneity. Sixth—Broken chords. These are of immense importance, particularly when used in the chords of the seventh, thus using all the five fingers. If a student were limited to but one exercise, the broken chord would do more than any other one thing toward a technic. Seventh—Arpeggios. These grow from the broken chord work and are the least difficult form of passage. This is evidenced by the very remarkable arpeggios that all piano tuners display. Eighth—Octaves. These cannot be thoroughly studied until the middle hand is strong. They should then be worked out in all forms, from finger to full arm action. This leads, finally, to the ninth—double notes. This is a large subject, and the pupil can only work at the basic principle and begin to establish the fingerings of this form of virtuosity in his daily practice. He must be stimulated to search the literature for further double note work on his own account.
—*Allan Spencer in Music News.*

The Symphony: Its Chief Characteristics and How to Recognize Them

By VICTOR BIART

The chief external characteristic of the symphony, easily recognized, is that it is composed of a number of separate and different parts, somewhat like the different acts of an opera, thus forming a cycle. While each of these parts comes to a complete end, thereby separating it entirely from the others, and constituting it a unit in itself, it is but a member of a greater entity in which they all are merged. What is the reason for this seemingly complex scheme? Simplicity itself. However beautiful music may be, however interesting in the expression of all the emotional experiences in the portrayal of all the scenes of which it is capable, to music as to all things is that precept applicable:—variety is the spice of life. This was felt instinctively by the master minds that evolved the symphony.

Now there is no factor more potent in determining the character of music than the tempo in which a composition moves. A waltz melody can be converted into that of a lullaby, and vice versa, by changing the tempo. Therefore, to furnish the contrast and variety that the esthetic sense of even the untrained demands, though unconsciously, each of these separate parts of the symphony is made to move in a different tempo, and is hence called a *movement*. So we must now discard the term "part," and adopt the technical definition *movement*. The movements of a symphony are thus the greater moulds in which the composer casts the elements of contrast and variety. Each movement presents an entirely different picture from the other, not a concrete picture, but an abstract one. It is chiefly a change of mood.

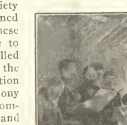
The First Movement

The first movement is generally the longest. It is the principal and most important one, because it is in this one that the fundamental character of the symphony is expressed; for instance, in Beethoven's "Eroica" symphony, inspired by his admiration of Napoleon up to the time that the latter accepted the imperial crown, the heroic spirit of the subject is established at once in the first movement. Likewise, in Tchaikowsky's "Pathetic," the underlying tone of dejection and woe is the burden of the first movement, though it pervades the other movements as well.

The first movement, the more emphatically and decisively to express its subject, moves in animated, lively time. It abounds in vigor and spirit, reflected in rapid passages, volume of sound, a series of climaxes, etc. While its tempo is rapid, it is not generally as fast as the last movement, but moves at a merry pace. Now the word "merry," in Italian, is *allegro*, which many people, including composers, understand, or rather misunderstand, to mean fast. So the first movement is marked *allegro*, which can, of course, be qualified *moderato*, *vivace*, *molto* or *assai*. Furthermore, as a noun it designates a first movement, so that the *allegro* of a symphony means its first movement.

After the *allegro* has come to its end, our desire for variety asserts itself and demands a contrasting picture. This is presented in the slow movement that generally follows the allegro. Here the mood of quietude and contemplation reigns, and replaces the animation and excitement of the allegro. We find ourselves in a changed atmosphere, in which action has given way to thought, and perhaps revery. All moves more slowly and gently than at first, also more softly. The degree of tranquility and slowness is indicated by one of the terms—*andante*, *adagio*, *largo*, etc. And the more to emphasize the contrast to the first movement the slow one is in a different key, and generally also shows a change of measure. Like the *allegro*, the slow movement is generally designated by the word indicating its tempo, and is hence also spoken of as the *andante*, the *adagio*, etc.

After this tranquil mood—like a lull after the stormy episode furnished by the *allegro*—has been completely expressed, and the slow movement has run its course, it is time for another change of scene and mood. And now for some real fun! The energies accumulated during the restful slow movement, and pent up all this time need an outlet in some bodily action. The opportunity for this is furnished in a dance movement. In the classical period in which the symphony originated, this dance was a minuet, that stately dance so much in vogue in the 18th century. But Beethoven, perhaps anticipating the more buoyant unrestrained modern spirit, substituted the *scherzo* for the minuet. The word *scherzo* in Italian means "joke," and explains the character of the movement, the humor and the merriment of which naturally involves a rapid tempo. Its bounding spirit is expressed in triple time and often a preponderance of *staccato* notes. Following the principal subject of this movement is a more calm section, to offset the vivacity or vigor of the *scherzo* and this section is called the *trio*, because in former days this section of marches, minuets and other dance forms for the clavichord and the other forerunners of the piano was written in three-part harmony, while the principal subject was in two-part harmony. The principal subject always recurs in recapitulation, after the trio, thus constituting the latter a middle section.



THE VILLAGE ORCHESTRA
From a noted painting in the Birmingham Art Gallery

But the *scherzo* is, after all, only a passing incident, and the cycle is completed by the final movement, called the *Finale*. This movement reverts in spirit more or less to the first one, but it is in lighter vein, in even more rapid tempo, bustling and rushing in the haste of its final and homeward course. It is generally in the spirit of elevation and places a certain seal of satisfied conclusion on the entire work, thus allowing the last word to joy, optimism, happiness—the natural goal of our aspirations. This spirit is further illuminated by the employment of the bright major mode for the *finale* of even many symphonies whose first movement is in the minor key.

While departures are naturally made from this scheme to allow the latitude necessary to the expressional purpose and fancy of the composer, this is nevertheless the standard plan on which a symphony is generally laid out. These are the outlines of the symphony. But of even more significance is the *interior* plan of construction of the separate movements themselves, particularly that of the first movement, the heart of the symphony.

The first movement, or *allegro*, is built on two separate and different themes. A theme is a musical subject, like a paragraph, in which a thought or idea is expressed. The movement opens with the first theme, also called the principal subject. There may be a slow introduction preceding, but the movement proper begins with the first theme. The first theme, or principal subject, is the more vigorous, assertive of the two. It must be so initial in character as to make us feel that something definite has begun. More rapid notes soon appear (generally 16th notes), inner animation (not necessarily involving acceleration in time) increases, a higher level of tonal eloquence is soon reached, all is stirred up more and more as the music courses along towards its first significant climax. Dynamic increase is among the features. There are more definite signs of the inner life of music than we are accustomed to observe. And this first rise to a higher level of expressional intensity is one of them, and is the first landmark to observe in following a symphony. Thus the first climax marks the end of the first lap on our journey through toneland. And in nearly all symphonies this climax is attended with a modulation into another key. If the fundamental key of the work is a major key, this modulation generally takes us to the key of the dominant; if the main key is a minor one, the climax generally leads to the relative major key. With this means the composer sheds a brighter light on the scene. This climax, in which musical utterance has reached a temporary maximum of power and intensity, is followed by a change of mood.

A sudden calm prevails. A new subject appears, quite different from the first, in its vigor and animation. The spirit of the first theme is offset by that of the *second theme*, which now follows. This theme, also called the secondary or subordinate subject, is accordingly more quiet, less active than the first, and may be likened to a feminine offsetting a masculine subject. There is a noticeable absence of rapid notes. Activity and animation are greatly reduced, and the more to emphasize the contrast, the second theme is presented in a different key from the first. This key is the one into which the first climax, already described, made its excursion, and, as it were, emblazoned the new scene to be presented in the second theme. The second theme is generally easily recognized by these characteristics. Furthermore, in classical times the great climax following in the train of the first theme was capped by a pause of about one measure; but Beethoven bridged it over with a short passage in the vein of subsidence, with which to prepare for and usher in the second theme. The second theme, although quieter and at first more subdued dynamically than the first, by no means remains stagnant. It soon warms up, and, usually shorter than the first, also works up to a more or less of a climax. This climax is furnished by the *closing* theme, which bears the spirit of finality. It is like a refrain, a conclusion, thus just antipodal in significance to the first theme. It is in the same key as the second theme. It marks the end of what is called the *exposition*, namely, the section covering the foregoing in which the composer presents his themes to the audience. In classical times the exposition was repeated in most symphonies, in order to acquaint the listener more thoroughly with the themes, but this practice has now gone out of vogue. This conclusion, effected by the closing theme, is just abrupt enough to make us feel that only a section, not the entire *allegro*, is ended, and that something new is to follow in logical sequence.

The Development

And now, indeed, follows one of the most important and significant sections of the movement, namely that designated as the *development*, or *working out*. Here one or more fragments of either or all of the themes

are treated and presented in the most varied manner, inverted, tossed about from one instrument to another, in various keys, transferred from treble to bass, and vice versa. It is the great scene of argument, in which subjects are presented, discussed and analyzed. The heat of argument naturally leads to climactic height, like a peak dominating all that has preceded, and that is to follow. The great climax of the development marks another lap, and from this tumultuous episode emerges the *recapitulation,* which is a return of the *exposition,* with this fundamental difference, that in the recapitulation all of the themes are in the "home" key. This retention of the fundamental key for *all* of the themes as they pass in review in the recapitulation serves as a bond of unity that finally welds what were elements of contrast and variety now into an organic entity.

The plan of construction of the second, or slow, movement is simpler, though similar. This movement also has two themes. Their natural relationship is, however, generally the reverse of that of the two themes of the first movement. In the second theme of the slow movement it is usually the earnestness and tranquility that give way to a lighter, freer vein, by way of contrast. It is like a reversal of poles. The positive and negative elements have exchanged roles. In the slow movement the *development* section is of far less importance and prominence than the first movement; and is often, in fact, omitted altogether.

The minuet or *scherzo* constituting the third movement is in either two or three-part song or dance form, with a middle section (trio).

The Finale

The *Finale,* or last movement, is in either the rondo form, in which two or three themes recur alternately in the merry manner of the round dance, or in symphonies of more earnest character, like some of those of Beethoven, the finale may be of the same form as the first movement.

Thus we see that this vast and complex scheme—a great cycle made up of a *series* of cycles, is nothing more nor less than a most elaborate sonata for orchestra. It affords to the composer ample opportunity for the presentation of a series of pictures or moods, and with all the variety of expressional content and significance of which the symphony is capable these are its chief and characteristic features.

Are You in This Rut?

By R. E. Farley

It is so easy to get into a rut, and one in which many teachers travel is that of "The Same Old Piece." Year after year they give the same pieces and studies to their pupils, never taking the trouble to look up anything new. Strange to say, it is often the city teacher who appears to be most negligent in this respect. In several adjoining studios the writer has for six years heard the same round of old-timers given to each pupil.

Certainly the old pieces have stood the test of time and we do not wish to give them up, but would it not be well to introduce a few new ones for variety?

City music dealers always carry a supply large enough to furnish any amount of new teaching material, and every dealer is glad to have a teacher go through his stock for the purpose of making a list suitable for his work. Publishing houses are always glad to send music, by mail or express, for examination, to teachers either in city or country. There is no excuse for using the same old pieces and studies year after year. The old pieces are good, but there are plenty of new ones that are good also. If you are in the rut, dig yourself out.

Let the Pupil Solve His Own Problems

By Alice M. Steede

The problems we solve for ourselves live longer in the memory than those which are solved for us by a too-obliging teacher. For in Wordsworth's phrase "So build we up the being that we are." When a pupil comes across a passage in the lesson where the fingering presents some difficulty not solved by the editor, it is a good plan to ask the pupil to find out the best fingering. Having found it he writes it in for himself. This impresses it on his mind more clearly than if all the work were done for him by his teacher. Not only that, but it helps to form in him the habit of solving his own problems.

Preparing for Pupils' Recitals

By V. M. Osborn

"How do you manage to give such uniformly successful pupils' recitals? Your pupils have all the poise of professionals, and I have never heard one break down, though every program has been given entirely without notes."

I was speaking to two successful young teachers, who had been giving a very interesting series of violin and piano pupils' recitals in the small town where I was spending the winter. Seeing that I was really interested and wanted to know their methods, the piano teacher sat down and told me of her experience and of the ideas she had worked out. In the hope that it may help others working on the same problem, I pass on her words about as they came to me.

"During my first year of teaching, the recitals left me in a condition of nervous collapse. The pupils that I depended upon to do me credit would be sure to play at a break-neck tempo, or do some other unprecedented thing that made me blush to think that they were products of my teaching. Oh well, you have taught—I don't need to enumerate to you the horrors of the average small-town musicale!

"Next year Miss G. and I gave our recitals together and we studied and experimented until we worked out a plan of preparing pupils for public appearances, appearances which have become a matter of joy and pride to us both.

"About two weeks before a recital, I invite the prospective performers to my studio. At the same time, the violin pupils are at their teacher's studio; each little gathering is quite informal.

"First of all, I give a little talk on the courtesy of attention while others are entertaining us. The ambition instilled in youngsters to be good listeners does away with the nerve-racking annoyance of whispering and noise in the 'green room.' Besides, I may as well admit that I have hopes of the idea being passed on to friends and relatives. (Would that we might train our audiences as carefully as we train our performers!)

"Then comes the caution against haste in approaching and in leaving the instrument. They are always hugely delighted if I give an exaggerated imitation of the little girl who rushes out, bounces up on the piano-bench and begins to play, striking the wrong opening chord, nearly slips off—finally rights herself, but makes an unsteady showing, then jumps up before her hands have left the keys, tumbling over the bench in her haste to be away. An illustration follows of the one who walks out quietly, seats herself correctly and comfortably, takes a long deep breath, and begins to play just as she should; who drops her hands in her lap and hears the last note die away before rising.

When Something Goes Wrong

"Next I speak of a matter which must be presented very carefully, lest they misunderstand. I put it something like this: Of course, when we are practicing and something goes wrong with notes or memory, we must stop and find out just what the trouble is, correcting it before going farther. But when we are playing in public we must not stop and let everyone know that we have made a mistake. If we can not recall the next note, we must pick it up where we can, and go right on as if not a thing had happened. Though we all expect to have our work so well prepared that nothing *can* go wrong, still it seems to take away that panicky feeling, 'What if I should forget!'

"Now that we have talked things over, we go through the program in order of future appearance. It is always astonishing how many weak places come to light under the test of playing before others. I take notes on each rendition, and before any pupil leaves he is advised as to the sort and amount of practice to give his piece before presenting it to me at the next regular lesson.

"The next week, the piano and violin pupils meet together, and we go straight through the program, usually in much better style this time. I might add that we pass a little pop-corn or candy, and make a bit of a party of the occasion, after the business of playing and criticising is over. The result of this is that we all become better acquainted, and the children look upon the recitals and their preliminaries as happy occasions and they are always eager for their turn.

"If the recital is to be held in a hall or a church, we take the young artists there to get the 'lay of the land.' Ours became so popular that we have had to give them in such a place, as we could no longer accommodate the guests in our studios.

"Perhaps this all seems like over-elaborate preparation, but we have felt that our every effort has been repaid. It is a joy to have our little folks do as well as they really can, and best of all, *like* to do it."

Let me add that these two young teachers have built up a community interest and a standard of excellence that might well be the envy of many an older and longer established musician.

Famous Musical Pioneers

"Some Interesting Dates to Remember." (From 314 to 1836.)

Collected by LeRoy Johnson

Pope Sylvester, Bishop of Rome, 314-335, is credited with the institution, in Rome, of the *first* singing school.

In 604-606, Roman singers *first* appeared in Gaul and Brittany.

Le jeu de la feuillée, written by de la Hale Adam, and performed at Arras, France, in the year 1262, is now regarded as the *first* type of Comic Opera.

Franco de Cologne is considered the *first* writer on mensural music. He lived in the thirteenth century.

The *first* Academies devoted exclusively to music were found in Bologna, in the year 1482.

The *first* Protestant hymn or choral book is by John Walther, and was published in 1524, at Wittenburg.

What seems to be the *first* attempt at composition for one voice, independent of counterpoint, was a form of song by Galilei, which he called *Monody.* He lived from about 1533 till about 1600.

Constanzo Festa is considered as the *first* Italian composer who became a thorough master in counterpoint. He died at Rome, on April 10, 1545.

In 1555, Palestrina's *first* masses were published.

Jacopo Peri made *first* use of the *stilo-rappresentativo, recitativo,* or *parlante.* He lived from 1561 till 1633.

In 1568 the *first* genius of opera was born at Cremona. This was Claudio Monteverde. He was the Wagner of his time and was criticised in much the same way. Monteverde was, undoubtedly, the originator of the modern style of composition. He made free use of dissonances previously prohibited. He allowed the dominant seventh, the ninth, and the major fourth to enter unprepared, and was the *first* to use the diminished septimachord. He also made a special study of orchestration and developed accompaniments in a manner never before dreamed of. He lived from 1568 till 1643.

In 1594, Jacopo Peri composed the music for *Daphne.* This stands as being the *first* opera ever written.

Like the *first* opera in Florence, the *first* oratorio was also composed and performed in Rome, in the year 1600. The author was Emilio del Cavaliere.

The *first* performance of *The Messiah* was in the year 1742.

In 1759, Haydn's *first* symphony was written.

Robert Cambert was the *first* French composer to write an opera. *Pomone,* which was produced on March 19, 1761, may be considered as the *first* French opera.

First performance of Beethoven's *Ninth Symphony,* 1824.

First performance of Donizetti's *Lucia,* 1835.

First performance of Meyerbeer's *Les Huguenots,* 1836.

The Composer

A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

AGNES and EGERTON CASTLE

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

"The Composer" commenced in THE ETUDE of last October

Synopsis

Sir John Holdfast, rich, handsome and twenty-four, is a headstrong, adorable young man who has made himself immensely popular in London society. At a garden party given by Lady Warborough he meets Sarolta Vaneck, a protégée of the hostess. Sarolta possesses a glorious voice which has been trained for lyric singing by Sir Arthur Pringle. Her début takes place at the home of Mrs. James Morton in Carlton House Terrace. Socially the event is a great success. Royalty is present and Sarolta is enthusiastically received. Among the guests is Mme. Costanza, the eminent Parisian teacher of many famous prima donne. She convinces Sarolta that she should leave her patroness, Lady Warborough, and her teacher, Sir Arthur Pringle, and go to Paris to study with her. Mrs. Mosenthal, Sarolta's aunt by marriage, assents to this plan. Meanwhile Sir John Holdfast has fallen head over heels in love with Sarolta. His titled cousins suspect this and are horrified at the idea of his marrying a singer. Sarolta leaves for Paris to study with Mme. Costanza. Sir John, not to be deterred by the social conventions and snobbery of his relatives, runs post chaise to Paris in search of the studio of the famous French singing teacher. There Mme. Costanza receives him frigidly and shows him to the door. Nothing daunted, Sir John seeks out the residence of Sarolta and calls upon her there. Sarolta is unmoved by Sir John's pleas and proposals. Sarolta has been selected by the great composer Lothnar as a candidate for the role of "Iphigenia" in the Master's forthcoming opera. Accordingly she is taken to Frankheim, the music centre made famous by the Lothnar Masterpieces. There she meets the famous tenor Reinhardt and his dear little wife. At Frankheim she is under the severe chaperonage of Frau Hegemann. Active preparations for the Master's opera are now under way at his castle and at the opera house. Sir John, meanwhile, lets his aunt into the secret of his attachment for Sarolta. The début takes place, creating a profound sensation. Sir John attends, and after it makes bold to send Sarolta flowers, with an invitation to attend a tea he is giving at the Schöne Aussicht. Sarolta leaves town for a brief rest. In the interim Lothnar's wife dies. Sarolta is summoned back to town to rehearse "Phaedra" in Lothnar's "Hippolytus." Now at last Lothnar's love for her is made plain, and "her heart springs into an ecstasy of realization." Lothnar is summoned to the capitol by the emperor. Friedhelm Reinhardt dies suddenly from the effects of exposure at rehearsal. Lothnar returns to find Reinhardt's family around his deathbed. In his frenzy, over the death of his friend, Lothnar burns the score of "Hippolytus" on the grave, the morning after the funeral. Sir John Holdfast arrives just as Sarolta is leaving Frankheim. Nearly crazed by Lothnar's indifference, she consents to marry "Johnny." Two years later Madame Costanza comes to Lady Holdfast with an urgent request. Lothnar has written a Symphony in memory of Reinhardt and wants Sarolta to take the only solo part in it. She finally consents, with the condition that Lothnar shall not be told of her marriage.

Lady Holdfast fixed her glance searchingly upon the speaker's face—but madame's eyes were the mirror of a very honest soul—then gave a little sigh:

"If it is understood, then, that my married name is not to be brought into it, not to be made known ——"

"Nothing more simple, my dear. As for Lothnar, I shall simply wire:

"'I have Sarolta. She consents.'"

"Wait a moment," said Lady Holdfast. She laid her white hand, with its sparkling weight of rings, upon the singing-mistress's cheerfully gesticulating arm. "There is yet another point; I will study the part with you, and attend one rehearsal at Frankheim before the performance, but that is all: except for this I will not meet Dr. Lothnar."

This was the signal for the good lady to *jeter les hauts cris,* what she herself would have described as "the high eries." But Lady Holdfast was immovable. They could have an understudy in case, at that one rehearsal, she failed to please the composer. She would herself pay the understudy, should there be any difficulty on the score of money.

Madame Costanza gazed at her, pursing her lips.

There fell a silence; and in the silence the teacher's expressive countenance became set into lines of sadness that were almost tragic. Frank, impulsive creature as she was, there were unexpected delicacies and reticencies in her nature. She never spoke of the sorrows of her own life—neither would she seek to probe the wounds of another. But what had Lothnar done to this child!

"You have suffered much, *ma fille,*" she said at last. Her deep voice vibrated. It was as if all the passionate grief of her own existence had awakened in sympathy. Then her unconquerable optimism rose uppermost once more:

"But one sings none the worse for that—believe me," she added cheerfully.

"I knew you would tell me so," said Sarolta, with a little angry laugh.

Madame surveyed her again in silent reflection: prudently she gave another turn to the conversation:

"And you really expect me to make conditions with Lothnar? Conditions with Lothnar, *juste ciel!*"

"It is for him to accept or refuse," said Sarolta. "If the composer could not trust them both sufficiently, there was no more to be said.

"Well, well," cried the other, who had too good a knowledge of human nature not to know when she was beaten; and who possessed the quality, so useful in life, to be able to make the best of a compromise. "He must trust us—he shall trust us—or let him go to hang!"

Then, with the glee of a child, she prepared for departure.

She was sorry not to see *ce bon* Sir John, but she must be back in London that night—and no doubt she would meet him soon.

"For you will come to Paris and work? Ah, it is a marvel, that Symphony! You will not regret it, my little Sarolta. To bury such a talent as yours! Pity you will not see Sady. Yes, she is in America, my love. Did you not know? She has had a success, over there, with her linnet notes and that winning personality of hers.

Madame Costanza had professed herself fully confident of success with Dr. Lothnar; nevertheless it was somewhat to her surprise that she received next day the Master's acceptance of Sarolta's conditions—acceptance without a single comment. The excellent lady promptly, however, took much pride to herself:

"He knows he can trust Costanza," she said gorgeously.

When Lady Holdfast, up in the North, read the singing mistress's jubilant telegram, a voice within her said: "He knows he can trust Sarolta."

Sir John Holdfast brought his wife to Paris, with the unalterable generosity of temper which characterized all his dealings with her. He left his pheasants without a murmur, and with amiable mendacity declared it was "great larks to be in Gay Paree."

Madame Costanza, her shrewd eye upon him, wondered many a time what lay under that still boyish affability of demeanor. It was quite clear to her that the whole affair was an anxiety to him. But then it seemed to her that all his relations with Sarolta were tinged with anxiety. There were lines about his mouth and eyes which spoke not only of doubtful thought, but of endurance, of long patience.

"It is my belief," said madame to herself with profound conviction, "that the young man is an angel."

As for Sarolta's voice—though the teacher grumbled and vowed that they had terrible work in front of them, and that she was only just in time to prevent what was worse than murder, in her heart she was enchanted with it.

"My dear," she wrote to Sady, "it is a marvel! I could cry out all the eyes of my head to think that anything so divine has been lost to the world."

In the early days of November Sir John and Lady Holdfast and Madame Costanza took the road to Frankheim. It was arranged that Sir John was to part company with them at Stüttgart to facilitate the scheme of Sarolta's *incognito,* and that he would only rejoin his wife after the concert.

"Oh, I say, but you won't mind my getting a ticket and coming to hear you?" he asked wistfully. "I'd like to hear you, you know."

"Of course not, Johnny," she said with the sweetness which Madame Costanza felt was such a surface thing.

"But you'll keep the secret," proceeded she, after a pause, drawing her dark brows together. She pulled of her wedding-ring and gave it to him. "This would lead to questions," she said. "At Frankheim I am Sarolta Vaneck, nothing more—you'll remember that."

"Oh, yes, I'll remember," assured Johnny. He put the ring in his pocket, rubbed his crisp brown head, and looked at her dubiously; but he made no remonstrance.

"He would make the perfect husband for a professional!" reflected the teacher. "What a pity he should be so rich!"

It was a very different journey from that which the girl had taken two years before in her second-class carriage, under Frau Hegemann's grim guardianship. As far as Stüttgart Lady Holdfast traveled with all the accessories of wealth and rank: the reserved carriage, the cushions, the sable rug, the dainty tea-basket, the ministration of well-trained servants, the obsequiousness of railway officials—and above all, Johnny, Johnny who knew the exact angle at which his wife's head liked to rest; who knew the amount of air it was safe to admit into the carriage; Johnny who never obtruded his personality, yet had an instinct like a woman's for the precise moment when he might be of use. It was all accepted as a matter of course.

CHAPTER XXIII

Sarolta exchanged never a word with Dr. Lothnar on the day of the final rehearsal; he did not appear among the singers—only took his place at the orchestral desk.

She had a sudden sense as if life had been in abeyance these two years; as if her heart was going to beat again that had been so still; blood about to leap through her veins once more. But she caught at her fiercely earned self-control; she faced the old self with all the hardness of the new.

"I will not tremble and yield. I will not be his creature, his instrument to play upon. I will hold my soul my own, and his music that I give out I will give out my own way."

The rehearsal proceeded without a single arrest. At its conclusion Herr Lothnar, without a word, dropped from his high perch and disappeared.

It was the useful Webel who brought news of the Master's gratification to the waiting performers—Webel, the same self-possessed, businesslike personality as ever; only sleeker and more prosperous looking.

"He is satisfied," said this laconic being. And instantly strained nerves relaxed, and involuntary smiles replaced frowns of anxiety.

Madame Costanza was jubilant—but sarcastically ejaculated the old jeer:

"Satisfied? *Rien que ça!*" She wondered what he had expected! She herself had "wept like a calf," with enthusiasm. As for her pupil, *hein?* What did Herr Webel think of that voice now?

Herr Webel stiffly shook hands with Sarolta, but made no comment.

"He has grown quite *empotté!*" said madame vindictively to her companion as they drove back to the hotel where modestly they lodged together. "Since he has married that smug little widow of poor Friedhelm——"

Sarolta, who had been staring out of the window at the familiar street scenes, turned her eyes slowly upon the speaker.

"Has Herr Webel married Madame Reinhardt?" she said dazedly.

A rush of overwhelming memory swept over her. . . . Once again she was kneeling by the death-bed, and Lothnar was raging above the shrouded figure in a wrath and a sorrow commensurate only with his own immense personality—"Any one else would have served you as well—will serve you as well—miserable creature who could not even keep life in his splendid frame——"

The droschke rumbled and rattled, and for a while there was silence. Then Lady Holdfast spoke again.

"She hated me in the end, that poor woman. I never knew why."

"There was a good deal of slanderous gossip talked about you, my child," said madame sententiously. "It is the fate of every artist." She chuckled suddenly. "Frau Hegemann, I hear, has had a stroke and goes in an invalid chair, speechless. There is a justice," she added piously. Then: "And to-morrow you triumph," she said.

The theatre had been draped in purple and silver as for a royal mourning. Lothnar's whim was law in Frankheim, and even the exalted personage who was to occupy the box surmounted for the occasion by the Imperial crown had signified his approval.

"*Blanche comme une Polonaise!*" said Madame Costanza, surveying her critically before they started. "But won't you put on your pearls, my daughter?"

"Sarolta Vaneck with the pearls of Catherine of Russia!" smiled Lady Holdfast. "That would scarce look convincing, would it?"

"Ah, that *incognito,*" mocked madame, "it will be the secret of Punch to-morrow all over Frankheim!"

"To-morrow I shall be gone," said Sarolta.

So it was without a jewel, the most mourning figure conceivable, that she sat waiting apart for her call in the artists' *foyer.* She had flung a black scarf over her head, instead of the plumed hat that madame had counselled. Her hands were locked together upon her knees. Statuesque in her sable draperies, her veiled head crowned with a coronal of black hair, her straight eyebrows drawn, her face set, she might have been the symbolic figure of Lothnar's whole intention; an embodied Lament.

Webel had come into the room, and speech was not allowed anywhere in Lothnar's theatre once the music was started. He had a severe glance for the delinquents, but went straight to Sarolta and, without a word, laid a twisted note upon her lap.

She gazed at him inquiringly; without speaking, he turned away from her.

She took up the bit of paper then, unfolded it and read:

Sarolta—Sing thou for Lothnar to-night!

The characters, unusually large and black for German handwriting, seemed suddenly to turn to fire as she read. Involuntarily she crushed the sheet in her hand. Something within her—whether her soul, her heart, that imprisoned self, she knew not—fluttered like a wild bird startled from sleep. Clenching her hand, she strove to fight it down. Oh, it was not the old love, not any base kindling of a now forbidden passion; it was not that she longed for one moment of that past ecstasy; but it was as if her own murdered youth cried out for the pity of it! All the little Sarolta's dreams, all her soaring ambitions, the knowledge in herself of her own rare gifts, the joy in them, the power she had had in her for a love unutterable and encompassing—all that was lost, that could come never again, never again!—it was the vision of what had been and the vision of what was to be. Sorrow rose in her like a tide, too deep for bitterness.

(*Continued on page 417*)

Two-piano Playing as an Incentive to Study

By Mrs. Burton Chance

In music, there is no incentive so keen, so prompt, so life-giving as two-piano playing. Indeed, as a means of pumping vitality into the dead work of the average piano student, of absolutely waking up his inertia and setting a new desire racing and tingling through his veins, there is nothing like it. Modern educators have simplified the whole subject of child-training by bringing it down to one thing—incentive. Provide a sufficiently strong incentive and even the problem of the difficult child is solved. If a child is intractable or disobedient we shake our heads, not at the child, but at the parent, and tell him he has failed to find the proper stimuli. Hard on the parent, perhaps, but more than probably true. Suppose we apply this theory to the study of music. If the child's interest lags, search different stimuli. If he "hates to practice," you have probably not found a strong enough incentive. Incentive and enthusiasm must be the basis of all live work. I cannot imagine a better investment for any teacher or parent who is discouraged than just the simple one of renting a second piano for a few months every year.

Have you ever thought that there is something narrow, limited and almost, one might say, *local* about the early steps of piano study? Violin, 'cello, flute and voice, all call for the companion spirit, which increases a thousandfold the joys of interpretation, even while the hill of difficulty still looms high. The piano is a particularly isolated instrument. So much of the work one must do alone. Like the harp and organ, it stands by itself, and unless the child happens to be very gifted, what he gets out of it in the beginning is limited, and his enthusiasm is rather apt to cool as time goes on and tempting fruit is seen to grow on other trees less deviously far away. To provide against this possible waning of enthusiasm give the piano student two-piano work. An absolutely new world will be opened to him. Immediately the piano takes on the blessed bond of fellowship. At once there is a "jacking up" of his will, a new life-giving incentive, and his whole emotional outlook changes. He begins for the first time to know the joys that should rightly belong to one who studies music.

But why is not the old familiar duet enough, someone may ask, why must there be always something new, cannot exactly the same result be obtained from systematic duet-playing? The result simply is not obtained, that is all. There is no spirit of adventure in duet-playing, no keen edge of excitement, no sport and high difficulty to overcome, no vision. I do not know why this should be so, but that it is, I think, is undeniable. Sitting side by side at the same piano, looking over at the other page when necessary, and by the aid of an occasional nudge or even point "keeping in" is a very different matter, indeed, from the playing of a distinct solo upon one instrument, which must in every way coincide with the solo someone else is playing upon another instrument, each solo, though coinciding, a difficult and entire work.

A single mistake of time or expression or repetition utterly confounds the whole when two pianos are used. It is, therefore, one of the best of mental gymnastics It helps the memory and increases the power to concentrate, that power which is in many of us so fatally weak.

To play well in two-piano work one must be more than a "good guesser" (with which meagre and thin-blooded accomplishment many duet-players are content). One must be prompt, resourceful, "quick at the uptak'," as the old Scotchman said—sensitive to every variation of tone the pianoforte is capable of rendering. And, above all, one's musicianship must be correct, for no extra emotional touch will avail, as in solo work, to cover up defects of detail. It is for this reason that two-piano playing is so excellent a thing for beginners, training them to be exact and, at the same time, stimulating their lagging enthusiasm.

Even the exercises and the hated metronome may be made delightful. Sit yourself down at the second piano with your child or pupil, however apathetic she may be, and see the clouds roll up like mists before the sun. Immediately the spirit of "doing the thing together" is felt, a distinct and biting relish is given, work becomes a sport. To "keep her end going" is an all-important delight, and the enthusiasm of working it out together eats up the weary hours until, to one's surprise, the time is spent and the study accomplished, with, instead of weariness, the desire to do it again.

A comforting thought to many of us is that one does not have to be very expert or very far advanced to enjoy this pleasure. It is quite possible to begin the two-piano studies early in one's musical career. Of course, a child cannot jump from light opera or ragtime into successful duet-playing. But for a child who has had a serious musical training, a child, let us say, who can play Kuhlau and simple Mozart and Bach selections, quite a field of duo-music is within his reach. In fact, I know a little girl of only eleven who has quite a repertoire of two-piano music, which she plays most acceptably with her grandmother.

Useful Two-piano Material

About the best point of departure for easy two-piano study is, I think, the charming Clementi Sonatina collection—easy, beautiful and splendid training both for fingers and taste. These, in themselves, played well, will form no mean accomplishment. Arensky has written a delightful little book of variations and canons, and there is Grieg's masterful second piano part to the Mozart Sonatas. The easier ones may very profitably be begun at this stage and gradually grown into as the child advances. Boccherini's popular *Minuet* is arranged for two pianos, also Weber's *Invitation to the Dance* and some of the Wagner selections. Joseph Low has composed a very beautiful duo called *Allegro Brillante*, and there is also a little set of variations by Von Wilm. Gurlitt's *Eight Melodious Pieces* about completes the list of easy two-piano music available, as far as I have been able to discover.

Such a little repertoire is not only enormously profitable to the child as a matter of training, but is, I believe, one of the surest ways of deepening and broadening his grasp upon the musical life, of giving him incentive and of surely planting that love which, if it is to bear golden and immortal fruit, he must make a part of himself during his formative years. The best way to prove this assertion is to give my suggestion a trial!

The Brusqueness of Brahms

As a composer, Brahms had a certain affinity to Beethoven. In character also he shared something of the roughness of the great symphonist. He had a brusque manner and a bitter tongue, and seemed never to consider the feelings of others, though as a matter of fact his underlying nobility of nature was such that his friends endured what they did not like about him for the sake of the things they found of rare and sterling merit. In particular Brahms was bitter against composers. He even dared to fall asleep while a sonata by Liszt was being performed for him by Liszt himself! When informed that some friends of Raff were getting up a subscription to erect a monument to Raff's memory, Brahms exclaimed: "Let them make haste; don't delay a moment, or he will be forgotten before you put it up."

Like many another who uses a sharp tongue, Brahms sometimes got more than he bargained for, and it is to his credit that he usually joined in the laugh when it was against him. When he bitingly informed a young composer, "My dear L——, you will never become a Beethoven," he was nonplussed by the unexpected reply, "My dear master, none of us ever will." When Jenner, a young musician whom Brahms had helped financially and in many ways, brought him a few manuscripts, Brahms greeted them with such remarks as, "Have mercy on the poor poem." Sometimes he would apparently listen to a composition, and when it was over make no remark about it, but disconcertingly ask where the unhappy composer bought his music paper! He met his match, however, in Popper, the celebrated 'cellist and composer. A great banquet was given in Vienna, after a performance of his first symphony, at which both composers were present. Called upon for a speech, Brahms responded lamely. "Gentlemen, composing is very difficult; yes, very difficult indeed." After haltingly repeating this bromidic statement several times, he suddenly perceived Popper and saw a chance for a flash of sarcasm. "Composing is very difficult. Copying is easier, much easier, gentlemen. But on that point my friend, Popper, can give you more information." After the laugh had subsided Popper got up smiling. "Gentlemen," he said, "Brahms has informed you that I know all about copying. I do not know if he is right in this. I only know that if I copied anybody, there is only one man I would consider copying, and that would be Beethoven; but on that matter my friend, Brahms, can give you more information!"

It is to Brahms' credit that he joined in the laugh that followed as heartily as anybody.

How Mother and Teacher May Work Together

By Mae Aileen Erb

Before commencing lessons, an understanding should be had between mother and teacher in regard to the child's practice. The mother should be impressed with the fact that the child's progress is dependent on his regular and systematic practice. She should also understand that the responsibility for this practice rests on the parents and *not on the teacher*. It is the teacher's part to *instruct* and the duty of the parents to see that these instructions are followed.

The length of the practice period and its regular time each day should be decided on and strictly maintained. From the very start the child will thus form the habit of routine work and will understand that his daily music period has as *definite a time and length as have his school hours.*

It is an excellent plan, even though the mother's musical knowledge is limited, for her to supervise the child's practice every day if possible; if not possible every day, then for the first three days after the lesson—until the child has the lesson preparation well under way. The mother will then become familiar with the lesson assignment and, even though she cannot be right with the child at the practice hour during the last few days of the week, she can hear if the playing is going smoothly and improvement is being made.

This practice supervision by the mother will require one-half hour to an hour of her time daily, but it will be a money-saving proposition to her, for, instead of her child studying music for six or seven years in a desultory fashion before being able to play passably well, she will be rewarded by a brilliant little player in just half as many years.

At the same time the mother, though her own lessons may have been few and not of the best, will gradually advance musically with the pupil; she will acquire a taste for good music; she will learn facts of the great composers and of their works; she will be better able to appreciate the efforts of the teachers, and last, but not of least importance, through her untiring interest, the child will keep interested.

Parents in thousands of homes sit with their children in the evenings and help them with their school work; is it not just as reasonable to expect them to assist the child in the preparation of those lessons for which they are paying considerable money?

The teacher will gladly direct and help the mother if puzzling questions arise.

Muscle Strength in Piano Playing

By Ruth Buck

Very seldom does a musician realize the fact that it takes a great amount of power to play the piano, but science here and elsewhere has demonstrated that the aggregate power expended even in a simple piece is almost incredible. The softest notes seem to require no exertion, yet less force expended was what brought about the invention of the steam engine. It was the lifting of the kettle lid that showed Watt the expansive power of steam, and it takes more power to sound a delicate note. One can easily prove this by taking a handful of coins and placing them one after another on a single key until it is depressed, and then weigh the pile. The weight will represent the exact force expended on a light note. For fortissimo playing, much greater exertion is necessary, and calculations have shown that a force equal to six pounds weight is necessary at times on a single key.

It is more difficult to find the power needed on chords, for there is not the double amount of power expended on a single key; for though undoubtedly a *much greater* force is used, it is spread out through the various fingers to the different keys.

The following gives an idea of the tremendous force really brought into play. Some scientists are reported to have made a test, taking for an example Chopin's last study in C Minor. It takes two and a half minutes to play this and it was estimated that the lightest playing made a pressure of two and a half tons, in the aggregate, while three tons was brought to bear by the heaviest playing. After other tests it was estimated that the average hour in Chopin's music would require anywhere from twelve to eighty-four tons of force.

The Antics of Ante-bellum Virtuosi

By LORNA WALSH

Those were exciting and thrilling days for concert tourers, needing depths of courage and endurance to brave not only the dangers of tempestuous seas and shipwreck, but the attacks of the bandits, yellow fever and the tomahawk—risks and uncertainties, however, which were none too great for the lure of the almighty dollar; none came strong enough though to travel that most rugged road of all—the road of ideals. There were no Jogues, Marquettes or Brebœufs ready to suffer or die for the conversion of the musical heathen; no Junepéros to plant the musical gardens of the future, to turn musically barren California into states of fruitful beauty, but, like the Spanish explorers, they came, feverish with the thirst for gold. What cared they for musical colonization, these musical forty-niners? With Ole Bull in the lead in 1843 there followed in the wake of his golden successes a steady stream of foreign virtuosi of broken fortunes.

Strictly speaking, there had been concert tours before this, by singers from the English Ballad Opera Companies in 1767, who, being left without occupation because of the wave of Puritanism that had swept over the entire country in regard to the theatre, looked for engagements elsewhere, in the Open Air Concerts, in imitation of those Vauxhall Gardens, London, opening then in all the large American cities, in which American audiences tasted for the first time the delights of Italian arias. In 1825, Signorina Garcia, afterwards Malibran, seventeen only, but already a great artist, within the next few years to become world-famous, had given a few concerts of Italian arias. Then, too, there was William Vincent Wallace, in 1840, an adventurous ,Scotch-Irish gentleman, a highly versatile and noted composer of his day, the author of charming piano pieces and successful operas —*Maritana*, *Lurline*—made a fortune here, by his masterly playing of both the violin and the piano. But concert-touring as we know it to-day—extended tours of the virtuosi—really began with Ole Bull, who reached Boston on Evacuation Day, 1843, "When John Bull went out," he said, "Ole Bull came in." He was then a man thirty-five years old, with one successful tour of Europe behind him that could compare, however, in no way with the sensation he created here.

Ole Bull's Great Triumph

A letter sent by a New York correspondent to a London friend, and printed afterwards in the *London Musical Times*, in turn appearing in *The Boston Musical Gazette*, January 18, 1846, reads. "As regards Ole Bull you are aware that it was not his talents that backed him through the States, it was the manner in which he had the press serve his purpose—he bribed, fed and flattered all, from Mr. Bennett down to the editors of the less prominent journals; it cost him a mint, but it paid him back in dollars and fame in two years. America considered him the greatest violinist in the world. You know how little that is true. . . . I need hardly recall the case of Vieuxtemps, to whom Bull is a mere cipher; he made nothing, whilst the latter coined a fortune. Ask William Wallace if this is not so?"

Vieuxtemps' Failure

Vieuxtemps, perhaps the greatest violinist of his time, came unadvertised one year after Bull, but his great European reputation did not seem sufficient to insure his success; the bribed newspapers had no space for any praises but Bull's; there were no musical critics of either training, discrimination or independent musical opinion to champion his right to first place; there were raw musical audiences, whose understanding went no higher than marches, gallops, ballads, catches and glees. Sad to relate, therefore, that Vieuxtemps, the greatest of these ante-bellum violinists—Remenyi, Sivori, Artot, Hauser—was the least successful financially.

Amid the general worship of Bull a dissenting voice is heard from the French colony in New York, who resented his exaggerated praise. Parisians, too, were furious, that he who had neither the beautiful French style, nor the four elements, science, taste, nobility and elegance, that go to make up a great player, should have excited the astonishment of America. Aside, however, from the fact of his not being the greatest violinist, his advertising and Paganini tricks to draw the crowd, he possessed a charm of interpretation and personality that attracted audiences. The "Paganini of the North" was a poetic figure, a typical Norse of the Sagas—tall, slender, with a shock of blonde hair like a minstrel of old—as he stood before his audiences declaiming with warmth and skill the plays of his native land. He played with exquisite tone, simple music that Americans of that time could understand—popular and patriotic songs, and airs with variations, rarely any classics. Dwight, our first capable critic and founder, in 1852, of the first independent musical journal, said, "You go to hear Ole Bull, rather than to hear and feel his music;" again, "After hearing so many violinists for years past, Bull, considered as an executive power, excels them all, always excepting Vieuxtemps." Bull made extra bids for popularity by his compositions in praise of American scenery, *The Solitude of the Prairies*, *Niagara*, the latter surely must have brought down the house, if we know anything of the tastes of that day.

Vieuxtemps' Popular Failure

Vieuxtemps, on the other hand, was too sincere to use any means other than his great art to attract; his programs were of a more serious character. The newspapers criticized him for playing "too many flourishes and not enough tunes." They reported his first concert in New York, in 1844, as "A very stylish jam, more germaine to the humor of before breakfast than the abandon of vespertide." The calibre of American criticism is still further shown by odious comparisons with Sivori, a clever violinist of low standards and cheap programs. Vieuxtemps toured with Thalberg in 1857, in "high pressure" concerts a newspaper called them, characterizing the virtuosos as "intrepid wrestlers both"—the highest praise critics then thought they could bestow. He toured also with Christine Nilsson in 1870.

Bull netted $80,000 from his first tour of 200 concerts, and $20,000 besides for charity affairs, finally accumulating a large fortune in his subsequent five tours, the last in 1879, shortly before his death, at the age of 70. Long before this, however, he had started "farewelling"—Patti's esteemed preceptor, no doubt—leaving in the wake of his musical successes a crop of baneful influences and evil precedents.

An amusing story of Bull is told by Maretzek in "Crochets and Quavers." In a western city Maretzek was standing at the door of the concert hall when a well-dressed young man put a broad hand on his shoulder, saying,

"Look-a-here, stranger, can't yer let a feller know when all this confounded fiddling will come to an end?" (Bull was playing.)

"Don't you like the music?" I blandly inquired.

"Wall, I guess I like music, too—but why don't yer begin with the show? I would like to see the Bull, that's sartain, then I'd tet ter home."

Sivori, in 1846, and Remenyi, in 1848, reached our hospitable shores, copying Bull's sensational methods in advertising and interpretation, both making fortunes. Sivori was the only real pupil of Paganini; both were fine technicians, played popular American programs—patriotic songs—each excelling in the music of his respective country, particularly Remenyi, in his fiery interpretations of Hungarian dances, and coming next to Bull in popularity. Upton, the Chicago critic, tells of Remenyi's quaint conceits. The former, when a young college man, had heard him play at a friend's house, had seen him go afterwards to the clock and stop the pendulum, saying, "This clock shall mark the hour when Remenyi played to you." This conceit extended even to celestial regions. Shortly before his death he wrote Upton, saying how fit he still was, "so I shall keep on, and I will play after I have gone, ten million years for Cherubim, Seraphim, *Nicht Wahr!*

There was Hauser's tour in 1850, indeed, a thriller; he was not so great a technician as his predecessors, but was more original in composition of attractive pieces, still popular with violin students, and the ladies were infatuated with him—that, above all, spelled success. Hear Maretzek again, "Should I chance to offend the female portion of America all would be over with me here; nothing would remain but to pack up and go; the male portion visit only houses and patronize artists and productions that they have thought proper to seal with their approval. It matters little if the gentlemen like this or that artist, nor is it necessary that the musician be even a fine one, it is sufficient if Mrs. H—— declares him worthy of attention. Beyond the large cities the ladies alone patronize the arts."

He toured part of his time with Jenny Lind, got into difficulties with Lola Montez, erstwhile favorite

of a king, but no darling of the public here. In Santiago the spell of his playing was such that he was attacked by a mob of fanatics, who accused him of being possessed by the devil; a little later he just escaped being shipwrecked in Valparaiso. Then he returned home to peace and quiet, to occupy himself, like so many of his colleagues, in writing his stirring adventures.

The Piano Pounders

Meanwhile, the piano-pounders had come, De Meyer in 1846, and Terz in 1848, and such antics as they cut up pale into colorless tints those of the violinists. The development of the piano about this time into an iron-framed instrument, capable of feats of strength and dexterity, brought forth a crop of acrobatic, superficial pianists called "gymnasts—who rushed through Europe playing *Storm* and *Battle* pieces. Chickering was responsible for the coming of one—Herz, brought here to exploit his new pianos. Previous to this Chickering had feminized the world of piano playing here, by fitting his spinets with sewing tables and mirrors. They were called "rattle-boxes," because of the pandemonium caused by the rolling of scissors, spools and thimbles up and down. Of course, all the girls were taking lessons, and when not busy with their samplers or their quilting were playing the *Battle of Prague* or *Railroad Gallops*, with aids to realism as attachments to the piano to make canons go off at the opportune moment, or little railroad cars run up and down on top. Herz and De Meyer were surrounded at their concerts by these open-eyed girls, so eager to learn that they engaged to take lessons from them during their few weeks' stay in each city. They took their money, but considered them huge jokes. And how they piled on sensations for the guileless Americans! How they pummeled the instrument with thumbs, fists, elbows and shoulders, until the "very sweat fairly poured from them;" "if they had turned a somersault at the finish it would have been in perfect keeping with the rest of the performance." They carried their audiences away in proportion to the strength expended; refreshing their waning powers during intermissions by coquetting with the ladies in the parquet. They played airs with variations, battle, lightning and thunder pieces, numbers with music-box effects, many of their own compositions of a valueless nature, usually responding to encores with improvisations on *Yankee Doodle*, *Hail Columbia*, or other patriotic songs. Sometimes De Meyer went so far as to drum out variations with a stick. These same gentlemen are said to have been quiet, well behaved gentlemen in Germany, acting as though in the presence of capable critics.

Meyer's Debut

Never were plans so carefully prepared as by De Meyer for the capture of American dollars, the arts of advertising reached supreme heights equaled only by a Barnum. Before leaving Europe his "Memoirs" were made to order by an Irishman of letters, of vivid imagination—puffs, press notices and photographs of appearances before all the crowned heads of Europe were invented galore, which the press here was bribed to print in advance. A French cartoonist was engaged to make a caricature to adorn the top of his programs, representing De Meyer with a couple of grand pianos slung across his shoulders, a cigar in his mouth, from which issued copious fumes of smoke scattered with music notes, a huge bag of money in his hand, marked Boston, Philadelphia and New York, whilst, with giant strides he tramped across country, on a roadway paved with the bars of his composition, *March Marocaine*.

Upon his arrival in Boston he bade forty gentlemen, "the nucleus of whose opinion is fame in our little musical world," to his rooms to give them a taste of his choice art. He seated himself at his instrument, "a short stout gentleman with flying light hair and German blue eyes. He seemed to tear up great masses of chords by the roots and scatter them about with furious joy; his brow seemed almost to lift itself from his head; his whole body played, then he would straighten back and look with triumph on his audience, spring from his seat as if from a race horse, and as the one piano was vibrating like twenty he would rush as it were into the arms of the audience, laughing and shouting with as much delight as any of them at the marvelous things he had done."

The records of the Philadelphia Musical Fund Society show that he received $400.00 as soloist at one of their orchestral concerts—a very large price in those days. His second tour, in 1868, was even more sensational than the first, but it failed to reap the same rich harvest. By this time American audiences had grown weary of the piano-pounders—"the piano had become an intolerable nuisance in the concert hall," a New York musical paper of that year said.

Herz American Successes

Herz sought to recoup his fortunes lost in the manufacture of pianos in Europe. At his first concert in Philadelphia he was introduced to his audience in such a flowery speech that he lacked power to answer it; his concert placards had announced that the hall would be illuminated with 1,000 candles, but on that auspicious night a dear mathematical soul counting eight short went at once to the office to demand her money back. That Herz played upon America's weakness for noise and the stupendous is exemplified in his farewell concert in Philadelphia, announced as a

GRAND FESTIVAL
IN HONOR OF THE
DECLARATION OF INDEPENDENCE.

It opened with *Homage to Washington*, performed by 1,800 voices and 6 orchestras, at the end of which the bust of Washington was crowned with a floral wreath; *Concerto de la Constitutionist*, composed and played by Herz for the occasion; a speech by a lady orator on the rights of women and the American people—the suffragists were just then putting forth the first tender shoots of agitatory; and the climax in *Hail! Columbia*, played by all the military bands of Philadelphia and the surrounding cities. Some time later Dwight raised his voice in protest against these monster concerts as artistic sins in their noisy triumph—the first American critic to do so.

Then a polish pianist named Wolowski, who had suffered financial losses in the cause of the independence of his country, came to mend his fortunes by playing on two pianos at the same time, and by undertaking to play 400 notes in a single measure. Unfortunately there was no greater genius there to contest his claims and little hand bills, advertising these marvels, were stuck mysteriously on people's sleeves, hats and coat tails. There was Jaell, 1852, of whom Boston though a great deal, who also prostituted his talent, although, as Dwight said, "he was able to interpret the classics," and had the power to raise American audiences, only that he was too apt "to forget himself in the gay sunshine of applause." He tossed New England maidens pretty compliments in his composition called *The Belles of Boston*.

New York was not then the sole arbiter of musical taste, this was shared in common with Philadelphia and Boston, the latter taking herself very seriously even then as a musical critic; she often refused to accept New York's judgment in regard to new virtuosos; "we shall wait," we often heard her say, "to decide for ourselves."

Gottschalk's Platform Dignity

Exit the piano-pounders and enter the first real artist, the first real gentleman at the piano, and, delightful to relate, an American, Gottschalk, in 1853. A handsome young man of twenty-three years, just from Paris, where he had received his musical education, where he had been feted for his musical gifts and attractive personality; he had toured France and Spain with great success, finding his pieces played everywhere, returning home with decorations from kings. No more gyrations, no more ogling girls from the platform, no more stolen glances at the audiences; Gottschalk was the essence of dignity and elegance at his instrument; he approached the latter with hands encased in immaculately white gloves, leisurely removed, when seated. Berlioz said, "He possessed all the elements of a consummate pianist . . . , that his success before an audience of cultivation was immense." Wonderful criticism for a young man in those days of Chopin, Liszt and Thalberg!

However, he was not received enthusiastically at first. He says in his Journal: "At the time of my return from Europe I was constantly deploring the want of interest here for pieces purely sentimental . . . , to attract it became necessary to astonish with *tours de force*." He had not long to complain, however, as an era of sentimentality soon set in—girls all over the country threw away their battle pieces and sighed for years to come over the *Last Hope*, *Pastorella*, and many others of his works. How they adored the handsome, passionate Creole of New Orleans, and what admiration had he in turn for his girlish audiences! His main points of attack were the boarding school centers. Of Rockford, near Chicago, he says, "It possesses three seminaries and ought to furnish five hundred persons." He speaks of certain compositions "as sure to awaken the attention of the pretty battalion on the right or left wing," or "pretty girls are a majority in the States, whilst in Europe they are the exception," "they are the most interesting element (girls from the boarding schools) upon which my attention rests," "the desire for cultivating the mind and purifying the taste is an imperative necessity among American women which I have never found elsewhere in so high a degree."

His programs were made up chiefly of his own works, though capable of giving concerts of the classics, and said to have been a splendid interpreter of Beethoven and Bach. One of those near brilliant critics of the time commented thus: "It is gratifying to observe a citizen of our glorious republic eclipsing Beethoven and certain other classical old fogies." The truth is, Gottschalk made no attempt to educate America. He acknowledged that he played what brought the largest returns, obliged as he was to support a large family of brothers and sisters. Still, his concerts were a vast improvement upon those that preceded, both in interpretation and material; his technic was flawless, his touch of exquisite beauty. His compositions were decidedly original and of musical value, though not of the most serious type, and are still played in boarding schools and convents.

Sometimes he catered to America's taste for magnitude—giving concerts composed of many pianos. One in San Francisco consisted of fourteen, before which, at the very last moment, one of the pianists fell ill, and rather than trust to the local, untried musicians of the city of mining camps, but loath to have one instrument less, Gottschalk had the action of the piano surreptitiously removed, placing someone there to simulate the motions of playing. Perhaps, but for his early death at forty, in 1869, in South America, he might have exerted a more serious influence on American taste. Amy Fay wrote from Berlin at this time, "What a romantic way to die—to fall senseless at his instrument while playing *La Morte!* He had a golden touch, equal to any in the world, I think—the infatuation that I and nine hundred and ninety-nine other American girls once felt for him still lingers in my breast."

Thalberg's Coming

Thalberg was the first pianist of great European reputation to come, in 1856. The son of a prince, the favorite of kings and the rival of Liszt; in the prime of life, forty-four years old, at the height of his career, the originator of a whole new school of piano effects; he toured the country with Vieuxtemps, playing only his own compositions, amounting to about twelve fantasies, quite the rage for a time—America never does anything by halves—but possessed of no lasting musical value. He was fittingly called the "Apostle of brilliant emptiness." We gather that his playing partook of the sparkling iridescence of snow-clad mountains, rather than the warm, glowing personality of a Gottschalk. It was quite the most fashionable thing to do to attend his concerts, of which he gave often as many as three a day—morning and evening in New York and an afternoon concert in Brooklyn. At the afternoon affairs tea and cakes were served.

Then the war broke out, the virtuosos flew home, and when all was over the serious musical education of America began with the first opportunity to study the classics, through the efforts of an American, William Mason, and later the coming of the grim and unflinching Rubinstein, in 1872. This marked an important epoch in our musical life—our first concerts composed entirely of the classics, courageously adhered to, in spite of the fact that there were few in his audiences capable of appreciating them.

THE aim of existence should be to make our wants better and to satisfy them. If by education we could abolish the craving to tyrannize and oppress, so that no living being would feel it, replacing it by the craving to see others happy, the world would be richer; for we should have got rid of a want whose satisfaction was at the expense of others, in favor of a want whose satisfaction came as a free gift from the satisfaction of others.—THORNDIKE.

The Teachers' Round Table

Conducted by N. J. COREY

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

A Dissatisfied Pupil

"I have a pupil I have taught the standard studies from Czerny to Cramer and Bach, the easier sonatas of Mozart, Haydn and Beethoven, with occasional operatic selections, and regular technic. Do you think this good preparation for a conservatory? Although the young lady is improving, yet she is not satisfied, and says only her lingering has improved. She says she practices two hours on some days and none on others. Is studying history and theory. She thinks her work is dry. Can you suggest a line of work that would be more attractive?"—F. S.

Your curriculum is an excellent preparation for conservatory entrance, on condition, of course, that your pupil has done her work well. The fact that she omits her practice on some days is damaging evidence that she is careless in her study, and is not thoroughly convinced of the necessity of regularity. She cannot expect to make satisfactory progress under such conditions. If she does not attend to her practice regularly and vigilantly she should not blame you for unsatisfactory progress. Possibly the work you have selected for her has been too dry for her intelligence. The fact that she is preparing to go to a conservatory does not necessarily mean that she should be musically intelligent to an exceptional degree. Many students go to the large conservatories who have been petted by their neighborhood constituents into believing themselves marvels, but have discovered to their sorrow that they were hardly even mediocre in their capacity, and had to undertake a good deal of hard study before developing an appreciation that was up to standard requirements. I would suggest that in order to awaken a greater interest in her work you select a larger number of modern pieces. I do not mean "operatic selections" but genuine piano compositions by good composers of to-day. These may be more in accord with her temperament and through them she may be led to Beethoven and Bach. Have you ever used in your work *Stories of Standard Piano Compositions*, and *Descriptive Analysis of Piano Works*, by E. B. Perry? From these two books you can acquire a fund of information to help you in presenting compositions in an interesting way, as well as lists of pieces which are of proved value. In selecting pieces described in the books, however, make sure that they are in the right grade for your several pupils.

Fingering

"Is there a special rule for fingering, a matter that troubles me greatly? In E flat, for example, is the fingering based on the scale of that key? I am always at sea when I encounter a passage with no fingering marked. How am I to know which fingers to use?"—T. E.

The only special rules for fingering are those which apply to the scales, arpeggios, and routine passage work. In your pieces and etudes all melodic and running passages should of course conform to the scale or key in which they belong. But even in this there will be many emergencies which will necessitate an alteration of customary fingerings. As a general principle it may be said that the hand should be so held that the five fingers fall over five keys, unless there is extension or chord work. Shift the hand about from one five-key position to another as the necessities demand, just exactly as in the scale of C major, when the thumb passes under the third or fourth finger, the hand should quickly shift to a position in which the fingers fall over the five keys beyond. This principle will enable you to settle on a suitable fingering for many passages. Where there are black keys the thumb usually falls on the first white key above a group of black keys. In the key you mention, for example, the thumb will fall on F and on C. This will also help you in many cases, although there are many exceptions. You should learn to think out your fingerings so that the fingers will shape themselves as comfortably over the keys as possible. Use your fingers in their natural order when there is nothing to prevent, and pass the thumb at the most convenient point when the passage continues farther up the keyboard, and vice versa, pass the most convenient finger over on the descent.

Rolling Stones That Gather Moss

"Will you please give me your opinion in the matter of a music teacher going from one town to another taking pupils from the local teachers? If a teacher has good standing should she not get work there she is best known? Such teachers pose for something superior, and people patronize them because they come from a distance, and charge a big price, although producing inferior results."—E. W.

The conditions which you outline in your letter you should catalogue as business trials. Every business man has difficulties to encounter, many of which seem superfluous and unnecessary, and yet they have a way of cropping up in some new direction every little while. The trouble you mention belongs solely to the business side of your profession. The more earnest and sincere you are in your own work, the more you will be annoyed by the unscrupulous and fraudulent methods of fakes. It is true that a teacher whose standing is good should secure patronage in his or her own town, and for that reason you should work all the harder in face of conditions such as you mention to increase your own reputation for faithful, conscientious and thorough work. Try in every way to secure loyalty of your constituency. Let them feel that you are sure and reliable, and are right on hand doing excellent work after the poser has departed. If your poser is producing inferior results he will soon outlive himself, and be appraised at his proper rating. At worst he will likely prove nothing more than a temporary annoyance, and move on to the next town where he can find another set of gullible people. As soon as he becomes known in a place he can no longer get work, thus proving that there are cases in which it is better not be be too well known if one is looking for business.

Music for Reed Organ

"*Do you think that selections from Bach's* LITTLE PRELUDES, *Clementi's* SONATINAS, *etc., are suitable for the reed organ, to be used in connection with Landon's* SCHOOL OF REED ORGAN PLAYING, *Vols. III, IV?*"—P. J.

Many of Bach's little pieces can be played admirably on the reed organ. They serve an excellent purpose in helping to form the taste. Some teachers use them as technical material; but this should be disguised from the pupil, for he always has a tendency to dislike anything that he considers to be an exercise. Do not give too many of them at a time, however, or fatigue will follow. Certain movements from the standard Sonatinas may also be used in the same way. Movements that are too flagrantly pianistic should be avoided. A great deal of music is published now suitable for the reed organ, catalogues of which may be had by addressing the publisher.

Kindergarten

"How soon should a child of five or six years be put at the piano? I have been using the Batchelor-Landon *Kindergarten Method*, *Songs for Little Children*, by Gaynor, and Presser's *Beginner's Book*. Would you advise me to continue this?"—G. M.

In using the Batchelor-Landon Method you will need to be guided by its directions as to procedure. The Beginner's Book cannot be improved upon. If the child can be induced to continue two or three weeks upon the table in the first exercises in training the fingers to move up and down correctly, much will be accomplished. Not all children are patient under this and often their parents are not sufficiently intelligent to realize what is being accomplished. There are many who consider that they are being swindled because the child is not practicing on the keyboard. During the first few pages after the notes and staff have been introduced it is an excellent idea to have them first practiced on the table, as when the sense of correct motions in playing the various little pieces and exercises has been formed, they will be less likely to stiffen the muscles and cramp the position when attempting them upon the piano. Gaynor's *Songs for Little Children* form excellent teaching material.

Stuttering

"I have a pupil who has the bad habit of striking a key several times in a nervous manner before she can proceed. Can you suggest a remedy?"—M. G.

Plenty of slow practice to begin with, and never play without counting aloud. Then she should never begin a piece until she has first formed a mental conception of just how it is going to start and continue. A student who can learn to think his or her music will have little difficulty in overcoming the fault you mention. It is sometimes caused by a sort of unconscious self-consciousness. Teach your pupil to keep the mind off from self, and concentrate upon the task in hand, whatever it may be. If the nervous condition is physical it may require some considerable time to effect a cure. The piece or etude should not at any time be played faster than it can be played without stuttering and at the same time constantly counting aloud.

Studies

"1. Will you recommend studies to follow the first book of Mathew's Graded Course? Something interesting and instructive for a nine-year-old pupil.

2. Also for another pupil ready to begin the third grade, who is sixteen years old."—T. M.

1. The most progressively arranged collection of studies for the period you mention is Liebling's first book of Czerny *Selected Studies*. Many of these in the first book are very melodious as well as instructive. If you find this progressing too rapidly at any time during the course of it, change to Book I of *Selected Studies* by Loeschhorn. The two together will prove an admirable introduction to the second grade. In combining the two you may find it advisable to omit a few from each, choosing the most interesting or most needed for any given necessity.

2. The third grade pupil should be ready to take up the second book of Czerny-Liebling. Mathew's Studies in *Phrasing, Memorizing and Interpretation* you will find most useful and interesting for many pupils. Do not forget that Heller's Opus 47 belongs to this grade, although there are a number of them that may well be omitted. The amount of valuable and interesting teaching material is getting to be so great that a teacher can no longer afford to let his pupils spend their time over dull things.

Neuritis

"If obliged to drop my playing on account of neuritis, could I teach theory in some school?"—S. L.

A long letter details arm failure, diagnosis of physicians as neuritis, disappointment because of fine progress in playing, and the impending necessity of earning a living. We have had quite a number of letters of this description, but are unable to deal with the pathological side of the matter which, of course, must be referred to a good doctor. If well trained in theory I see no reason why S. L. cannot teach it. Meanwhile, there are few positions that afford enough business in this line to give support. This being the case, and a fair advancement having been accomplished, why cannot elementary pupils in piano be attempted also? Even though resting your arms for a year, you could command them enough to give primary illustrations. The worst of neuritis is that it is a trouble that requires time, and sometimes a good deal of it, for a cure. Complete submission might as well be accepted, first as last, and the less the arms are exercised, the quicker and more complete the cure. Therefore make your plans to begin elementary teaching on your present equipment. Keep your nerves as quiet as possible, and even take your troubles calmly. Over excited nerves will retard your cure. If, as you say, it will be necessary to begin to earn your living after a few months, why not start to lay your plans at once? Let your practicing drop, simply keeping up what you know in a very moderate and careful way. Get your business started. Then when the opportune time again arrives, take up your piano study once more, starting easily, however, and progressing little by little until you feel you have your full strength. Make the best of your misfortune, and you will be all the stronger when you overcome it.

Getting the Most Out of a Musical Magazine

By Edward Hardy

To get the most out of your musical magazine you should read the articles quite slowly, make sure you have thoroughly understood each point, and mark—either by underlining the passage with a blue pencil or any other method—such hints that strike you as being of use. The mere fact of having underlined it will help to make it stick in your memory. You should also keep a fair-sized notebook—one with lettered index preferred—and write in it the hints you wish to keep.

Under S a page could be for Scales, another for Study or Studies. T, Touch. P, Pieces, etc. Under these titles you could make such entries as the following:

(S) Hints on Scale playing.
M. Sieveking, 1916, Etude, Page 93.
(T) Types of (modern) Touch.
Scharwenke, 1916, Etude, Page 103.
(P) Graded List of Pieces.
1916, Etude, Page 379.

Sometimes in an article on a distinguished musician—pianist or singer or violinist, etc.—there is mentioned in just a couple of lines or so some valuable hint on one particular branch of technic. This could be copied out completely. In a very short time you will soon have a more interesting book than it is possible to buy—a book in which every sentence written appeals directly to you; a book you can pick up at any odd time, when it would be too much trouble to labor through a treatise, or wade through a pile of magazines.

Valuable List of Pieces

Sometimes readers write asking for a list of easy, brilliant or moderately difficult pieces or studies; these could be copied down under their respective headings. These lists should prove of value to you, together with a special selected graded list which the publisher will gladly furnish without cost. They will also help to save you money. Many students buy music that is so far beyond them that they cannot possibly use it for years. Valuable hints are often given in the Questions and Answers column. Often you will find someone has asked for information on your own difficulty, and, if not, you have the same privilege of asking and obtaining the information required.

To young teachers these remarks apply equally well, only I suggest they keep a book specially for studies and pieces. Divide the book into six grades. On one page write studies and on the opposite write pieces. Between each entry leave a space of four to six lines, so you can write your experience of them. For example: "Found these very useful," "Children like them," "Good, but rather dry," "Useful to give while the children are learning scales (or arpeggios)." Do the same for the pieces—"All pupils like this," "Nice piece, but contains a few octaves," "Useful at times, but poor quality," "Easy, except for one passage containing three notes against two," "Brilliant, showy and effective, sounds more difficult than it is."

Stop! Look! Listen!

By C. W. Fulwood

If more teachers were acquainted with the science of Psychology, in its relation to Pedagogy, they would learn to appreciate the value of properly estimating the limitations of attention power in children.

Unless great effort is made to secure the child's real interest, not his artificial interest, the attention will be of short duration. Even when the child's interest has been secured it is not possible for his little mind to go on concentrating for the periods of time which many teachers impose upon them. Ten minutes is a very long time for a child of ten to think upon one subject.

The signs of fatigue are easy to detect. The least bit of listlessness is one of the best of indications. Then stop and play for the child. Play the prettiest, brightest piece you know, tell an interesting musical story and watch how readily the child will respond when you turn to the music again.

Remember, practice with a weary mind is always wasted practice.

A Hieland Laddie

An Analysis of Mr. Perry's Composition in this issue of THE ETUDE

The idea here embodied is of a peculiarly playful, quizzical character, yet not without tenderness and poetry; of genuine Scottish tone, reproduced with admirable fidelity in the music. It was at first suggested by a charmingly characteristic engraving.

A comely old lady, in the picturesque garb of the Scotch peasant, sits just within the open doorway of a simple cottage, her neglected knitting and idle hands lie in her lap. Her head droops, and her eyes are closed. She is evidently napping. Prominent on the opposite wall, just facing her, hangs the portrait of a handsome youth, in the jaunty cap and gay plaid of the Highlander, his face and figure eloquent with health and strength and buoyant animation. From a certain resemblance in the woman's face, and the look of affectionate pride which it wears, it is evident that the picture is that of her own absent bonny boy, the subject of her last waking thoughts and present dreams. Entering the door from without, approaching swiftly but softly, so as not too soon to disturb her slumbers, comes the Highland Laddie himself, the living original of the picture, his eyes dancing within mischievous glee, as he steals forward, enjoying in advance her start and glad surprise when she wakes to find him whom she thought so distant close beside her.

Edward Baxter Perry.

The music is at once pleasing and graphic. The first strain should be played softly and gracefully, suggesting the dreams of the waiting mother; the second with more energy and decided contrasts, as if telling of her sudden awakening and startled surprise. Then the first strain repeats, stronger and more animated than before, and we may fancy her gaily recounting her dream to the returned wanderer. The third strain gives, in a mellow baritone melody, his answering voice; then one more subdued repetition of the first strain closes the composition, as with tranquil reflection on the remembered pleasure.

The peculiar Scotch inflection of the melody must be brought out distinctly. Those familiar with *Robin Adair, Kelvin Green*, and similar Scotch songs, will at once recognize the slurred sixteenths on the first and fourth beats of many of the measures, as characteristic of all Scotch music. These should be played precisely as the words "Highland Laddie" are pronounced, with a marked accent on the first syllable, gliding to the second, which is much lighter and detached from what follows. On this account the piece will be found an excellent study in rhythm.—Edward Baxter Perry.

Developing Absolute Pitch

By Effa Ellis Perfield

Why is it that, although there are many ear-training exercises on the market and a large number of teachers are teaching ear-training, there are so few possessed of real inner hearing? It is because the majority of exercises are based on pitch instead of tone, and hearing is not feeling through the ear. If it were, many musicians could not, hence would not, tolerate their unmusical speaking voices.

In our public schools we do a great deal for the eye and touch. Pupils create drawings, paintings, paper cuttings. They paste, mould and build. But what is being done for the inner ear? Nothing but rote songs and imitative, interpretative work, which is only hearing; nothing is being done to create inner feeling through the ear.

Private teachers spend hours with pupils trying to develop absolute pitch, to enable them to name any key played. I care nothing for absolute pitch. Those who have it are often greatly distressed when they are required to look at a piece in one key and sing it in another. If pitch is so important why have one song printed in several keys and pitches? It is considered very wrong for a public school teacher to start a song on any but the exact pitch of the key note. She must always sound the pitch pipe, then do, *re, mi*, up, or down, to the key of the piece. This demonstrates what I call "leaning on authority." How shall we ever know the compass of our voices if we always lean on the pitch pipe? Harmonic feeling is the important thing.

There really is no such thing as a single tone, because each tone overtones a chord. Fundamentally and finally, music consists of chords, not single tones and certainly not scales. Play the highest or lowest key on the piano and ask the music teacher to sing that tone. He cannot because the pitch disturbs his hearing. The majority of us have been "pitched to death." We have not been trained to hear tone. Play a familiar melody and alternate the tones in very high and very low pitch and the average music teacher will not even recognize the melody. I do all I can to eliminate pitch; I develop tone. I have had teachers in my class who had been drilled on "absolute pitch" and thought they had well trained ears, who could not write a modulation, even after I gave them the first tone. They heard pitch, but did not feel and reason tone.

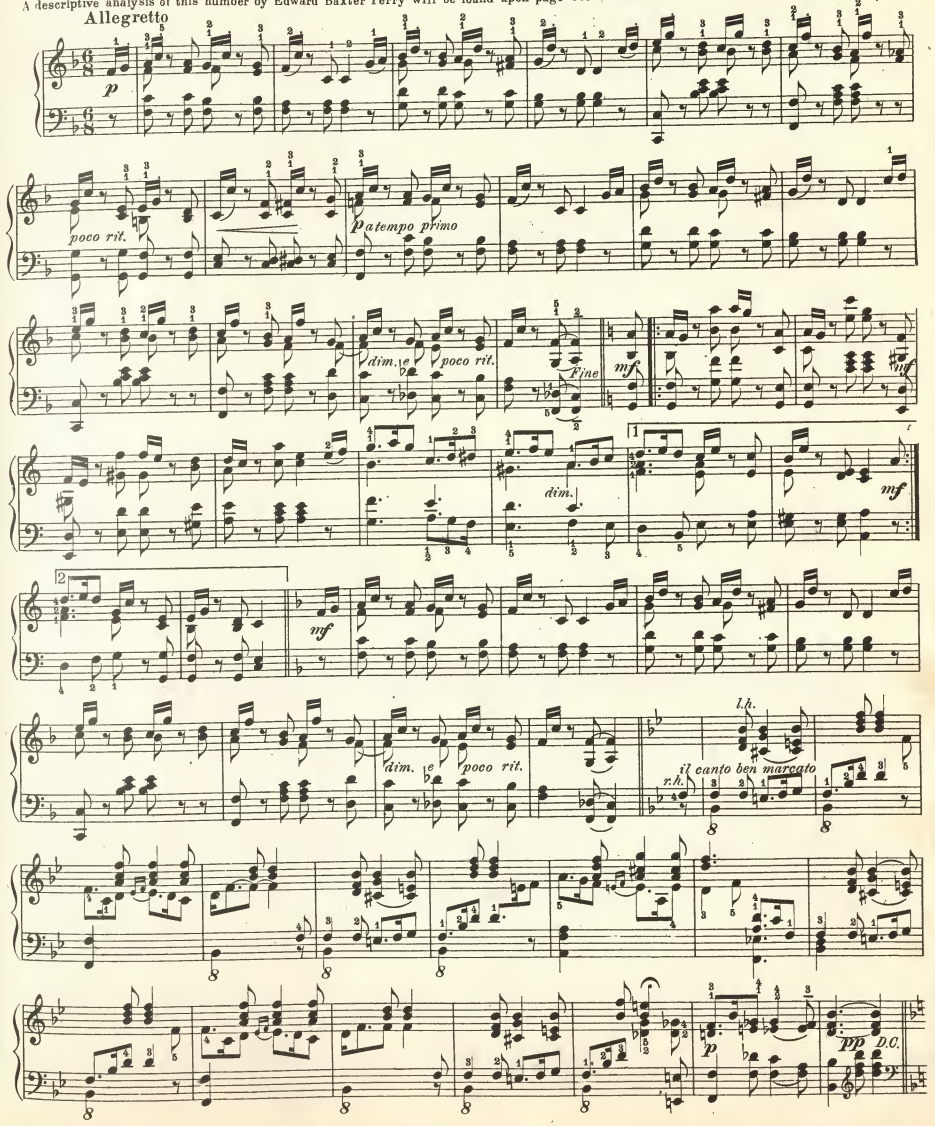
Here is a test: Play one tone, name it, then play it with 60 different chords, including triads and seventh chords, see if the teacher and pupil can write these. Remember, to BE, to KNOW, to DO, but only KNOW and DO the things that make you BE. Some teachers give guides for naming any key played, as: EC, AC, FDC, GBC. Pupils memorize the tune of these, the teacher then plays E, the pupil knows that it is E, because it completes the word EC, etc. The first letter of any of these "words" is easily recognized by singing and completing the latter part. Of what musical value is this? Here is another guide: Play A, then G and the progression of A going to G is felt; then play C, E, G; then play F to E, D to C, then B, C. This little melodic progression is memorized, then the teacher plays A and the pupil knows that it is A because it progresses to G. If B is played it goes to C, etc. The pupil must be able to start any place in this melody. This is only a pattern and is not founded on true inner feeling. Now, I will play A to G, C, E, G, F to E, D to C, B, C and harmonize each in several different ways and A will not even feel as though it must progress to G, F will not go to E, etc. Harmony decides the tendency of the tones, and until we can definitely feel and reason tones in chords our hearing is not what it should be. If we wish to develop real inner hearing we must teach tone, not pitch.

If I play any key on the piano and one pupil names it A, another B, another C, etc., then I play a chord sentence, and even though each pupil spells it differently, will the chord relations and progressions be different? Certainly not! The musical feeling is not disturbed. The one who has the God-given absolute pitch may say that he gets a great deal of satisfaction out of knowing the exact key in which the orchestra is playing, or the exact pitch of a high or low note being sung. I grant this, but it is of no musical value. If I listen to a piece in G and think it is E, I am getting just as much out of it musically as though I thought it in G. Hence, why not develop the things that is of real value and not waste energy, time and money on drills that are of no musical importance.

A HIGHLAND LADDIE

FRED. L. MOREY

A descriptive analysis of this number by Edward Baxter Perry will be found upon page 384 Grade IV.



CONCERT POLONAISE

A fine concert or recital number, with the true rhythm and swing of the *polonaise*. Melodious and well-written throughout, brilliant and showy but lying well under the hands. Grade VII.

W. M. FELTON

Polonaise moderato M. M. ♩= 108

mf

mf appassionato

energico

f

poco accel e cresc.

ff pesante

rit.

mf a tempo

Last time to Coda

Un poco lento

mf cantando

mf

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poco rit.

mf

marziale

mf

poco rit.

a tempo

mf

poco rit.

mf

rit.

D.C.

CODA

f poco a poco cresc.

ff Piu animato

ff

molto cresc.

poco allarg.

molto rit.

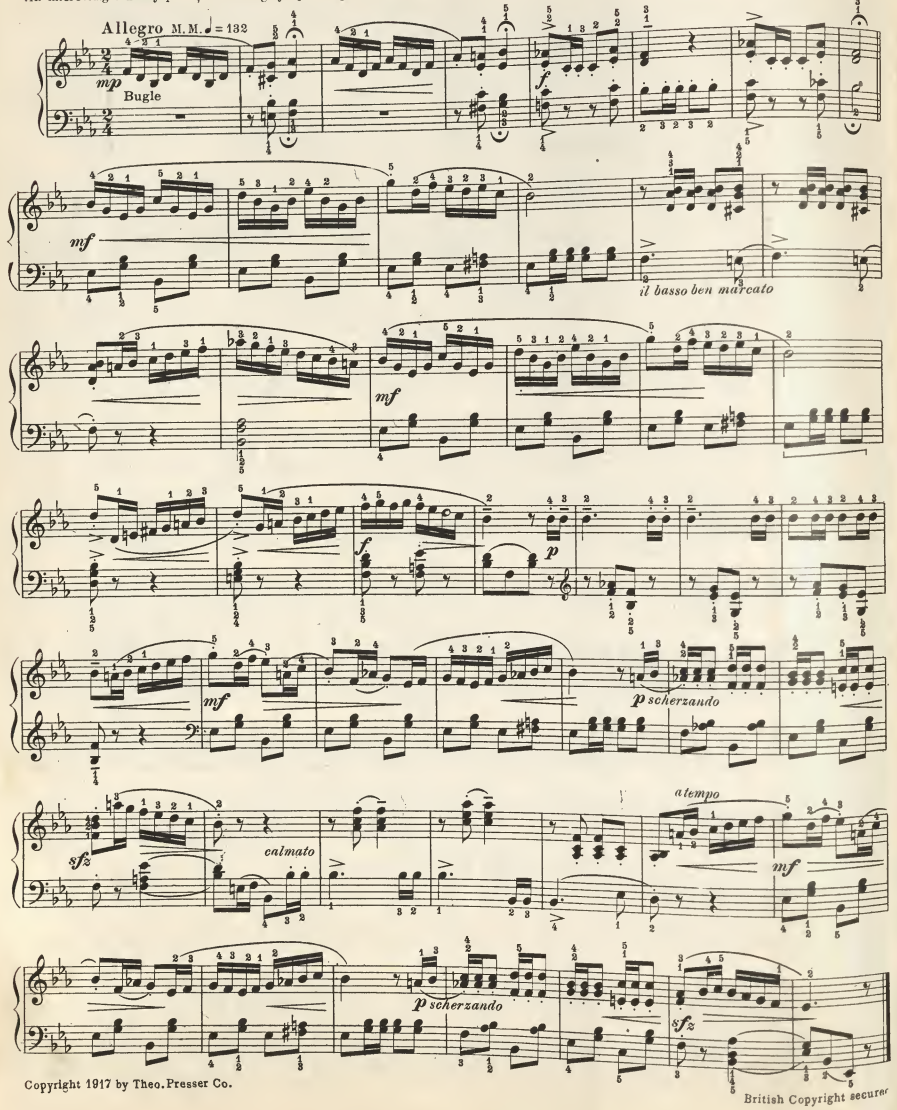
ff

ff

CHARGE OF THE CAVALRY

LUDWIG RENK

An interesting military piece, based largely upon *bugle call* effects. Grade III.



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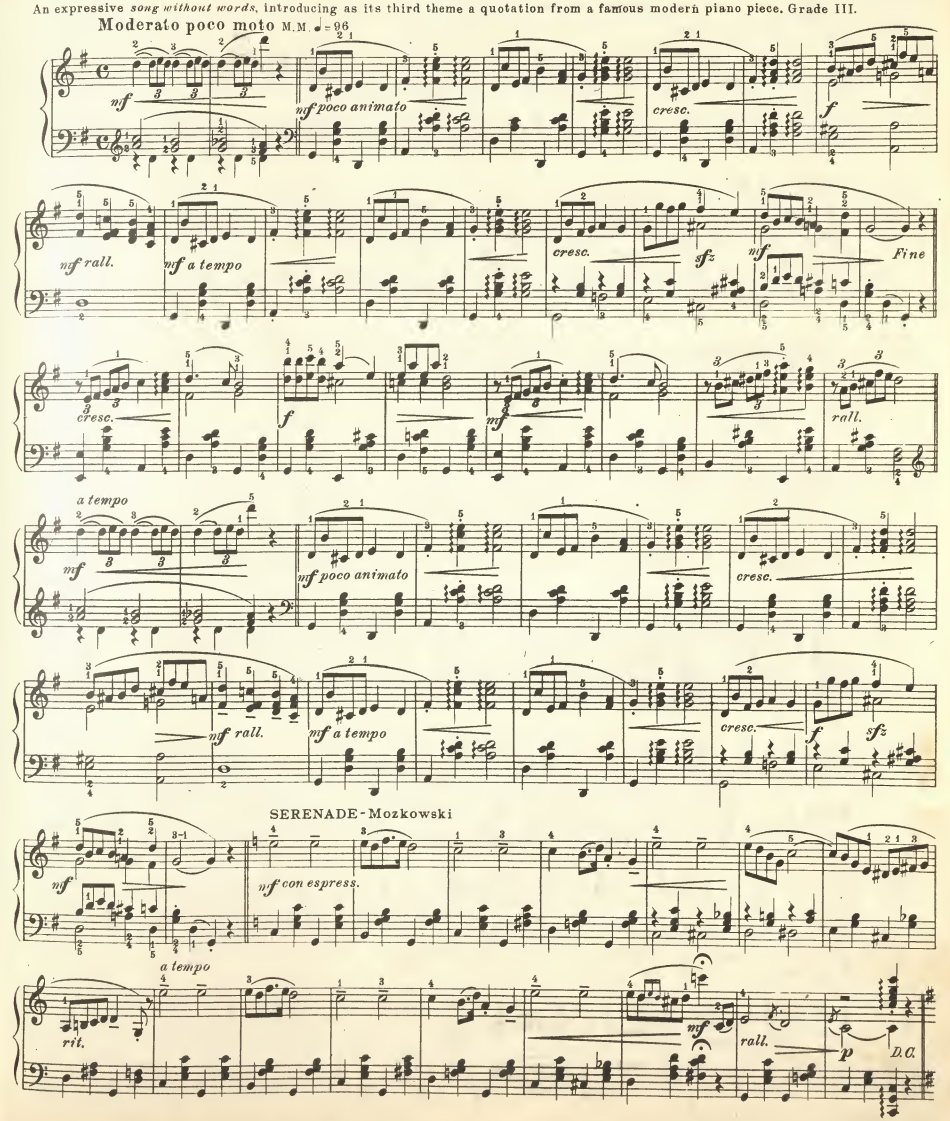
MOONLIT NIGHTS

SERENADE

ALBERT FRANZ

An expressive *song without words*, introducing as its third theme a quotation from a famous modern piano piece. Grade III.



OLD COMRADES

MARCH

H. D. HEWITT

A brisk 6/8 movement in the military style, to be played in the orchestral manner. Grade III.

SECONDO

INTRO.
Vivo

Tempo di Marcia M.M. ♩.=126

TRIO

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OLD COMRADES

MARCH

H. D. HEWITT

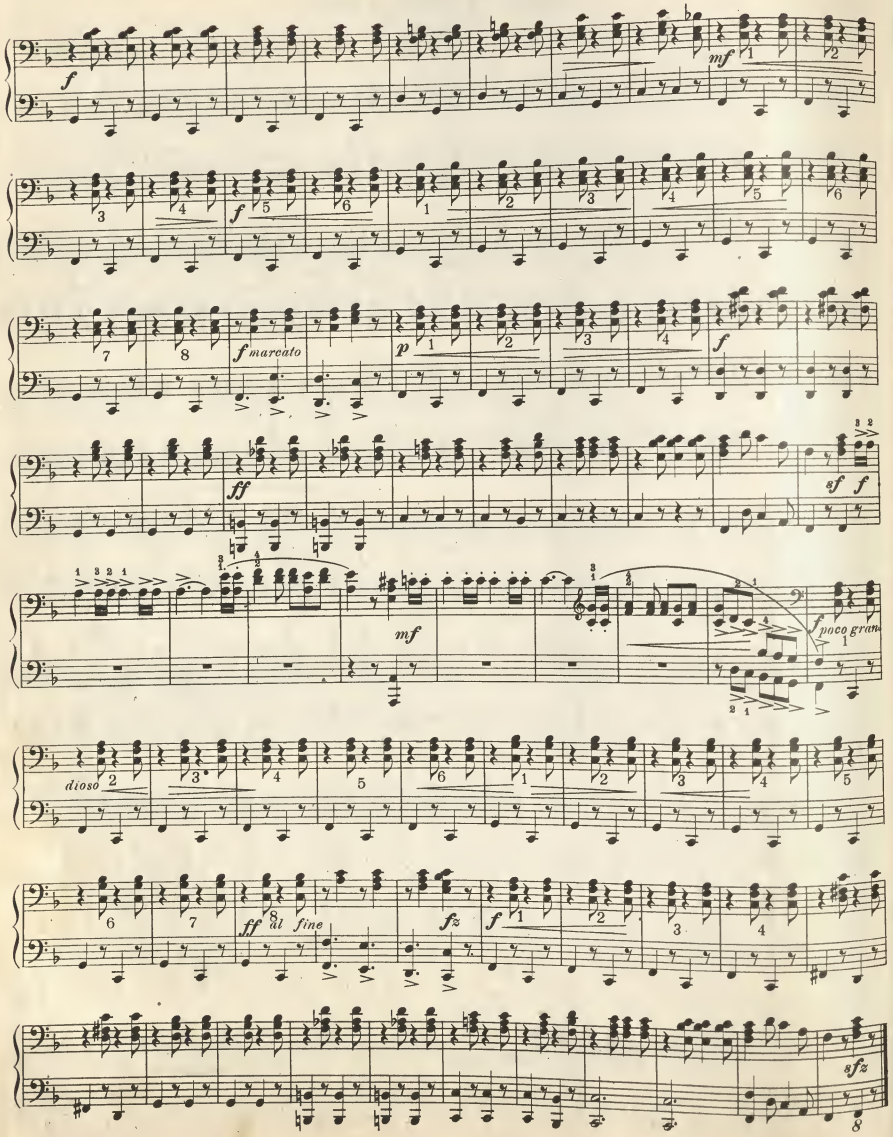
PRIMO

INTRO.
Vivo

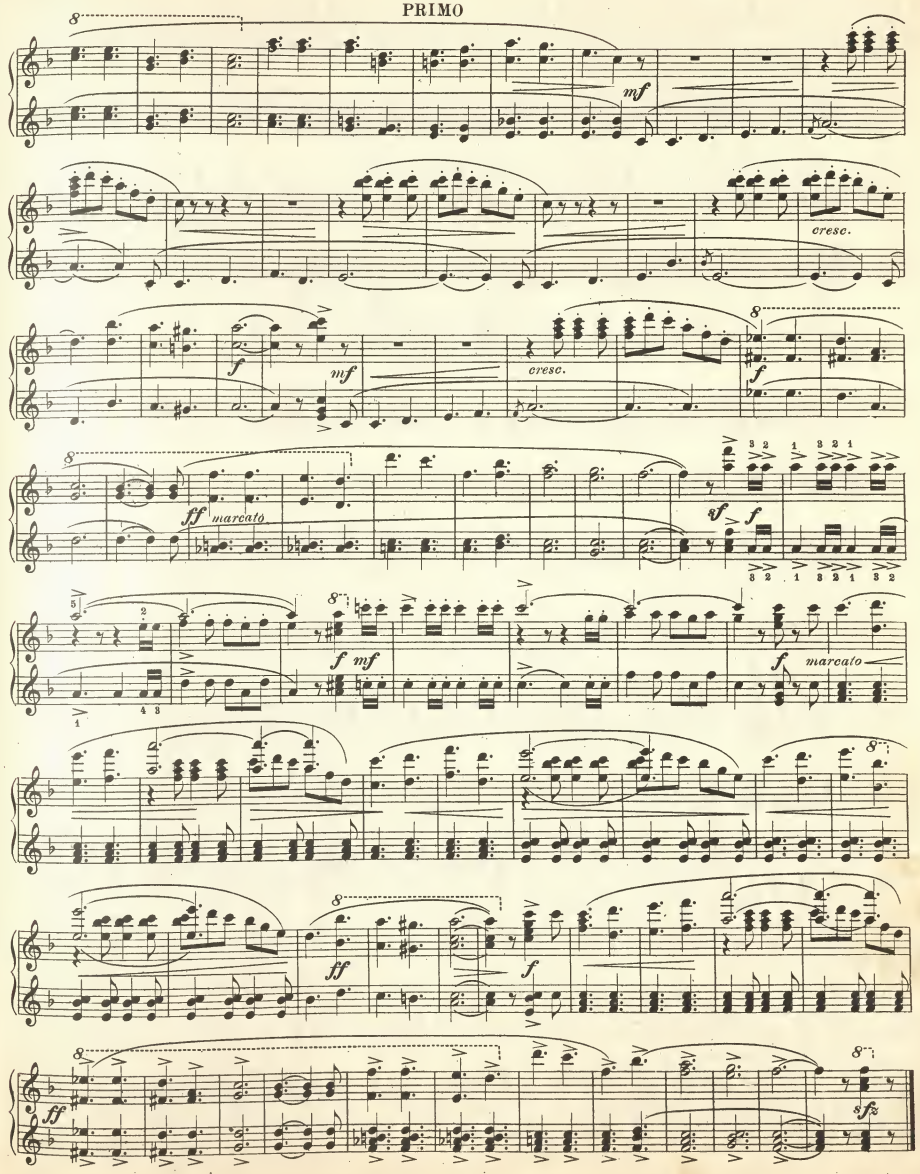
Tempo di Marcia M.M. ♩.=126

TRIO

SECONDO



PRIMO

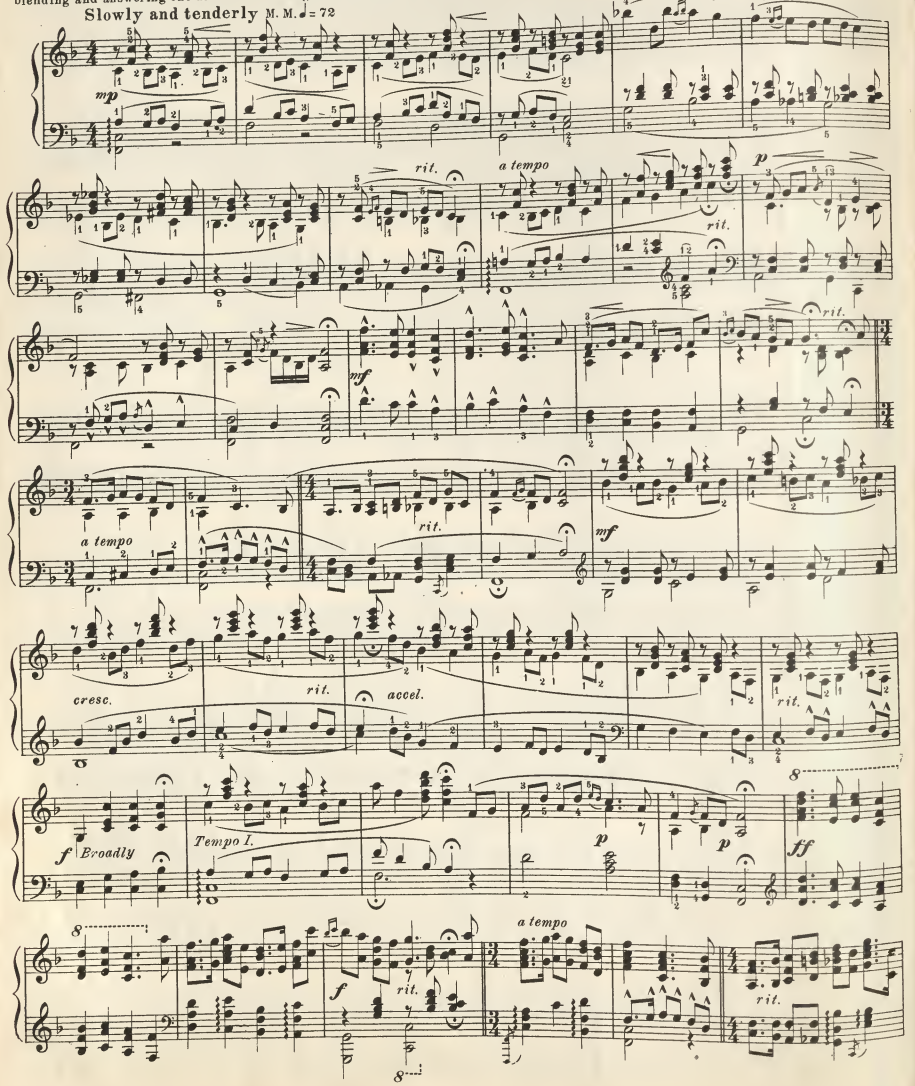


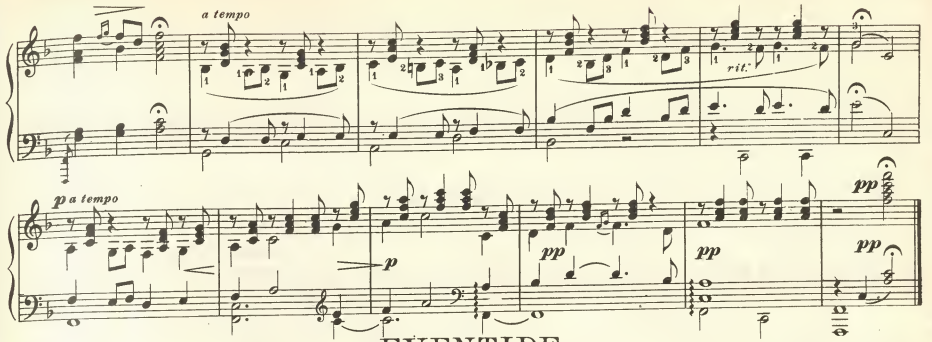
DENNIS AND NORAH

JOHN PRINDLE SCOTT

Mr. Scott's *Irish Sketches, Top o' the Mornin'* and *Donnybrook Fair* have both proven very popular. The third and last of the set *Dennis and Norah* differs from the other two, equally attractive. It is a slow movement, in the nature of a duet for voices, the two parts blending and answering one another in a delightful manner. Grade 4.

Slowly and tenderly M. M. ♩= 72





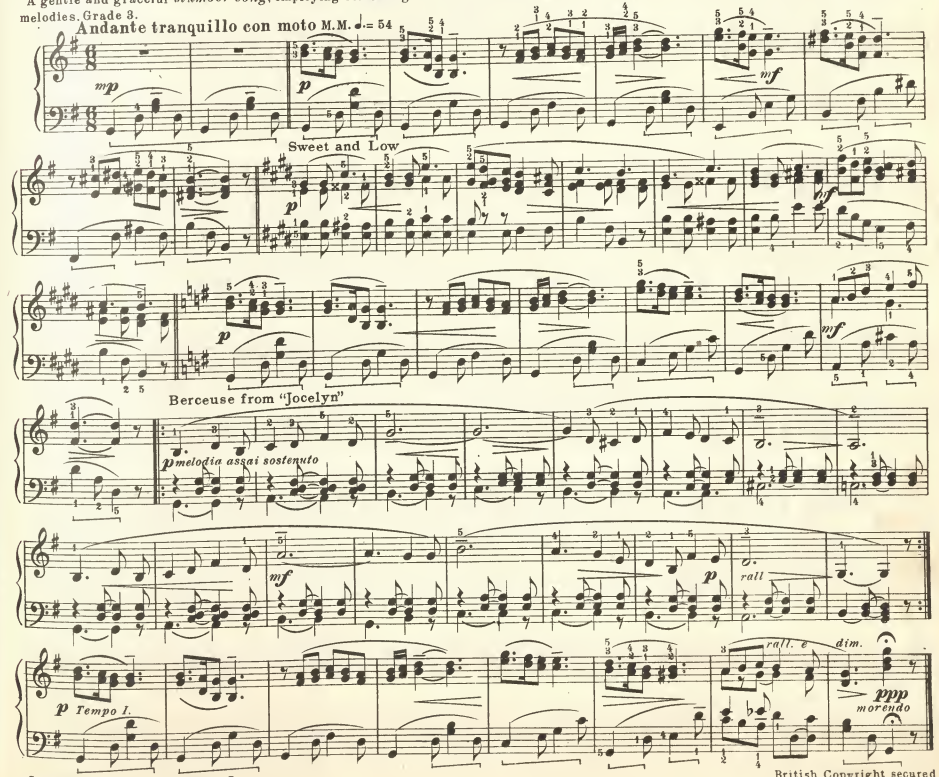
EVENTIDE

LULLABYE

WALTER ROLFE

A gentle and graceful *slumber song*, employing some original thematic material as a fitting introduction to quotations from two famous melodies. Grade 3.

Andante tranquillo con moto M.M. ♩.= 54



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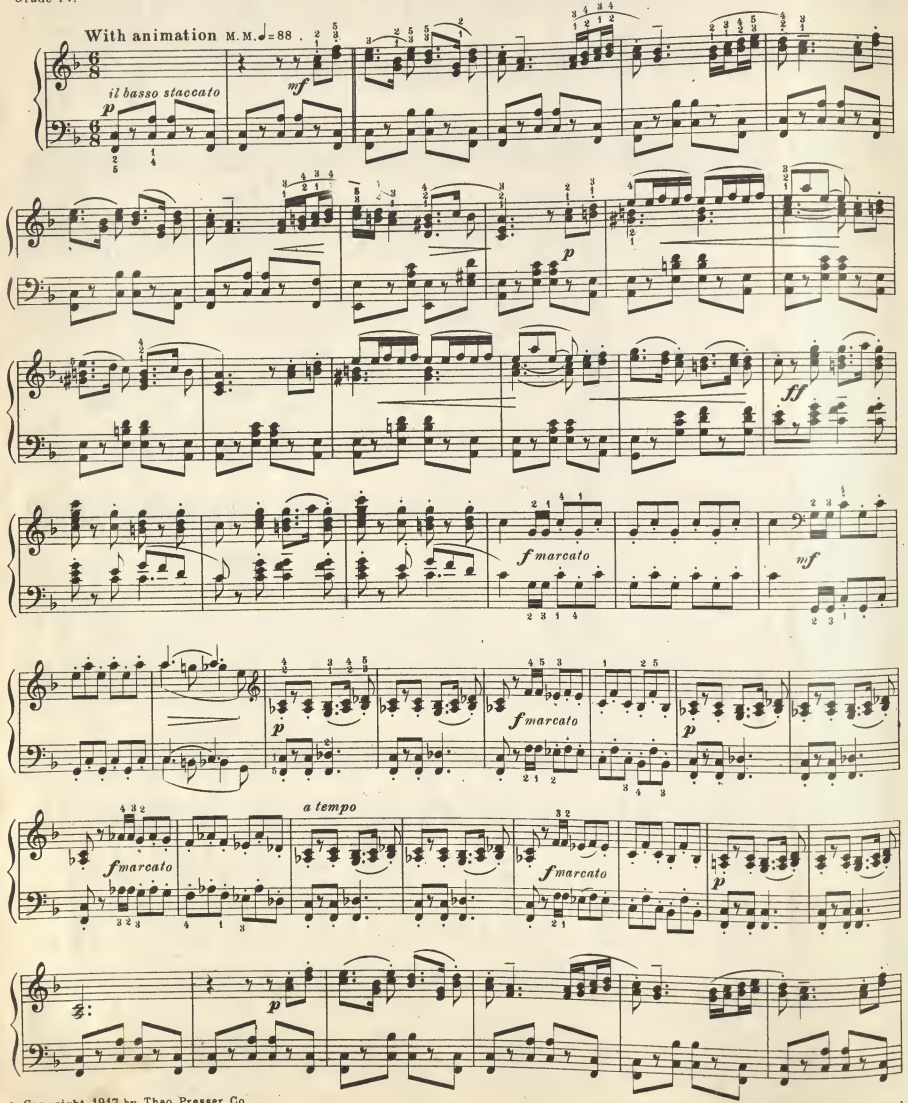
SPANISH BALL SCENE

A characteristic $\frac{6}{8}$ rhythm, well carried out, melodious and interesting, A brisk, light touch will be required and firm accentuation. Grade IV.

CARL MOTER



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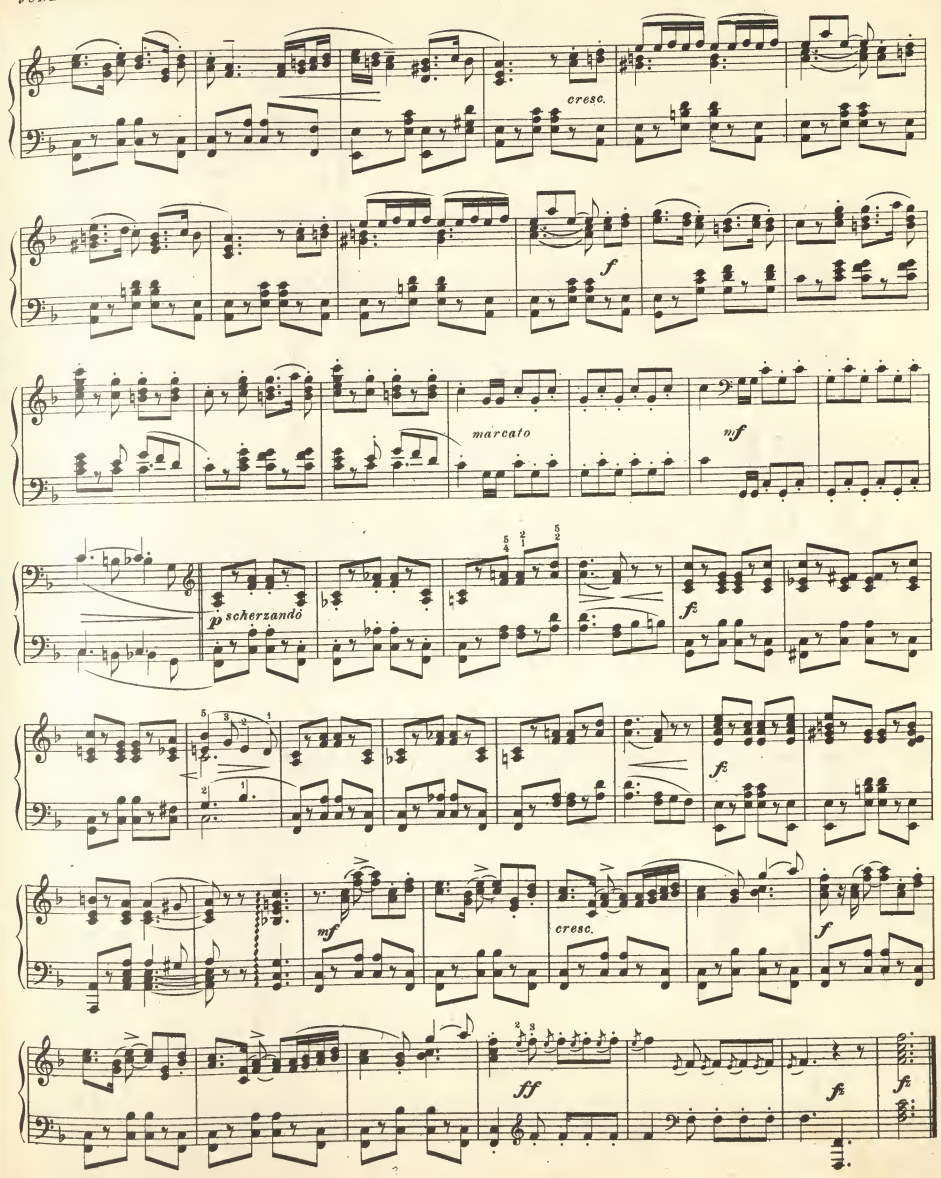


IN STEP

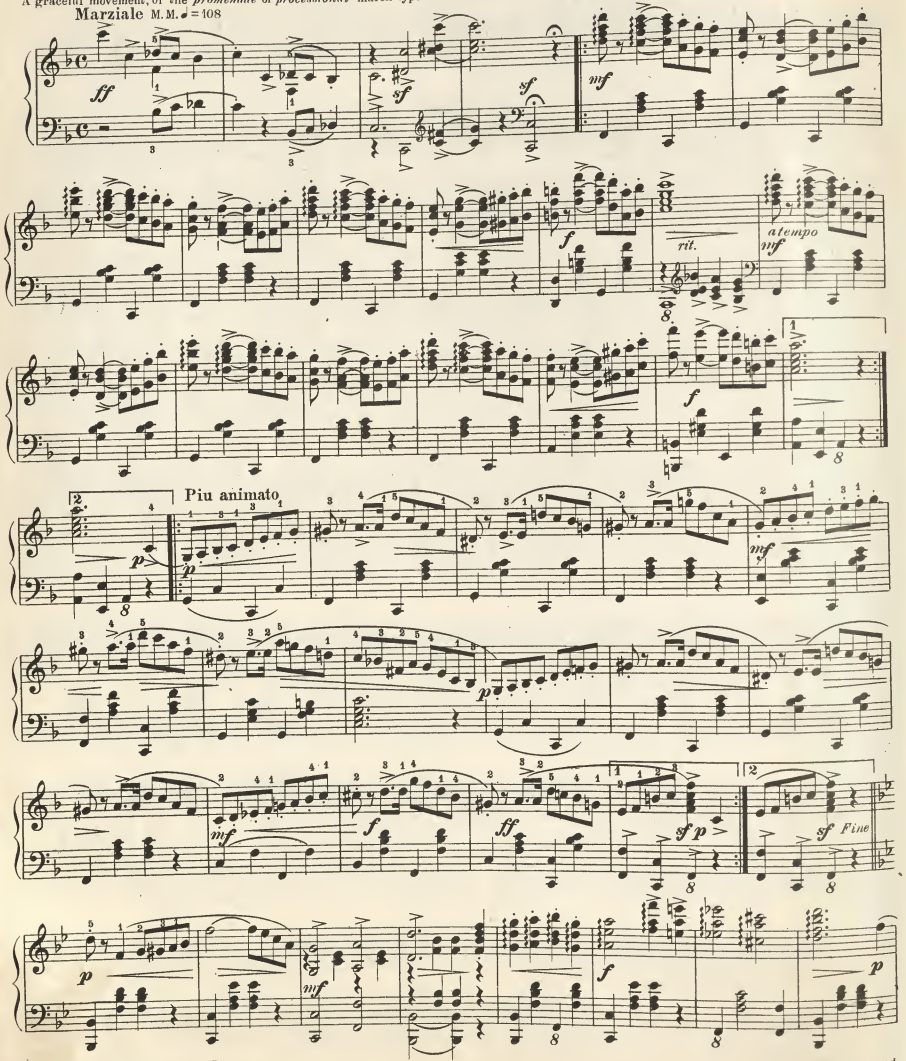
AU PAS

MARCHE ELEGANTE

L. J. OSCAR FONTAINE, Op. 140, No. 2

A graceful movement, of the *promenade* or *processional* march type. One of Mr. Fontaine's most melodious efforts. Grade IV.

Marziale M.M. ♩ = 108



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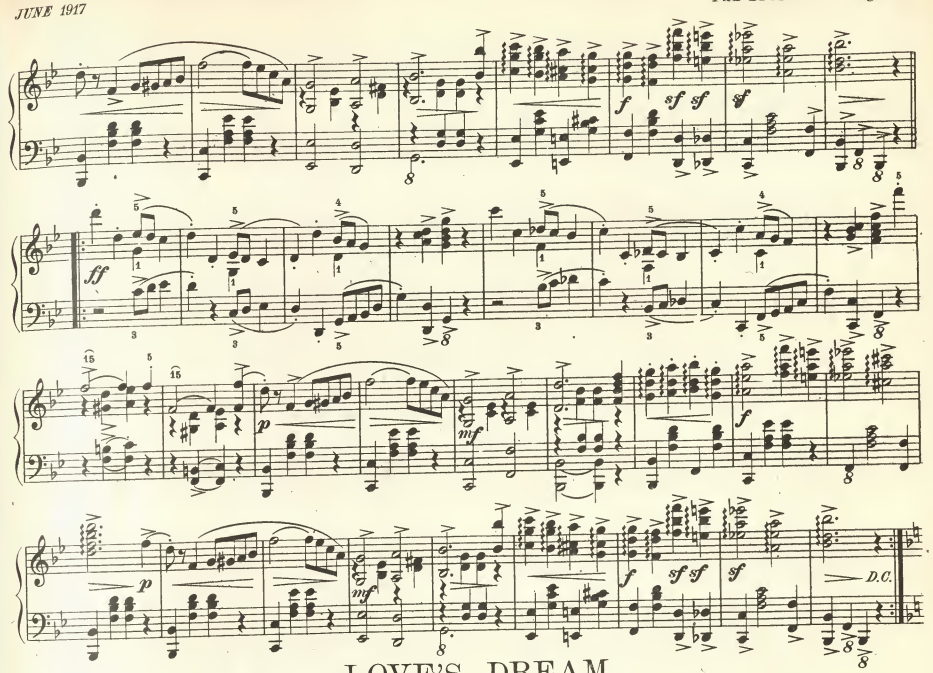


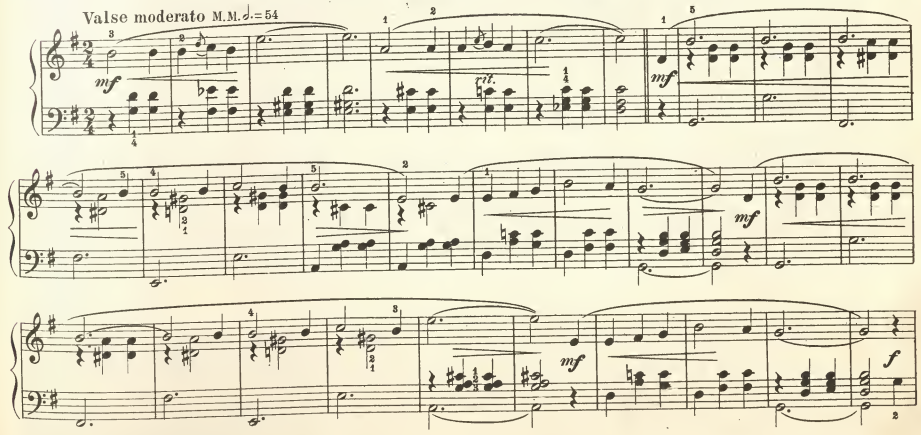
LOVE'S DREAM

WALTZ

F. LISZT

The well-known melody by Liszt, from his *Liebestraum No. 3*, rearranged as a waltz-movement. Very attractive and easy to play. Grade III.

Valse moderato M.M. ♩. = 54



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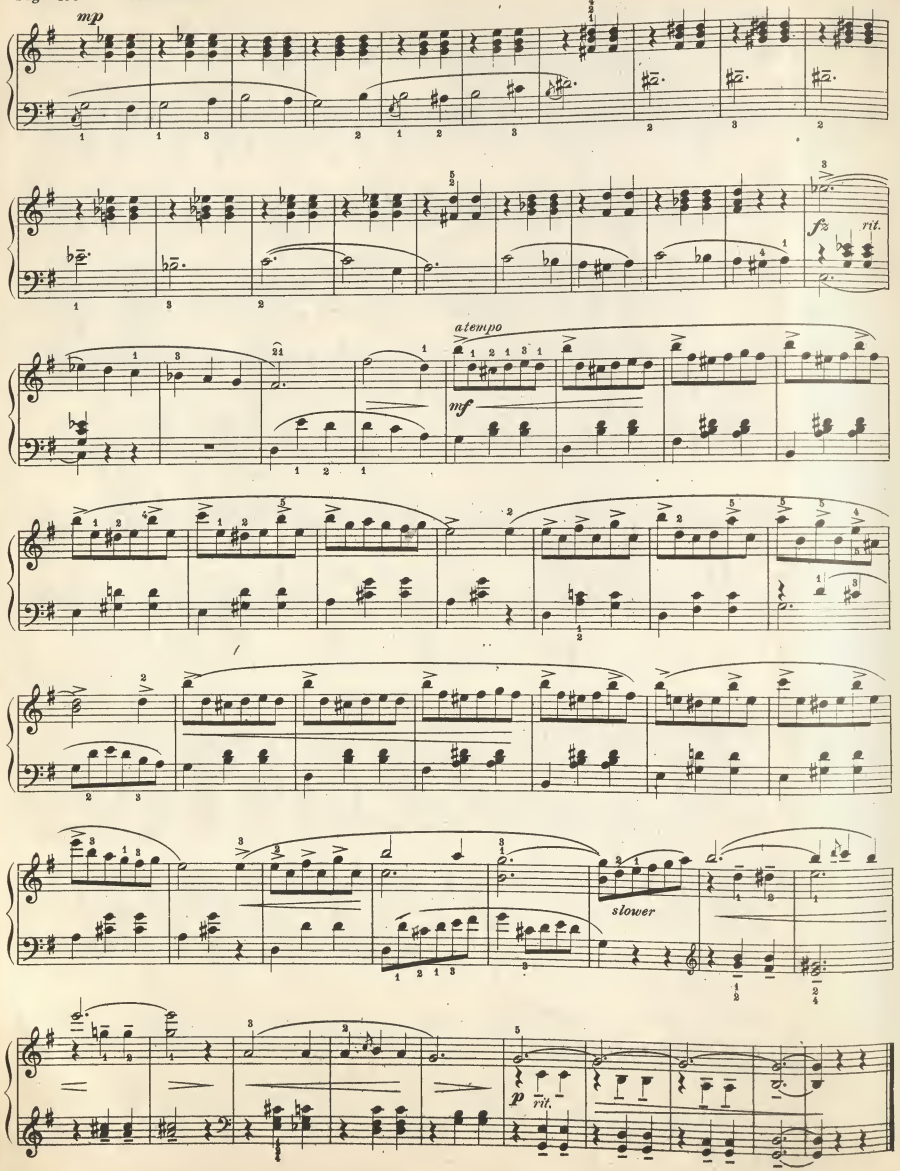

EVENING SONG

An artistic conception, affording excellent practice in left hand *arpeggio* work and in double-note passages in the right hand. The themes must be well brought out in both cases. Grade 4.

LÉON P. BRAUN, Op. 9, No. 5

Andante con espressione M.M. ♩=48

p accel. f rit. a tempo un poco rit. a tempo cresc. f poco - a - poco rit. dim. Fine f Più mosso dim. f cresc. rit. f Tempo I. cresc. dim. rit. D.S.

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GIGUE IN G

In the style of one of the old English dances, diatonic both in melody and harmonization. There is an almost explosive accent upon the first beat of nearly every alternate measure. This gives vigor and character to the whole. Count four to the measure. William Michael Watson was a well-known English song writer (1840-1889). Grade 3½.

MICHAEL WATSON

Allegro vivace M.M. ♩.=144

TRIO

D.C.

MARIQUITA

SPANISH DANCE

RICHARD FERBER

A lively Spanish waltz movement, very characteristic in rhythm and tonality. Although easy to play, the effect of this number is rich and brilliant.

Allegro con spirito M.M. ♩.=72

VIOLIN

PIANO

2d time accel.

Fine

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Poco meno mosso

cresc.

rall.

a tempo

rit.

D.C.

AMERICAN NATIONAL ANTHEMS

Since it is most fitting at this time, and in response to numerous requests, we present these fine new and playable organ arrangements of the National Anthems.

THE STAR SPANGLED BANNER

The words are by Francis Scott Key (1779-1845). The tune once known as *Anacreon in Heaven* is ascribed to Dr. Samuel Arnold (1740-1802).

Arr. by HARVEY B. GAUL

Moderato

Manual

Sw. Full Oh, say can you see, By the dawn's ear-ly light, What so proud-ly we hailed at the twilight's last gleaming Whose broad Gt Diap. or Tuba

Pedal

Ped. 16' & 8' to Sw.

stripes and bright stars, thro' the per-il-ous night, O'er the ram-parts we watch-ed were so gal-lant-ly streaming? And the Sw. Full

Sw. Full Gt. to Sw.

Ped. to Gt.

Octave Couplers rocket's red glare, bombs bursting in air, Gave proof thro' the night that our flag was still there. Gt. Diap. to Sw. Oh, say does that star spangled

Allarg.

ban-ner yet wave, O'er the land of the free and the home of the brave? all Couplers

rit.

fff

Build to Full Organ

Full Pedal

If so desired, the last three bars may be omitted.

AMERICA

My Country 'Tis of Thee. The words are by Dr. Samuel Francis Smith (1808-1895). The tune, which is of ancient origin, is sometimes ascribed to Henry Carey (1690-1743)

Moderato

3w. Oboe

My country, 'tis of thee Sweet land of lib-er-ty, Of thee I sing; Land where my fa-thers died, Land of the Pil-grim's pride,

If it is desirable to play the theme loudly, Play the Solo on Gt. Trumpet. Full Choir to Sw. for accompaniment.

Ped 16' to Choir.

ff

From ev'-ry mountain side, Let freedom ring. Gt. to Sw. Full

Gt. Dia. to Gt.

Ped. 16' to Gt.

rit.

Allarg.

fff

Solo Tuba

If so desired, the last three bars may be omitted.

LULLABY

An artistic miniature by one of America's best-known song writers.

Charles Henry Meltzer WARD-STEPHENS

p

1. Hush-a-bye, ba-by, and rest; Kiss me and come to my breast;
2. Hush thee, O hush thee, my dear; Fear not, for moth-er is near.

Day and its wor-ries are done, Night and its peace have be-gun, Ba-by has wea-ried of play,
All the good an gels of light Guard thee, my ba-by, to night. Ring-ing thee round in a row

Soon she will wan-der a-way In-to the shad-ow of sleep Ba-by is long-ing to creep, to creep.
See how they (gleam and they glis-ten and) glow; Watch o'er my ba-by they'll keep, Now that she's fall-en a-sleep, a-sleep.

THE LOVE OF WHICH I DREAMED

A dainty and original love song. Mr. Jordan is a singer and well as composer, hence his writings all fit the voice admirably.

JULIAN JORDAN

Moderato *(All pauses long)*

I dreamed of love so pure, so sweet, My soul was fill'd with joy com - plete More pure, more sweet no love could ev - er be, 'Twas ec - sta - sy.

I know not whence she came, nor why This dream-love fair, for whom I sigh, beck-on'd her to clos - er come, A - las! She soon was gone. I wak - en'd and the dream was done, But mem-ries sweet still lin - ger on, Say not, Ah! tell me not I sigh in vain, But come to me, My Dream Love, O come to me a - gain.

mf *dim. e rall.* *f* *cresc.* *f*

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The Lucky Stars of Opera Stars

SUPERSTITION and the stage have been as closely associated in the past as have some phases of superstition and religion. Actors are notoriously superstitious, and superstition does not always escape the opera star. There is a great American singer who ascribes much of his success to divinations of the planchette-board, which the average man or woman considers a kind of superstitious machinery in which one should put no faith whatever. This singer tells how the rôles he was to study were clearly indicated to him through the familiar device of old-fashioned soothsayers.

What is really an accidental opportunity is often made into a manifestation of the working out of some superstition. A celebrated 'cellist finds that one of the singers is missing from the cast in a coming operatic performance. For months he has listened to the opera from the orchestra pit. The strings snap upon his 'cello and he is late for the performance. He is met at the door by the frantic manager seeking for a substitute. The 'cellist throws on the costume, walks out on the stage, and in an hour he has become a famous singer, all because some good fairy broke his 'cello strings.

Adelina Patti, while traveling with her husband over the Welsh hills, was compelled to stop because of a breakdown. Her husband insisted upon the diva going fishing with him. Result: a cold that cost the famous singer $10,000.00 in lost engagements.

Sometimes a very small matter may change the entire plans of an artist. An amusing tale is told of Mme. Albani. She had planned to make her début at the Drury Lane Theatre, under the late Colonel Mapleson, if he found her voice satisfactory. By the merest accident her cab driver took her by mistake to the Covent Garden Theatre, where she was heard by Mr. Gye, whom she believed was Colonel Mapleson. He saw at once that he had a great find, and induced the singer to sign a contract before he revealed his own identity. Albani made an immediate hit, and raised the fortunes of Covent Garden enormously, while Drury Lane suffered.

American Grand Operas

WHY are there not more American grand operas? As well ask why are there not more American "Hamlets," American "Illiads," American "Les Miserables." Few people have any idea what the composition of a grand opera score means. There are not more American grand operas because there are not enough Americans with the experience, training, genius and persistence to write them. The mere mechanical work is enormous in itself. To copy the score of a grand opera it is not unusual for the composer to spend months and months in the most tiresome kind of pen labor.

With the patience of an Edison, the philosophy of an Emerson, the artistic breadth of a Sargant, and the generalship of a Grant combined with high musical talent, we may some day have an American parallel to Tristan und Isolde or Die Meistersinger. As a matter of fact we have already had in America operas which show a higher degree of musicianly scholarship than many much lauded musical works coming from Europe. Some of the recent grand operas produced in America put many of the operas in the repertoire to shame in many ways. Yet the public demands that peculiar combination of drama, music and vocal opportunity that often is more of an accident than intent upon the part of the composer.

Noteworthy operas by American composers are by no means of recent introduction. William Henry Fry, who was born in Philadelphia (1813-1864), produced his Leonora in this city as early as 1845, and his Notre Dame de Paris in 1863. Many other Americans have written operatic works, including George W. Bristow (whose Rip Van Winkle was produced in New York in 1855, two years after Verdi's Trovatore), J. K. Paine, Silas G. Pratt, Converse Horatio W. Parker, Victor Herbert (American by adoption, not by force of circumstance), and lately, Reginald de Koven, whose "Canterbury Pilgrims" has handsomely fulfilled the enthusiastic hopes of his friends.

"One-Opera" Composers

THE production of a great opera is a sufficient triumph for any man, but the natural inquiry is, "If he could write one masterpiece, why not another?" There are many analogous instances in literature. Gray's "Elegy in a Country Churchyard" is a famous example. The writer of one of the most mellifluous poems in the English language wrote practically nothing else which has survived in popular favor.

In opera most of the composers who are known as "one-opera" composers are victims of the vagaries of genius rather than lack of effort. This may not have been the case with Rossini, whose "William Tell" and "Barber of Seville" are the sole survivors of about forty works for the stage which ranged in plot from Cinderella to Queen Elizabeth of England. But Rossini was lazy—infernally lazy. Other composers, however, have seriously striven to write works of permanent interest but have failed pathetically. Among them must be included the following, whose masterpiece is given with the date of its first production: Giordano ("Andre Chenier," 1896), Balfe ("The Bohemian Girl," 1843), Mascagni ("Cavalleria Rusticana," 1890), Ricci ("Crispino e la Comare," 1865), Auber ("Fra Diavolo," 1830), Humperdinck ("Hansel and Gretel," 1893), Flotow ("Martha," 1847), Boito ("Mefistofele," 1868), Leoncavallo ("I Pagliacci," 1858). Many others could be added, but these suffice as illustrations. Often a real injustice is done to the composer by the fact that an opera does not depend entirely upon its music in its appeal to popular favor. Many musicians contend that much of the best music Mascagni has written is to be found in his "Iris," which is rarely given and not to be compared with the brutal and plebian "Cavalleria Rusticana." The combination of music and libretto is rare. Fortunate are the few men like Wagner, Boito, and Wolf-Ferarri, who have had the gifts to build both. Mozart, while unfortunate in some of his libretti, wrote so charmingly that his music has survived despite some very feeble plays. Verdi had the gifted Boito as his librettist for his latter works, and Puccini has been fortunate in having fine books for all his pieces. The gift of turning out melodies is exceedingly rare. Mozart had it, as had Verdi, and some would declare that Sir Arthur Sullivan in his lighter pieces was similarly blessed.

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Department for Singers

Edited for June by S. Camillo Engel

Who is to Blame for Vocal Success or Vocal Failure? Teacher or Pupil?

MANY years ago a number of railroad accidents occurred in Germany, none of which, it was ascertained, was caused through culpable negligence of any of the railroad officials; but careful and thorough investigation disclosed the fact that some of the engineers could not distinguish red from green, were color blind, which circumstance solved the cause of the mishaps. Since then, every engineer has to submit to an examination of his eyesight, and accidents, through colorblindness at least, do not happen again, because engineers to whom there is no difference between red and green are no longer entrusted with a train.

If it had not come under my own personal observation, I would never have believed it possible that there are persons—and teachers at that—who cannot differentiate between a voice of tenor and one of bass quality; between that of a soprano and a contralto character.

The false conclusions of ignorant voice trainers are based on the circumstance that raw voices often shout (instead of sing) the high tones, or bleat out the low tones. Among the many cases having come under the writer's observation the following two shall be mentioned: A young man, whose very speaking voice disclosed a deep bass, and who, at his voice trial before the writer, sang the D in the bass clef under the five lines quite easily, was trained by his teacher for a tenor. The other one was that of a young seventeen-year old girl, whose unmistakable lyric soprano was by her teacher believed to be a contralto and trained as such, almost losing her voice. Whatever became of the young man, I do not know, as, soon after he commenced studying with me he had to leave the city. But the young woman is still with me and is now, after a year and a half of hard work, in a fair way to recover her voice which, when she came to me, consisted of only five half tones, all that was left of a, as her mother told me, once beautiful voice.

How to Select a Teacher

Having drawn the parallel between the railroad engineer and the voice trainer, it is left to the reader to draw the conclusion therefrom.

Again I hear the old question arise, "What is one to do, how is one to proceed, in the selection of a teacher?" The answer is, "*Think*, and if you can't do it, learn to do so." From all sides one hears the same complaint that humanity in the aggregate does not think. It lets the individual do it and the mass follows the leader blindly, as a herd of sheep. In connection with this statement, I quote from Mr. Thomas Whitney Surette's article "Community Music" the following passage: "The whole tendency of modern life and of modern education is to 'delegate' those functions which have to do with our inner being. We delegate our religion to a preacher or to a dogma; we delegate our education to a curriculum smoothed out to a common level; some of us even delegate the forming of an opinion on passing events to a leader who presents them to us in a Current Events class."

To this I may add that our politics are thought out for us by the political leader or boss; our opinion of a musical performance is shaped by the critic of the newspaper, and so forth.

If the pretender happens to get a student whose voice is as extraordinary as his physique is capable of withstanding the onslaughts of his teacher's ignorance, that student will succeed, not on account of, but in spite of, his teacher. The fortune of the pretending teacher is now made, because the "unthinking" mass, considering nothing, weighing nothing, investigating nothing, takes it for granted that it is that particular teacher's merit that made the pupil; whereas, in reality, it is the pupil who is the making of that particular teacher. But, as the majority of voices are just the opposite of the extraordinary, the pretender will, as a rule, work as much havoc among them as the proverbial bull in the china-shop. If, however, the individual would think, develop his critical faculty and judge for himself, he soon would estimate the pretender at his real want of value and escape his clutches ere much damage would have been inflicted.

Students with Lazy Brains

How lazy the average student's brain is, may be illustrated by the following fact: A young baritone, having come to the writer to have his voice tried, told him that his first teacher taught him well, judged his voice rightly to be a baritone, and developed it nicely. Circumstances compelling him to move to another city, he continued his studies with a new master, studying with him for an entire year, though he felt all along—in a hazy sort of way—that his voice was being maltreated by being forced into a tenor. The thinking student will not be blinded by the artificial halo encircling a teacher's name, taking it for granted—on the strength of the artificial halo, or the blind recommendation of others—that everything he is made to do must be right; but will meditate, arrive at certain conclusions and then ask the teacher the why and the wherefore. Should the teacher think himself so infallible as not to deign to give his reasons; or, if willing to do so, be unable to lucidly and convincingly explain them,—then, too, the student should quit him.

The day of mystery has gone forever. More and more do we admit the light to shine on subjecjs that formerly were guarded as secrets. The very doctors tell their patients in simple understandable terms the nature of their diseases and how they will go about to cure them. It is an indisputable fact that the pernicious activity of the pretender is the cause of the broken-down voice. But what is the reason that, having survived the vicissitudes of the preparatory years, one singer becomes preeminent in the musical world, and the other an object of pity, if not of ridicule to the "*conoscenti*", though to his indiscriminate friends an idol? The one possesses brain, and thinks; the other has also ***brain*** **but never uses it. A hen may** become the owner of a pearl, but does a hen ever know what to do with it? So, likewise, B—may have a fine voice; but does it follow that he knows how to sing, what to make of, or with it? To the public at large it suffices that one have a voice. It does not differentiate between that and the art of using it. The singer, noticing the impression he makes on the outside world, proceeds, or rather struts, on his "happy-hear-nothing" path, bearing false witness of the art of singing and true witness of the general public's blissful ignorance.

What does the voice-hugger (a voice-hugger is he who knows nothing else, recognizes nothing else, but the voice; coddles it, dotes on it, worships it. It is the "a" and "z" of his being) know of ideality and style? Nothing. Only to the thinkers, or to those whose infatuation with their voices does not blind them to the necessity of using their brain, can both be revealed. On the one hand, conscious and painstaking selection of beauty and perfection, excluding everything imperfect; on the other, a crass ignorance, a lack in sensibility of beauty of tone. The spirit of the one is animated by the desire to widen his musical horizon by studying piano, harmony and history of music. That of the other is inanimate; his dormant state is quickened into only one desire, that of winning applause. The aspect before the public is that of a smirk, a bow, and the establishment of a certain intimacy between himself and the occupants of the first rows by means of nods and winks. A sort of mutual recognition of belonging to the same brotherhood of incompetency passes between them. The one, incompetent to do; the other to judge. It is a fact that whilst the student of every other branch of music has acquired and is willing to acquire a broad musical education, the singer alone rests satisfied with mere voice culture. An insatiable thirst for knowledge urges the singer who uses his brain, to study foreign languages thoroughly enough to at least read and understand, if unable to speak, them.

His counter-type thinks himself well-nigh perfect by having acquired an (atrocious) accent of a foreign language. Indeed, for all practical purposes, as far as the latter class is concerned, it is quite immaterial whether they sing in Choctaw or Aztec for all that the other members of the mutual admiration society understand of or care for it.

The thinking singer, that white raven, does not rest until he has analyzed each single vowel and consonant of the alphabet in respect to the means of their pronunciation, articulation and tone-value. The representatives of the other class are content to call a vowel a syllable, and let it go at that.

From Rung to Rung

The users of brain recognize the fact that it is only by "stepping from rung to rung of the ladder" (as Mme. Schumann-Heink expresses it) that one can successfully climb to the summit of **the art. The others, true total abstainers** from brain-effort, recognize nothing except that, having a voice, what's the use of going to all that drudgery? A very well-known singer of the New York Metropolitan Opera Company is reported to have said: "Why should I study any more? The public applauds me and I get my price." He was unaware, when he disclosed his mental attitude towards the heavenly art, that he exposed himself as a caricature of a true artist. What to the one is full of fascination is to the other as a troublesome fly to the sleeping person, a disturbing factor which has to be kept away. This much and more can be said of "ideality." However, "sufficient unto the day is the evil (reluctantly exposed) thereof". Now, how about style?

Strive for the Highest and Best

Continuing to strive for the highest and best in art, the one who considers the brain as important (and more so) as the voice, whilst rejoicing in its newfound beauty, is arrested by the expression "style". It is puzzling; it conduces to think, and the conclusion arrived at is that style, being a distinctive and characteristic mode of presentation and expression of a period or school, it will not do to sing Handel like Schumann, or Brahms like Reynaldo Hahn. So ho! for the acquisition of style. Books on the different periods and schools of music are read. Information is acquired on the cultural history (art, literature) of the different peoples; in short, a never ending desire for mind-enrichment stimulates the real high priest of the art of singing to read, read, read. The other, bless him, is also very much interested in reading—what the newspapers have to say about his performance of the night before.

A merely sensuous tone-effect, however desirable, is not the sole aim of the thinking singer; his understanding of the "bel canto" reaches far deeper. If the composer strives to express a poetic thought musically, the ideal singer is stirred to the depth of his soul to convey the spirit of the poem as well as that of the music. Such a singer, before the public, loses his personality entirely. He transcends the limits of his surroundings and takes his willing audience with him into the realm of the immaterial world. The other, alas! does not lose himself. Placing himself above art, he multiplies before the very eyes of his audience, until his masculine, or feminine, personality fills out the entire stage.

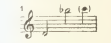
These, my dear reader, are some of the reasons why the one singer is preeminent and the other not. It is like everything else on this our planet, which also consists of three-fourths water, and only one-fourth solid earth. With Stockton's fascinating story "The Lady or the Tiger?" in mind, I will ask a question, leaving it to the reader to solve it: Is the brainless singer the result of the brainless teacher, or is the latter responsible for the first?

What Is My Voice?

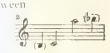
Division of Voices, as Now Known, a Modern Feature

FORMERLY the male voices were divided into only bass and tenor, and the female into soprano and contralto. In the course of time voices have developed which, so far as tone-color and character, not range, is concerned, are in reality neither, even though belonging to the bass, tenor, soprano or alto class. The observant teacher notices not only a difference in the character of voices, but also that, though belonging to the same class, some move with greater ease than others. This leads to an entirely new division of the voices.

A tenor voice, not possessing great volume, of a somewhat feminine character, of easy movement, and having a range between

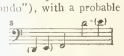


is called a "lyric tenor"; whereas tones of greater volume, a certain rugged manliness of sound, but less agility than the first named one, appertain to the "robust tenor", the range of which will be found to be between

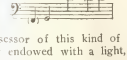


Although the range decides nothing, I mention it as an additional, though secondary, criterion in testing a voice.

The last picture, an octave lower, applies to the "deep bass" ("basso serio" or "profondo"), with a probable range of



On the other hand the "high bass" ("basso parlante" or "buffo") reveals the picture of the lyric tenor, an octave lower of course. Its range is:



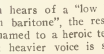
The possessor of this kind of voice is generally endowed with a light, flexible tongue.

Every voice has a row of tones, generally comprising an octave, which exhibits the salient features above mentioned to best advantage. With the lyric tenor it is

with the heroic tenor

the deep bass

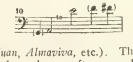
and the high bass



One often hears of a "low baritone" and a "high baritone", the resemblance of the last-named to a heroic tenor with a somewhat heavier voice is so great; and the roles written for a low baritone are so few—and these mostly in operas of the early nineteenth century, which are now obsolete—that one may safely leave a "high baritone" out of one's calculation and classification. The more so, as the few operas with high baritone roles that are yet occasionally performed in smaller German and French opera houses, are sung by robust tenors.

The only male voice left to describe is the "low baritone", also called "basso cantante". Its best tones are usually found to be from

its probable range is from

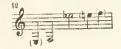


(*Don Juan, Almaviva*, etc.). This voice boasts of a velvety softness, and a very sympathetic quality, having a tendency towards brightness of color.

Determining Female Voices

Turning to the voices of the fair sex, remarkable fullness and roundness of tone united to an indescribable charm, especially in the region of

points to a "contralto", the range of which probably comprises



If heard without being seen, it will easily be mistaken as issuing from the mouth of a tenor. Unfortunately composers do not write any more for this truly noble voice, and the few singers who possess it violate it by singing rôles that are much too high for them, because it pays better. This leads me to say that nobody—all the claims to the contrary notwithstanding—can turn a baritone into a tenor, or a contralto into a soprano. A baritone may force himself to sing the high tones of a tenor, just as a fat lady sometimes forces herself into a tight corset to look thin; but neither the one or the other carries conviction.

A singer (his voice having been misjudged) may be led to believe that he is a baritone, whereas in reality he is a tenor; such a one may, after a time, come to learn the true character of his voice and sing accordingly; but this can hardly be called changing a baritone into a tenor. The neck being too short, a goose can never be turned into a swan. The varying size of the laryngeal muscles, muscle-fibres and cartilages, the determining factor of the class to which the voice belongs, makes the change from one voice-class into another impossible.

One of the rarest, but unquestionably most beautiful, voices is the "mezzo-contralto" (such as Mesdames Alboni and Shaw possessed). Not displaying the fullness of the contralto's low tones, but possessing the same velvety, smooth quality, it displays a much larger tone-range towards the height, the tones of which are so sonorous as to be often mistaken for a mezzo-soprano. *Azucena* is written for a mezzo-contralto. The tones a mezzo-contralto likes to sing best are from

but its range comprises quite frequently

The quality of a mezzo-soprano is somewhat lighter; its lower tones are not so strong as those of the mezzo-contralto,

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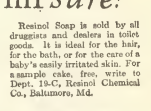

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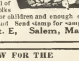

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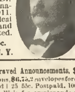

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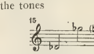
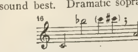
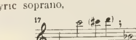
though its range is almost identical with it, extending perhaps another half tone or two in the height. It sounds best between the tones



Whereas the "dramatic soprano" shows a tendency to use the chest tones far beyond their natural limit, the "lyric soprano" has a much lighter quality, prefers the head-voice, is more agile, acquiring coloratura much easier. On the other hand, the dramatic soprano has a force and brilliancy entirely absent from the latter. Their respective ranges show as decided a difference as the regions in which they sound best. Dramatic soprano



lyric soprano,



Such is the development that has taken place since the simple two divisions of the male and female voice.

Learning Expression in Hymn Singing

Amongst a number of merely mechanical suggestions for securing expression in hymn singing, perhaps the best was that adopted by the late Rev. John Curwen, an English Congregational minister of the last century, and the founder of the Tonic Sol Fa system, in his "Sabbath Hymn and Tune Book," *viz.*, to print *forte* passages in small capitals and *piano* passages in italics. Another suggestion, perhaps more frequently adopted than is usually imagined, was that the organist should accompany certain definite sentiments with prescribed combinations of stops. But both of these methods only expressed the opinion of an editor or a musician. They did not show the general principles upon which they were based. Another rough-and-ready principle, which has met with considerable acceptance, is that certain sentiments and subjects should have a fixed method of expression. Hence all passages involving praise were to be sung *forte;* all passages expressing prayer, *piano;* while night and death were only to be alluded to in a vocal whisper, the former (sarcastically suggested that greatest of all known organists, the late W. T. Best, of St. George's Hall, Liverpool), "on principles connected with burglary."

But no system of expression should be adopted which ignores the connection, since if the former be not dependent upon the latter, sooner or later we perpetrate an artistic blunder or a musical absurdity. For example, the words

"I thank Thee more that all my joy
Is touched with pain,"

although denoting praise, should be sung *piano;* and, conversely,

"Come, Lord of Hosts! the waves divide,
And land us all in heaven,"

although the utterance of a prayer, should be sung *forte.* Even still more dependent upon the connection are references to death and the future life. Thus, the lines

"In death's dark vale I fear no ill
With Thee, dear Lord, beside me,"

demand a bold and vigorous rendering, in spite of the fact that they are marked to be sung *piano* in most hymnals.

Leaving criticism for construction, we would first suggest that amongst passages requiring a *piano* rendering the foremost place should be given to lines which express adoration and reverence, *e. g.*,

"Lo, God is here! let us adore,"

while confession and penitence should invariably be sung with "humble voice." A similar rendering should be given to passages expressing condemnation and suffering for sin, many of which passages are utterly unfit for public worship, and frequently unsuitable for private meditation, in which respect they resemble many passages and poems referring to the physical sufferings of Christ, the morbid tone of which is much to be regretted.

Amongst passages demanding bold and vigorous treatment, we shall probably think at once of those which allude to the resurrection, ascension, and reign of our Lord Jesus Christ, *e. g.*,

"God is gone up on high
With loud triumphant noise."

Frequent and sudden changes of expression are irritating and puerile. Here is a glaring instance:

(*ff*) *"Thee will I love,* (*pp*) *beneath Thy frown,*
(*ff*) *Or smile, Thy sceptre,* (*pp*) *or Thy rod;"*

Refrains, too, need care. Most of these are uniform throughout in their expression, either *forte* or *piano.* But that of the hymn, "May Jesus Christ be praised," although generally *forte*, should be *piano* after the words "My silent spirit sighs."

Then there are verses calling for a gradual increase of tone, *e. g.*,

"And duly shall appear,
In verdure, beauty, strength,
The tender blade, the stalk, the ear,
And the full corn at length."

Other verses demand a *diminuendo, e. g.*,

And some have never loved Thee well,
And some have lost the love they had."

Also, while some hymns demand a uniform *forte*, such as "God is gone up on high," others call for a continual *piano e. g.*, Mrs. Hemans' "Lowly and solemn be."

All hymns, however, do not demand a *fortissimo* conclusion. The vulgar shout with which some congregations conclude their psalmodic exercises savors more of perspiration than of inspiration. No one possessing a particle of literary or musical taste, to say nothing of spiritual discernment, would terminate *fortissimo*, "The roseate hues of early morn", a hymn which, although cheerful enough in some passages, closes with the prayer,

"Grant that we fall not from Thy grace,
Nor cast away our crown."

Thus our readers will see that the subject of expression in public psalmody is not one to be dismissed cavalierly or treated "lightly or unadvisedly." To secure correct expression in our public praise we need to exercise not only our devotional graces and our musical gifts and attainments, but to call into requisition our literary instincts and, above all, our sanctified common sense. In the latter quality the mere sentimentalist is utterly lacking. Consequently he will always be found to be destitute of the true spirit of expression, although his travesties and distortions often immensely please the more ignorant section of our worshipers when he is unfortunate enough to be placed in the choirmaster's position or on the organist's bench. Appreciation of "the thought that breathes, and word that burns," comes by the way of knowledge and experience and not by that of sentiment. There is no place for hysteria either in religion or in art.

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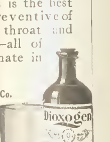

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World of Music

(*Continued from page 365*)

A new society to help woman artists has been founded in New York. It is called The Musical Union of Woman Artists of America, and is to be a counterpart of a similar French organization entitled *Union des Femmes Artistes Musiciennes.* This organization has already acquired the approval of the French government. The aim of the new work is to create an emergency fund, provide for the adjustment of rents, create a summer vacation fund, provide legal advice, medical attendance and medicines, concert costumes, facilitate the securing of engagements, and finally to establish a fund to build a home for retired musicians. The members are to be Founders (who pay $100 a year), Honorary Members (who pay $25 a year), Sustaining Members (only professional women musicians will be devoted to this class paying $5 a year), and Artist Beneficiary Members (who are to pay $2). The president of the French organization is also the president of the American organization. There can be no question that such a society, well managed, could do a great deal of good. Some of the work it proposes to do is duplicated by other organizations, such as the Oliver Ditson Fund for Needy Musicians and the Presser Foundation Department of Relief for Deserving Musicians, which provide a fund for musicians in real need. The idea of providing a fund for a home for retired musicians is however, of interest. The Presser Foundation "Home for Retired Music Teachers" in Germantown is strictly for teachers who have taught at least twenty-five years, who are past sixty-five years of age. This beautiful new building, as fine as many excellent hotels in its equipment, has been open for two years and a half. Although it has thirty-five residents, there is still room for almost as many more. The Presser Foundation is backed by a very large endowment fund.

Mr. Percy Grainger's new orchestral work called *The Warriors* is to be given for the first time at the Norfolk Festival on June 7th. Mr. Grainger will conduct. These noteworthy Festivals held in Connecticut are splendidly American in their simplicity and management. That they have been extremely successful, is not only a compliment to those who have organized them, but to the good sense of the American music lovers who attend them.

Owing to the considerable increase in the number of men in the United States Army there is a need for from 1,500 to 2,000 more bandsmen. The pay runs from $24.00 to $99.00 a month. The latter amount is that earned by leaders. Bass Drums and Tubas to the front! Forward, March!

Josef Bonnet, distinguished French organist, is at present touring this country, giving organ recitals. M. Bonnet's official position in Paris is organist of St. Eustache and organist of the Society of Concerts of the National Conservatory.

Community music in America started in New York City; at least some of the earliest propagandists worked from the metropolis. Its latest manifestation in that city was in connection with the annual Christmas celebration in Madison Square, where each Yuletide throngs sing carols round an immense Christmas tree. This year, after the tree exercises, 8,000 people thronged Madison Square Garden to listen to a Community Chorus in a performance of *The Messiah.* There were no soloists, the chorus singing the arias in unison.

Owing to the fact that New York City has many public high schools the task of bringing unity into the musical activities of these schools is not easy. But it is being accomplished by Prof. Henry Fleck, of Hunter College, and Dr. Frank Rix, director of music in the public schools. The plan is to have the choral organizations of the various schools study the same work, each school giving its own performance, under its own music supervisor, to be followed by a concert by the combined organizations. This year the pupils in twenty-one high schools studied Sullivan's *Golden Legend.* Also the girls in six high schools studied and produced Smart's *King Rene's Daughter*, and at City College gave a performance by the combined choruses.

Milwaukee has a Civic Musical Association, with between 5,000 and 7,000 members.

H. Plunket Greene, the long popular Irish basso, has turned author, publishing a book of fiction—"Pilot." It is the story of a dog.

Keeping the Goal in Sight

By Arthur Traves Granfield, Mus. Bac.

Perhaps the most practical stimulus a teacher can give to those pupils who are struggling with the elementary difficulties of piano-forte playing is to spend a few minutes of the lesson period occasionally explaining the real goal that the earnest pupil should ever have before him—the only goal that is worth the effort spent in its attainment.

If teachers would do this during the tedious beginning months of a pupil's study, *i. e.*, playing over and explaining the form of little sonatinas, gavottes, minuets, inventions, etc., later gradually working up to fugues and sonatas, they would be most agreeably surprised at the change that would take place in their pupil's interest. For in this manner the pupil is becoming acquainted with much that lies ahead of him, and having it touched upon at a time when he needs every bit of encouragement and stimulation. He will thus be the better prepared to proceed with his present studies, knowing that they will lead him to the masterworks that I assume you have presented to him from time to time, at least in excerpts.

By this "advance work" many advantages to pupil and teacher alike result. For instance:

1. The pupil's interest is keenly aroused, perceptibly increased and vitally sustained.

2. He sees in the concrete, partially at least, the ultimate result of his present and continued studies.

3. His desire to discontinue taking instructions—and we all know that the majority of pupils are attacked by this desire very frequently during the elementary period—will be lessened and no doubt entirely dispelled by the fact that you have allowed him to know of the designs and feel the wonderful tonal power and grandeur that lie in the master compositions. You have opened his eyes to realize many beauties that some day will be his if he continues his studies—and rest assured he will!

4. The benefits—æsthetic, altruistic and economic—that will accrue to the teacher are indeed well worth while; for—

5. A pupil who sees, even dimly, the *real* reason for studying music is already on the right track.

6. One who is started aright and is willing to study is bound to be a credit to your teaching—and pupils who are a credit to you are your best advertisers.

7. Your pupil will work diligently and persistently to reach the goal that you have made him feel is within his reach; and the pupil who works is *the* pupil for the teacher, for hard work brings results—and results are what we are all striving for.

New Books for Music Lovers

Brahms, the Man and His Music. By E. Markham Lee. Published by Charles Scribner's Sons. 174 pages, illustrated, bound in cloth. Price $1.25.

There are comparatively few biographies of Brahms, probably not more than a mere fraction of the number devoted to Brahms' great contemporary, Richard Wagner. The books of Erb, May, Evans and others have preserved many interesting facts about the composer. It is fortunate that this has been done so shortly after the death of Brahms. Time is a wonderful eraser, and written biographies are often most valuable records for future generations. About half of Mr. Lee's book is biographical, but the remaining part is devoted to a discussion of the works of Brahms. Mr. Lee's remarks are interesting and informative, especially for those whose musical ability does not permit them to anlyze the works of the composer himself.

Travels in Russia, by Eugene E. Simpson, 126 pages, numerous illustrations, bound in cloth, published by the author at Taylorville, Ill.

Mr. Simpson was the Berlin correspondent of the Musical Courier for some years and did valuable work in that capacity. Among other things he made a lengthy survey of musical conditions in Russia, penetrating to various parts of the Czar's empire—tut, tut, excuse us, we meant to say the Republic of Russia(?)—and seeing things that few Americans had seen before. The book has many pages that are unique in their interest.

Delinquent Gods, 2,800 Pertinent Questions and 2,800 Dependable Answers, by Frank Fruttchey. Published by the Conover Press. 257 pages, bound in cloth.

A very curious and original dissertation upon the subject of "What is the Matter with Music?" The author has done a surprising amount of work, but only a very careful study for some considerable time would enable even a superficial critic to determine the value of the book.

High School Songs, prepared by Sara Boyer Callinan. Published by Allyn and Bacon. 350 pages, bound in cloth.

An excellent collection of 170 songs by ancient and modern composers, to which is added several illustrations, a fifteen-page history of music and ten pages of special musical information likely to be of interest to the High School Student. Some of the songs have interesting footnotes.

The Franklin Assembly Song Book, edited and arranged by Samuel J. Riegel, Mus. Bac. Published by L. A. Noble. 106 pages, bound in cloth.

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Department for Organists

Edited for June by Sumner Salter

Finding Suitable Music for Service

DOUBTLESS every organist, in making selection of what he is to play at a service, has put to himself the question: "Is this music suitable for a religious service? In other words, is it what may be called religious or devotional music?"

Perhaps it may be said at once that it all depends upon what kind of a religious service one has in mind. Naturally, an organist would not play at a Communion Service what would be quite proper at a Children's Service or a wedding. But these are two rather infrequent extremes of choice between which there is the steady responsibility of selecting music that will be in keeping with the spirit and purpose of the average church service from Sunday to Sunday throughout the year.

For our present purpose let us consider the question from the standpoint of an organist in a Protestant church who has music to prepare for the average morning and evening service, which we will suppose has no specific object further than general worship and devotion. Let us also take conditions as they exist and recognize the commonly accepted obligation of the organist to play a prelude and postlude, and possibly an offertory solo, without discussion of the propriety of the use of the organ as a *noise-absorber* while people are entering or leaving the church, engaged in visitation, etc., since its futility must be accepted as one of the concessions demanded by traditional notions of one of the functions of the "divine art."

The Prelude

The purpose of the service prelude, if one were to attempt to state it in general terms, is to put the congregation into a devotional and receptive frame of mind, unified in attitude towards the acts of worship that are to follow. Naturally it may appropriately foreshadow the character of these acts and hence have a widely different nature according as the service is to be more or less festive, solemn or otherwise. For the average Sunday service of general worship, however, it should, ideally speaking, combine two elements: First, that of an ascription of praise and thanksgiving, and second, that of an invocation, a musical expression as it were, of Whittier's wonderful hymn, *Dear Lord and Father of Mankind*, seeking to banish *striving, strain and stress*, and establish the *deep hush* through which may speak the *still small voice of calm.*

The element of ascription or praise is by no means so essential as that of invocation, and is seldom recognized in practice, but its propriety is absolute, provided it is not given undue emphasis by exaggeration into noisiness or prolongation to inordinate length.

These two factors, unfortunately, are not found blended together in many, if indeed any, compositions in just the right relation and proportion. Something of the nature of what is in mind as an ideal may be understood by putting together the *Chorale* and the *Priere de Notre Dame* from the *Suite Gothique* by Leon Boellmann, or the corresponding and similar movements in the Suite in C minor by Homer N. Bartlett. These two combinations of movements, however, make too long a prelude for practical use in most church services, but mention of them serves to indicate the nature of a prelude that meets the requirements. To supply compositions of this nature, in which the two elements will be combined, opens up a wide field for the present day organ composer.

Dignity

Taking compositions as they exist, however, pieces having a single mood and being more or less unified in structural form, we may be pretty sure of an agreement on the proposition that as service preludes they should have as their most conspicuous dominate and positive factor *dignity*. This characteristic depends upon a variety of features, chief of which are quietness and breadth of rhythm and a certain amount of richness in harmony. Vitality, beauty and warmth of tone-color, and melodic flow should be present, but if there is flippancy or vacuity in the rhythm, or shallowness or emptiness in the harmony, it will count but little. On the other hand, while both solid rhythm and rich harmony are vitally important factors, an excess of rhythmical accent causes an excitement of emotional feeling and an appeal to primary impulses that are remote from spiritual inspiration.

With these criteria in mind anyone examining the music he has possibly been putting to more or less use will probably find that quite a little of it will come under some sort of condemnation. For example, there are many pieces of the cradle-song type, in six-eight rhythm, with a broken chord accompaniment to a melody in single notes constructed on a slender harmonic framework; also others of the *Chant Celeste* or *Hymn of the Nuns* type, with a harmonized melody in one hand offset by an arpeggiated figure for flute in the other; then there is the straightforward melody in four-four time with a syncopated accompaniment of plain repeated chords suggestive of ragtime. All these are unworthy of use as an introduction to religious worship.

Let us now consider a few types of compositions presenting features of a different sort. Disregarding some worthy efforts of living composers, we cannot do better than turn to Mendelssohn, who, in his sonatas and preludes and fugues, furnished some excellent examples of service music. Take the *Third Prelude*, in G major. Its dignity and general character are worthy of study and analysis, to aid in formulating standards of judgment for general application. We may note:

1. *Major tonality.*
2. *Quiet, steadily flowing movement.*
3. *Melodic element predominant.*
4. *Varied harmony, not involved.*

1. The general effect of tonality of selections used in church is one that receives much less consideration than it deserves. In saying that major tonality is desirable it is, of course, not intended to urge the avoidance of all minor chords, but to emphasize the importance of the impression of healthy cheer, hope, animation, and aspiration which comes from the predominance of major tonality, as opposed to those of sorrow, despair, depression and gloom, induced by the general prevalence of minor harmonies.

Note this feature in a number of concrete instances. Take for example, the beginning of the *Second Sonata* of Mendelssohn, in C minor, with the *Cantilena* following, and contrast it with the beginning of the *Fifth Sonata*, in D, the *Chorale*, which we will put with the *Andante* at the close of *Sonata VI*, in the same key. Both are dignified and eminently suitable as service preludes, but in the former case the effect is one that arouses emotions of conviction, oppression, fear and foreboding, followed in the *Cantilena* movement by sadness and penitence, yearning and possibly repentance. In the case of the *Chorale* and the *Andante* there is a marked contrast, both in the effect of the *Chorale*, which is positive in its expression of cheer, hope and courage, and of the *Andante*, which is a serene song of faith and aspiration. Obviously the two selections will serve a distinctly different purpose: the former being more appropriate for a deeply serious service, and the latter for an ordinary service of general worship.

2. What is the significance of the metrical element in the Prelude and the "flowing movement" alluded to? Several features in this connection may be observed (a) its unobtrusiveness; (b) its steadiness and continuity; and (c) its buoyancy and spirit. These are more or less inter-related. The fractional division of a beat has to do with the fact that the movement flows along steadily and unobtrusively, but the spirit and buoyancy of it come as much from the character and relation of the melodic intervals as from the rhythm. In any less evenly sustained flow there would be a corresponding loss of dignity and earnestness of expression. While the rhythm is evenly sustained, however, it is relieved from monotony by prolonged notes at intervals, marking the more significant points in the melody, reinforced by the changes in harmony.

3. The melodic element holds the attention throughout and there is variety here also in the two divisions of the melody, the second part with the descending fourths giving to it a more meditative character. In this it is aided by the fourth principle.

4. The varied harmony which, though containing dissonances by close suspensions at several points, is not intricate or involved in such a way as to cause a mental strain to the listener.*

The Value of Mendelssohn's Works

Of other organ compositions by Mendelssohn the most important from the standpoint of appropriateness for service use is the beginning of the *Sixth Sonata* comprising the *Chorale, Vater unser im Himmelreich*, and the three variations following in which the devotional character of the theme is not sacrificed to the ornateness of the figuration or in the change of general treatment. Other portions of sonatas are the *Adagio* in the *First Sonata*, another flowing melodic gem of rare devotional quality, also in triple meter; the *Andante* in A in the *Third Sonata*, of lighter texture but of similar quality and also in triple time, and finally, though not least important, the very beautiful *Allegretto* from the *Fourth Sonata*, with its peaceful *Cantilena* for the oboe in alternation with the 'cello, again in triple rhythm.

These detached movements only need for their best effect a brief introduction of more imposing tonal proportions to throw the beauty and simplicity of their melodic and structural outlines into clearer relief.

More and Better Church Music

The principles here discussed—of Tonality, Rhythm, Melodic quality and Harmonic value—may be profitably applied to all kinds of organ music, and wherever the standards mentioned are met it will be found that the music will prove suitable for church use. Measured by these standards the greater part of the organ music composed and published at the present time will be found to be quite unsuitable. The increasing demand for music for recital and concert purposes has occasioned a large output of pieces of light calibre that are designed principally to please or to express some romantic or poetic fancy. Of sixty-three pieces which have appeared in the last few years from a well known publishing house, possibly fifteen, by a liberal interpretation, might be considered usable in church service. The very pleasing character, which is their intended merit for their specific purpose, is a detriment to their usefulness in church.

What, then, can be said to the earnest organist who wishes to maintain the dignity and devotional character of his church music?

My plea would be for a deeper study of the *content* of the selections to be played and for a more rigid application of the standards indicated as determining the dignity and worth of the music.

CAMILLE SAINT-SAENS recently cited an amusing instance of the deficient taste sometimes shown by members of the clergy. He was organist of the Madeleine in Paris and describes the incident thus: One of the vicars of the parish sent a request that I should visit him. I called upon him, as desired, and after a lengthy discourse, which was quite unintelligible to me, he finally came to the point: "Do not misunderstand me. The parishioners of the Madeleine are for the most part persons of wealth, who frequently go to the theatre of the Opera-Comique, where they have become accustomed to a style of music to which you are expected to conform." "Monsieur l'abbe," I replied, "whenever I shall hear the dialogue of the Opera-Comique spoken in the pulpit, I will play music appropriate to it; until then I shall continue as hitherto."

*A point of weakness in the composition is one that is characteristic of more or less all of Mendelssohn's writings for the organ, viz., a certain thinness or openness of harmony caused by two great a distance between the bass and the upper voices.

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Mixture Stops. When to Use Them and When to Avoid Them

ALTHOUGH the mixture stops are being used with far less frequency by modern organ builders the young organist is very likely to meet with them on some organ and be at loss to know how to use them.

The idea of the mixture stop is to supply, artificially, the upper harmonics which, on the piano, are heard when the damper pedal is pressed down and the other wires of the instrument vibrate in sympathy. On the organ the upper harmonics are usually missing, and for this reason some organs have a hard, cold flutey tone. Sir Walter Parrett, in Grove's Dictionary, says "Draw all the stops of a large organ and play the three notes of the bass staff (as given at a).

At least one pipe speaks each note of the bunch of sounds placed over the chord. If this cacophony is the result of the simplest chord, some idea, though faint, may be formed of the effect produced by the complex combinations of modern music. Of course no sound-producing instrument is free from these overtones, but their intensity does not approach that of their artificial imitations."

The safe rule for the young organist is to avoid using the mixture stops until, by actual experience, he has become acquainted with their possibilities and dangers. Even then it is better for him to hold strictly to the rule laid down by the great Baron Helmholtz, "They can be used only to accompany congregational singing. When employed alone they produce insupportable noises and horrible confusion. But when the singing of the congregation gives overpowering force to the prime tones of the notes of the melody, the proper relation of quality of tone is restored, and the result is a powerful, well-proportioned mass of sound."

Advances in the Size of Organs

THE advance in the size of organs is somewhat astonishing to the average music lover who is not familiar with the character of the instrument. In 1684, just one year before the birth of Bach, Father Smith built a large organ for the Temple Church in London. This is the schedule of its stops:

Great Organ	10 stops
Choir Organ	6 stops
Echo Organ	7 stops

1715 pipes in all.

In 1730 Richard Bridge built what was called the "largest organ in England" at Christ Church, Spitalfields. Following is the schedule:

Great Organ	16 stops
Choir Organ	9 stops
Swell Organ	8 stops
Total pipes	2216

There were, however, larger organs on the continent. At Haarlem we find an organ, built in 1735 by Christian Muller, which had

Great Organ	16 stops
Choir Organ	14 stops
Echo Organ	15 stops
Pedal Organ	15 stops
Total Pipes	4088

This is the limit in size of the organs that might have come to the ears of Bach and Handel.

The organ at the Town Hall of Sidney, New South Wales, built in 1890, has 8,800 pipes, chimes and 128 speaking stops. The organ built for the St. Louis Exposition in 1906, which was the largest organ in the world at the time, has five manuals and a pedal clavier. There are 140 speaking stops, 10,059 pipes and 99 mechanical appliances. It cost $100,000.00. This organ is now in a Philadelphia department store, where it is played twice every week-day for the benefit of the public.

Some Facts About the Organ

THE first organ builder in America was probably John Clemm, who was born in Dresden in 1690 and came to this country in 1736, settling in Philadelphia. He was a pupil in the art of organ building with Andreas Silbermann, the greatest of German organ builders. He was engaged to erect an organ for Trinity Church, New York, in 1739. He built a three-manual instrument, containing ten stops on the Great, ten on the Choir and six on the Swell. It is likely that the stops did not run through and that the Swell manual was of short compass. Nevertheless, the instrument was large for those days. We are told that it had a "frontispiece of gilt pipes and was otherwise neatly adorned."

Organists may not care to be reminded of it, but the pipe organ in its early days was close kin to the bagpipe. Peter Christian Lutkin points out in his excellent *Music in the Church* that "As the deeper toned pipes were exhausting to blow by the mouth, the construction of a reservoir or wind-chest followed, upon which the pipes were placed, tightly fitting into holes made to receive them. Wind was supplied by two blowers blowing alternately with their mouths through flexible tubes into a wind-chest. At first all the pipes sounded at once, unless silenced by the hand or fingers." In a footnote he adds, "The use of skins as a reservoir for wind, after the manner of a bagpipe, was a device known to the Greeks as early as 400 B. C."

The following description of a fourth century organ is ascribed to Julian the Apostate: "I see a strange sort of reeds; they must, methinks, have sprung from no earthly but from a brazen soil. Wild are they, nor does the breath of man stir them, but a blast, leaping forth from a cavern of oxhide, passes within, beneath the roots of the polished reeds; while a lordly man, the fingers of whose hands are nimble, stands and touches here and there the concordant stops of pipes; and the stops, as they lightly rise and fall, force out the melody."

St. Jerome, says Dr. Lutkin, is quoted as describing an organ at Jerusalem which had twelve brazen pipes, two elephant skins and fifteen smiths' bellows which could be heard at the Mount of Olives, a distance of nearly a mile.

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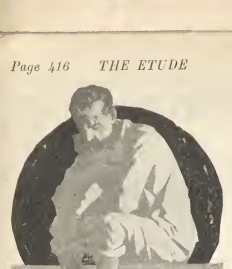

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The Young Organist and the Music Committee

By Mary Richart

THE inexperienced organist should make it a rule never to play before a music committee without having first been allowed the privilege of at least a couple of hours' practice to get familiar with the organ. He cannot, of course, become really "familiar" with an organ in so short a time; but he can "try out" the stops and can get his bearings on the organ bench so that he will be able to swing into the proper position, correctly to gauge his pedal reaches. If access to the organ is denied, he should decline to play. The probabilities are he would gain nothing by playing and any failures he might make would act as so many obstacles to his rising reputation. But the majority of committees are generous in this regard, and are usually willing to arrange for the applicant to use the organ, especially if he requests it.

He should have ready to play for the committee a couple of preludes, an offertory or two, and a like number of postludes, playing in all five or six selections; but he should have one or two extras ready in case the committee calls for more. After the pieces are played he should suggest to the committee that he is now ready to play a few hymns. Sometimes the committee will let him select his own hymns, but more often they will call for numbers, asking the organist to "give out" the hymn exactly as he would give it out to his congregation. Fortunately the committees usually ask for hymns that are much sung by their congregations, and every organist should make it his business to know the familiar hymns of the different churches. He will find that a great many of them are the same. In the very beginning of his organ work he should get a list of these familiar hymns and make them a part of his daily practice. There are different ways of obtaining such lists. They may be obtained through a friend who attends that particular church, or through the minister, or through the regular organist of the church.

After the young organist secures a regular church position, the music committee is still a factor in his life. In a great many cases the members of music committees are not musicians; if they were, it would be easier for all concerned. But frequently they are not; and while they know exactly what they want, they rarely know how to express it in technical terms that an *inexperienced* organist understands.

"Bringing Out the Organ"

A favorite expression with music committees is "bringing out the organ." In one instance a committee told an organist that he "must bring out the organ more." The young organist decided by this that he was not playing loud enough and increased his organ volume, when what the committee really meant was that he was "mixing" his combinations so much that the beautiful purity of the flute-tones, the sweetness of the "choir invisible" and the majestic roll of the diapasons were being lost. In other words, his organ playing was too noisy, but as the young organist did not understand what the committee meant he made it even more so.

There are times when the music committee seems painfully frank, and the young organist's natural inclination is to invite the committee to take his place on the organ bench and walk out. But this is not wisdom. He should simply determine that there is something to be learned from that particular music committee and make up his mind to learn it. When the committee sees a willingness on his part to listen to the advice it has to offer, the battle is half won. And just remember this—an amiable disposition, prompt attendance at every service, and *good organ playing* will win the most critical.

The One-man Power Organ Blower

By E. H. Pierce

IN spite of the rapidly increasing number of hydraulic and electric blowing devices, there are still many organs blown by hand, and the peculiar habits and tendencies of the human blower still present problems to the organist, sometimes amusing, sometimes downright vexatious.

Blowing an organ by hand, although somewhat of a humble art, is still an art, if you please. The strokes of the bellows, whether fast or slow, must always be long and full, never short or jerky. Any attempt to make them conform to the rhythm of the music is wholly aside from the mark, and leads to bad results. Instead, the blower must keep his eye on the indicator, and endeavor to keep the bellows somewhat more than half full, being alert to furnish more wind without delay in case the organist throws on full organ, and preserving the greatest steadiness and quietness of movement in the soft passages, avoiding all scuffing of feet, as well as all unnecessary noise with the bellows handle.

The worst habit found among blowers is their attempt to fill the air chests as full as possible and then rest themselves until they are empty, when they suddenly fill them again with hurried and noisy jerks of the lever. No organist should permit this to occur more than once, the blower being given to understand that it is a most serious offense, and that a repetition will be followed by his immediate dismissal. Some sterness may be necessary on occasions, but in general the best way to secure efficient coöperation is to explain to the blower that his work is of really artistic nature, and demands skill and care to secure good results. Then, on every occasion when his work is perfectly satisfactory, take occasion to compliment him as a brother artist.

Most boys (and men, too) are amenable to this kind of treatment, but occasionally even this fails, and the individual concerned is simply "impossible." I remember one occasion, where, besides having a singularly inefficient blower, I was annoyed and perplexed by certain of the sixteen-foot double open diapason pipes failing to sound. What puzzled me most was that the trouble seemed to shift from one pipe to another, defying my efforts to locate and remedy the cause. At last the mystery was solved. Entering the blower's corner unexpectedly I caught him hastily replacing *Red Handed Dick or Forty Buckets of Blood* (I think that is the title) in the mouth of one of the large pipes.

As I felt that it was impossible for him to combine his literary diversions with successful organ blowing I requested his resignation. Since the advent of his successor my sixteen-foot diapason has spoken properly from every pipe.

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The Composer

(Continued from page 370)

And so, when she got up and went forth, and stood at last in her place to sing, it was not for Reinhardt stricken in his prime that she lamented, it was not for Lothnar she sang and the piercing grief of his bereaved genius—it was for the Sarolta that had been.

The strange composition ended with the solo which was here to sing. As voice and orchestra fell into silence together, Sarolta for the first time looked down at the conductor.

Lothnar's face was livid and pale, and the tears were running down it. Their eyes met; through those tears his were flaming.

"I shall never sing again," said Sarolta to herself, as she swept her single curtsey toward the royal box, and slowly withdrew—her long draperies trailing.

The *foyer* was crowded, and she paused on the threshold hesitating, then drew back in the shadow of the great screen that sheltered the room from stage draughts. She heard herself spoken of in many tones, high-pitched in praise and astonishment, as Madame Costanza, like a mighty vessel in full sail, cleaved her way through the throng, receiving and acknowledging felicitations with a magnificent proprietorship.

Her Webel, with an unsweetly beaming countenance, entered, piloting his wife—Frau Bertha, perceptibly plumper, increasingly self-satisfied, clad in rustling black silk (no doubt as a tribute to the departed), but adorned with a highly wired spray of lily of the valley, symbolic of her new bridal state. With no detriment to her evident content the lady had been crying; comfortable, easy, sentimental tears.

"Ah, yes," she cried, as Madame Costanza effusively greeted her, "from heaven, surely, he has smiled down upon us this night. I cannot believe but that his presence has been among us. And so does my Conrad——" She broke off. She had caught sight of Sarolta in the shadow, and their eyes had met across the to and fro. The little woman's color heightened, and pursing her lips, she turned her head away.

She made an effort to edge herself out of the room, keeping close to the wall. But the sound of Lothnar's name springing suddenly from different sides arrested her.

Dr. Lothnar—where was he? Ah, the *Herr Doktor ist ja mit dem Kaiser!* Yes, the Emperor had sent for Dr. Lothnar!

Webel's smile grew broader: True, the Master was with the Emperor. Then came the cry: "He is coming!" and the groups rolled apart, as dry leaves may before a whirl of wind.

She would not meet Lothnar; she could not!

She made a swift movement of retreat, back to the dusky shadow of the screen, but it was too late. That moment's lingering, yielding to the bitterness of memory, had lost her her chance. The mad blue eyes were upon her. He advanced straight, disregarding calls, greetings, even touches, with the arrogance which he alone could make tolerable.

"With her, with her I must speak!" he was crying. He caught her arm and drew her into the light. *"Mit Dir!"*

She made no resistance, but it seemed to her as if she had been turned to stone. She had dreaded to see him again, dreaded the sound of his voice, dreaded unspeakably the thought of his touch; but now these things had come upon her, and she felt—nothing.

"How can one speak," went on the grating, harsh accents—these accents that once had been the dearest music in all the world to her—"with this chattering, this clatter?"

He grumbled into his beard, drew his brows into his stupendous frown; then with violent movements caught her by the arm again and dragged her back to the stage.

The place was empty save for a few scene-fitters. The curtain was down, the only light that of a standard at the wings. The rawness peculiar to every stage at such a moment was obtrusive in that space which had held the glamour of Sarolta's life.

"Away with you!—and with every one—right away!" ordered Lothnar to the workmen with a wave of his arms. Then he and Sarolta were alone.

There was silence at first between them. That gaze of his! From the first it had had the power of reducing her utmost will, stripping her to her very soul, breaking down all the natural barriers which divide one human being from another. It was upon her now; it demanded, it searched, it actually assaulted, but—she drew a long sigh—it left her unreached. She was holding the secret of her thoughts from him.

Then he spoke, hoth arms outflung:

"Du! . . ." So he had been wont to cry out to Reinhardt in the highest, deepest recognition of creator to interpreter. "Sarolta . . . how you have sung my music to-night!—I trusted, and you sang. Yesterday it was not my Sarolta, but I looked at you and I knew that she was not lost to me—not like—like the other! That could not have been! *Du!* . . . How you look at me! You have sorrow in your eyes. You sang my sorrow as it cries out in my soul. *Ach*, I knew it. . . . I knew it! Fate cannot fall the one who is born to dominate. My art cannot perish so long as you live. You and I—you and I together, Sarolta—it goes still! We can never be separated again, no more than the sound from the vibrating string."

He came a step closer to her. In look and speech he had claimed her; now that his hands were laid upon her shoulders it was not more tangible a grasp. "Thou, white one . . . art changed from the little Sarolta that stood so pale, trembling before me! Art grown strong . . . and beautiful! Dost remember my kiss, Sarolta? Dost remember thy carnations I gave thee to pin at thy breast? All blood-crimson they were . . . When thou and I kiss again, it shall be a wonder of crimson."

He bent his head toward her—his breath fluttered her hair; then his grip upon her shoulders suddenly relaxed. He stepped back, and into the wild gleam, into the flaming eyes, there came surprise!

"How you look at me!" he said again. He was shaken with a laugh. "Has Iphigenia become wise? . . . Has Phædra turned prudish? Art afraid of the kiss without the ring? *No*——"

From his little finger he wrenched a narrow circlet, Sarolta knew it had been that with which he had plighted himself to her who once had had golden hair and who had grown pale before her queen, and died mad. He thrust it upon Sarolta's unresisting finger, where it hung loose.

"My ring, my ring! Thou shalt have my ring, as my name and my love—thou who hast been given me to fulfil me. Oh, thou shalt sing through me in a voice such as neither gods nor men have dreamed of before this! Thou shalt be beautiful for those most beautiful whom thou shalt reveal to the world through me. Thou shalt be my Helen—Helen, the World's Desire. What!"

The word rang sharply loud out of the hoarse tenderness of the deep-noted, low-voiced speech which had seemed to hang murmuringly in the air.

Sarolta had made no sound, scarcely made a movement, unless the droop of the hand upon which he had thrust his ring could so be called. But from the inert finger the ring had slid off, bounded and rolled a little way.

"Was?" cried Lothnar again; from surprise the note struck on anger.

She was already walking away from him. He made a savage gesture to arrest her, but she turned her eyes upon him, and he fell back. While he had made his singular declaration of love, claiming her, out of his need, in superb egoism, her eyes had never left his face. They had been fixed on him desperately, with a kind of agony in them. Now she looked at him as if she knew him no more—nay, so great was the withdrawal of her soul that it was as if he no longer existed.

So she passed and went from him.

He stood alone in the emptiness looking after her, too utterly confounded to have room for other sensation. Then, suddenly, the darkness of the wing enclosed her, it came to him that not one word had she spoken, while he had spoken so much, offered so much! Only by a look had she answered—and this look had obliterated him from her life . . . him, Lothnar, the compeller of souls!

* * * * * * *

Conrad Webel and a few others of the Master's closer acquaintances were waiting in the artists' room as Sarolta came through. Their whispered talk fell silent at sight of her. Webel made a movement forward, but she swept past, gazing inwardly upon her thought.

The men looked after her curiously through the door which she left open behind her; they saw how she was met half-way by a tall young man, who sprang forward, an immense wrap of sable over his arm.

The unshaded light fell on his face—it was pinched with cold and stamped with lines of anxiety. He folded Sarolta in the cloak with careful gentleness, lifted the high collar about her throat, and gave her his arm.

"*Ach*, is that the way with our Iphigenia?" said he who stood closest to Webel.

Webel looked at him blankly.

"I must find the Master," he said in a troubled voice, and went heavily back to the stage. The first speaker shrugged his shoulders.

"It snows," he said to the others. "Let us out! Who's for a bowl of *Glühwein?*"

The three caught each other jovially by

(Continued on page 420)

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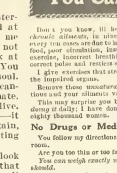

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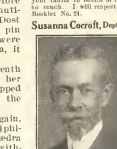

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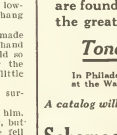

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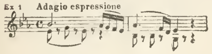
Edited by ROBERT BRAINE

Trills With Accompaniments

A correspondent writes to inquire how passages consisting of trills with an accompaniment on an adjacent string are played. Such passages are only met with in solo violin playing and may be seen in Viotti's *Twenty-second Concerto* (the cadenza), in Wieniawski's *Souvenir de Moscou* (*Airs Russes*) and many other compositions.

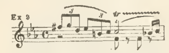
The student who wishes to perfect himself in the technic of such passages should first study the *Thirty-second Caprice* of Fiorillo, which contains some good examples of such passages, both with and without trills. The first two measures of this study are as follows:

Ex 1 Adagio espressione



The first two notes, B flat and E flat, sound together as a double stop for the duration of the eighth note. The bow is drawn steadily on, and during the eighth rest the B flat sounds alone. This operation is repeated in the case of the next two accompanying notes, G and E flat, the upper B flat sounding continuously, and the bow dipping to play the lower accompanying notes at intervals of an eighth. If done well the effect is that of two violins, one playing a dotted half note of three beats duration and the other eighth notes with eighth rests between. It will be seen that in this passage the bow must be alternately raised and lowered to produce the double stops caused by the accompanying notes. The second measure of the passage is played in a similar manner.

Ex 2



Accompanied Trills

In the above passage, which occurs a few measures later, we have an accompanied trill. The second finger must cover both strings. The trill is played steadily for two beats, the lower F sounding with it as a double stop for the first half beat. The trill is then played alone for half a beat, indicated by the half eighth rest in the accompaniment, the second F is then played with the trill for the duration of a half beat, and so on.

A Good Solo Effect

This bit of solo technic is very effective when well done and never fails to make a hit with an audience. People unfamiliar with higher violin technic cannot imagine how it is done. It requires considerable practice to do it well, as the sustained note must be played steadily and not interrupted by the accompanying notes. A student who has had but little practice in double stop work should not attempt passages of this kind, as it requires the finest kind of bow control. The accompanying notes may be played either on the string above or below the one on which the sustained note or the trill is played. The bow must cover both strings solidly when the double stop part of the passage is played, and the accompanying notes must be exactly of the proper duration. The sustained note or the trill must be played as evenly and steadily as if there were no accompanying notes. The accompanied trill should not be attempted before the accompanied sustained note has been mastered.

The student, on first attempting such passages, will find that he is liable to make a break in the sustained note or trill whenever he changes from bowing on one string to two strings to make the double stop, but with careful practice he will finally learn to draw the bow as steadily as if he were playing a single note. Such passages are never met with in orchestral or ensemble work; the accompanied sustained note and trill, as illustrated in the above examples, are only effective in solo work.

A Novelist's Opinion

Charles Reade, the famous novelist, was a great admirer of the violin and of violin playing. His novels have many passages devoted to violin playing, and music generally, which are marked by sagacity and common sense. One of his hobbies was that music should be committed to memory in order to make the proper impression on the audience. In "Hard Cash," one of his most successful novels, he says of the heroine: "She cultivated musical memory, having observed the contempt with which men of sense visit the sorry pretenders to music, who are tuneless and songless among the nightingales, and anywhere else, away from their books. How will they manage to sing in heaven? Answer me that."

Mr. Reade was an enthusiastic collector of Cremona violins, especially those of Stradivarius. He wrote an essay containing his theories on the making of Cremona varnish, now considered one of the lost arts, which is a classic in the literature pertaining to the violin, and also wrote other treatises on the violin which are of great interest.

Cultivating the Mind

Violin teachers and students do not give as much attention as they should to cultivating the mind. Many of them seem to think that cultivating the arms and fingers is all there is to violin playing. While there is no royal road to so difficult an art as playing the violin artistically, there are many short cuts, and educating the mind is one of them. One thing is certain—*what the mind clearly conceives, the bow and fingers will soon learn to execute*, and the teacher who continually strives to develop the musical sense in his pupils will double and treble their progress. Much time should be given to exercises which develop the musical hearing.

The teacher should insist on the unremitting practice of the scales, especially the melodic and harmonic minor modes, and see to it that the pupil knows where the tone, half tone, and tone and one-half (the latter in the harmonic minors) intervals lie. The chromatic scale should also be practiced with the greatest care, in all positions, until the pupil can play it with perfect intonation. The scales are the foundation of music, and the violin student who learns to play them with the correct intervals will infallibly acquire the power of playing in tune, without which faculty no violin playing is at all endurable.

Arpeggios and Double Stops

Other means of sharpening the students' sense of just intonation is the study of arpeggios and double stops. Arpeggios should be studied in major and minor, all over the fingerboard, with the greatest pains to play them in perfect tune. As the pupil's technic advances he should study double stops in thirds, sixths, octaves, tenths, etc., playing the chords slowly, until the third tone (the resultant sub-bass) appears, which is a proof that the chord is in perfect tune.

Playing Good Music

There is so much good, artistic and beautiful music in the world that there is no excuse for playing trash, and yet many violin students spend a large amount of their time in playing music of doubtful value, which does them no good, but, on the contrary, positive harm. Playing the works by great musicians develops the pupil's musical sense and taste. In playing these works his mind is communing with great musical minds which cannot fail to have a wonderfully elevating, vitalizing effect on his own. The greater includes the less in every art and science, and the student who is able to play, correctly, the music written by great musicians will have little difficulty in playing so-called "popular" music, if he is obliged to do it in a professional way, to earn his bread and butter. He who associates with the ignorant is not likely to advance much mentally; but he who communes with the great has his mind constantly energized, ennobled and elevated.

Hearing Good Music

Attending the opera, symphony concerts, chamber music recitals, piano and vocal recitals, in fact any concerts where the masterpieces of music are performed, is of the greatest value in developing the student's musical nature and talent. By hearing music for the voice, or any instrument or instruments, performed in a masterly manner, he insensibly acquires musical sense and instinct which will prove of the greatest value in his own studies. He should not confine himself exclusively to concerts where he will hear violin playing, for the violinist can get ideas from listening to music of any character, either for the voice or any instrument or combination. He can even get ideas of rhythm by listening to a drum well played, or how a *musette* passage in a violin composition should sound by listening to a bagpipe.

Nothing is more helpful to the growing violinist than constant concert going. In the great European musical centers, music students go to concerts or the opera every night, or at least several times a week. The most eminent teachers advise this course as a part of the student's education.

Playing With Others

Playing with good students' orchestras, or various forms of ensemble work, violin duets, trios, quartets, string quartets, playing obbligatos with good singers, playing in orchestras where choral works are performed, practicing frequently with piano accompaniments, sonata playing with the piano—in short any musical work with others is another wonderful assistance to the mental development of the violin student. In this kind of work the student not only learns to execute his own part with accuracy and proper subordination to the others, but the feeling of being part of the whole in executing a master work must be in the highest degree vitalizing to his musical nature.

Reading Musical Works

Reading musical history, and other good musical works, also works devoted to his own instrument, lives of great violinists, biographies of the composers, etc., will be effective in inspiring and enthusing the young violinist. He will also get many practical ideas from such a course of reading. Moreover, every musician should know the history of his art and its great men.

Schumann's Advice

The great composer Schumann, in his advice to young musicians, emphatically assured them that one does not become truly musical by shutting one's self up like a hermit, practicing finger exercises, but by a *"many sided musical intercourse."* To the developing violin student these are words of gold.

The Vital Necessity of Straight Bowing

Theoretically the hair of the bow should move at all times at a perfect mathematical right angle to the string, otherwise the tone loses a certain amount of its quality and volume. The hair should also be at the proper distance from the bridge according to the bow pressure and required intensity of tone. How many violinists, even professionals, are able to accomplish these two very difficult feats? Go to any symphony concert and sit on the left-hand side of the hall, and observe the bowing of the first violins. You will see not a little crooked bowing, and much failure at keeping the bow at the proper distance from the bridge, corresponding to the intensity of tone desired.

Violin soloists also are often lax in observing these two fundamental rules of violin playing. They may play very well, but they would play much better if their bowing was more accurate. In handwriting, there are many gradations, from the clumsy scrawl to the exquisitely hair-like and finely shaded curves of the art penman; so in violin bowing we have many varieties, from the horrible rasping of the beginner to the exquisitely drawn tones of the great artist.

The violin teacher should be tireless in insisting that his pupils give constant attention to accurate bowing and to keeping the bow at the proper distance from the bridge. The need of giving the greatest attention to these matters is so self-evident that we can only wonder why they are so neglected.

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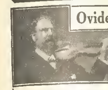

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Few effects in violin playing are more beautiful and effective than even, well executed trills in perfect intonation. For some reason or other amateurs and students do not seem to understand that a trill consists of an *exact* number of notes, evenly executed in correct time. I once had a pupil who had just commenced to study trills, and asked him if he understood the principle of playing trills. He said, "Not exactly; the way I do when I see 'Tr.' over a note, I shut my eyes, and wiggle my fingers as fast as I can."

There are entirely too many people following the same method as this student. They play trills in a spasmodic, jerky, fast and slow style, which utterly ruins their beauty. Listen to the trills of a really good violinist, and you will hear an even, smooth, undulating tone, which makes you think of a garden of birds.

It is impossible to over estimate the importance of acquiring a perfect trill. Kreutzer, in his famous *Etudes for the Violin*, recognized that fact when he devoted so many of the studies to learning the trill, and, incidentally, there has never been anything written in the way of exercises for the trill equal to these same Kreutzer studies. The student who masters them perfectly will never have any further difficulties with trills, since Kreutzer exhausts the subject completely. For the purposes of study, many of these exercises are played in several different ways, with longer and shorter trills, or with the trill sometimes commencing on the principal and sometimes on the auxiliary note. It requires a great deal of time and hard work to master these trill exercises in Kreutzer, but the student is repaid a hundredfold for his labor. When he has completed them, he has not only acquired the ability to play trills in all their forms, but he will find his left hand technic enormously improved and developed. Nothing could be more effective for developing the left hand fingering than these studies.

One frequent mistake in trilling is playing one or both of the notes of the trill out of tune. In the first place, the principal note (the lower fixed note of the trill) must be played absolutely in tune, and the note above, which is trilled, must also be perfectly in tune. Sometimes the tone above is half, and sometimes a whole tone above the principal, yet we often hear singers and violinists trilling whole tone trills half a tone, and half tone trills a whole tone. Pupils of poor talent often play the trilled notes a full quarter of a tone too flat or sharp without noticing it, making a very painful effect.

A very fine effect in solo violin playing is made by commencing a trill slowly and gradually increasing the speed. In very rapid trills the finger playing the trilled note must not be lifted too high. The trilling finger must at all times fall firmly on the string like a little hammer. This gives great distinctness to the trill.

In Memoriam

The death of Bernhard Listemann, which occurred recently at his home in Chicago, removes one of the most commanding figures of the art of violin playing in America. Mr. Listemann was seventy-six years of age at the time of his death, and in one more year he would have celebrated the 50th year of his career as a violinist in the United States. It is impossible to estimate the importance of these forty-nine years of service of this grand old man as a violin soloist, teacher and orchestral concertmeister, to his adopted country. The United States owes to him a debt which can never be repaid for his great influence in the development of the violin art.

Bernhard Listemann was born in Germany, and studied with the eminent violinists, David Vieuxtemps and Joachim. He came to the United States in 1867, and made his début with great success at Steinway Hall, New York. Following this, he became concertmeister of the Thomas Orchestra in New York, and later of the Boston Philharmonic Orchestra, which he helped to organize, and which later developed into the present Boston Symphony Orchestra.

He met with great success as a solo violinist, and made many concert tours in which he was heard in practically every city of any size in the United States. He was frequently compared to Ole Bull and Wieniawski by his admirers. He devoted much time to teaching during his residence in Boston, and afterwards in Chicago. His pupils number hundreds, are scattered all over the world, and many of them now prominent as soloists, orchestra players and teachers.

Mr. Listemann had a kindly, genial nature and a charming personality. His violin playing was of a high order of merit, and no one has done more through the last fifty years for the development of violin playing in America than he, not only by his personal efforts in forming hundreds of good pupils, but by the hundreds of thousands who have been delighted and educated by his fine solo playing.

Three Violinists

Joachim was born in Hungary. He commenced studying the violin at five years of age and at seven appeared in public with great success. He found his life work in Germany, and at the height of his career was considered by many authorities to be the world's greatest classical violinist.

Ysaye won his present proud position as one of the world's greatest violinists by much hard work. He was a pupil originally of his father, and later had lessons from Wieniawski, who predicted his future eminence. Ysaye was greatly befriended at various times by Vieuxtemps, and when that great violinist died, Ysaye carried his violin and bow, on a velvet cushion fringed with silver, in the funeral procession. When Ysaye first came to America to play, his repertoire consisted of ninety-four pieces.

Wieniawski, one of the world's greatest talents, was the son of a Polish physician. He was taken to Paris at eight and at eleven gained the first prize for violin playing at the Paris Conservatoire. He made a joint tour of the United States with Rubinstein, creating the greatest enthusiasm. The two artists received a large fortune for their work. Wieniawski wrecked his health and shortened his career by his unfortunate passion for gambling.

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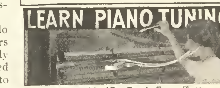

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G. C. S.—The word "Offenbach," stamped in the wood of your violin, may mean either that the violin was made by a maker named Offenbach, or, more likely, that the name of the famous French composer of comic operas, Offenbach, was adopted as a trade mark for these violins.

G. W. H.—1—In justice to its advertisers and subscribers, THE ETUDE cannot undertake to pass on the merits of various violin makers and repairers of the present day, besides one cannot buy a violin solely on the reputation of its maker. Every violin maker, from Stradivarius down, has made good and bad violins. Many violins, originally good, have been spoiled through various accidents and by the efforts of unskillful repairers. It is impossible to recommend a violin without actually seeing and testing it. 2—Of the list of makers you send, the only ones of any note are Breton, Chappuy and Marconcini, and they are not among makers of the first class. All three made fair instruments, and specimens of their work sell for from $50 to $200, according to preservation and quality. Chappuy was a well-known French maker, and choice specimens of his violins sometimes sell as high as $300. A first-class Breton can be procured for $200.

L. M. S.—The label in a violin does not guarantee its maker or quality, since any kind of a label can be pasted in any kind of a violin. Facsimile labels of all the great violin makers can be bought for a trifle. Your violin is no doubt one of the hundreds of thousands of imitation "Strads."

A. F. L.—1—The first movement of Beethoven's so-called "Moonlight Sonata," Op. 27, No. 2, can be obtained in an arrangement for violin and piano. 2—The complete Op. 36 of Mazas is as follows: F. Mazas, 75 Melodious and Progressive Studies for the violin, Op. 36, Book 1, Special Studies; Book II, Brilliant Studies; Book III, Artists' Studies. These works are in general use by violin teachers all over the world, and are admirably adapted for violin study.

M. V. D.—The fact that the label in your violin says, "made in Germany," should convince you that it is not a genuine Strad, since all the violins of Stradivarius were made in Italy, in the town of Cremona. Your violin is a German copy of a Stradivarius, and may have a fair tone, notwithstanding the fact that it is an imitation.

G. C. D.—Your translation of the label in you violin is correct. A Francesco Ruggieri violin, if genuine, is worth from $500 to $2,500, according to period, quality and preservation. There are many imitations.

E. G.—1—Wohlfahrts' Easiest Elementary Studies for the Violin, just published by the Theo. Presser Co., 1712 Chestnut St., Phila., will do very well for the first book. 2—You will make better progress with a teacher, but if there is no good teacher in your neighborhood you will have to do the best you can by learning from books. 3—Different models of violins vary somewhat in size. In a full-sized violin the length of string from nut to bridge is in the neighborhood of thirteen inches, and the distance from the top of sound holes to top end of the belly, six and one-quarter inches. These measurements differ slightly in different violins. 4—The thickness of the back and belly are graduated. For complete scale of measurements, see "The Violin and How to Make It," by Honeyman. The great violin makers used different scales of graduation; that is, some of them made the back and belly somewhat thicker than others. 5—Good maple is the best wood of which to make the back, with fine, straight-grained pine for the belly.

W. R.—You cannot buy a genuine violin by one of the great Cremona violin makers for $500, as these cost in the thousands. However, you can get very good old violins made by less famous makers, for that amount, which will do very well for solo work. If you watch your chance you can sometimes pick up a fine Gagliano, Klotz, Landolphus, Castagneri, Testore, Panorma, Vuillhume, Eberle, Boquay, and many other good makes for that sum.

T. G. F.—Where a violin part consists entirely of *pizzicato* passages, such as the famous *Scherzo, Pizzicato Ostinato*, from Tschaikowski's *Fourth Symphony*, the violinists in the orchestra usually place their bows on the ledges of the music stands so that they will not be bothered with holding them while executing the *pizzicato*. Where *pizzicato* passages alternate with work with the bow, it is more convenient to hold the bow in the hand. The first violin part of the symphony referred to above is an excellent study for *pizzicato*, and the student who masters it is not likely to meet with any other *pizzicato* passage in the repertoire of the symphony orchestra which will trouble him.

The Composer

(*Continued from page 379*)

the arm; but even as they started forward they were arrested by the sound of laughter—a laugh so ugly and mocking that, involuntarily, they fell apart.

"Gott!—wie das klingt!—Schauderhaft!" cried one. And the other answered:

"So did the Master laugh on the night at the Altschloss!"

* * * * * * *

"It is snowing," said Johnny also, as he wrapped his wife in her sables. "And, oh, Sarolta, had you no cloak? It's lucky I thought of your furs! Not even a hat!"

He lifted the collar tenderly round her long throat. "Madame Costanza has gone on to the hotel; she says she will see that tea is ready——"

"Oh, Johnny!" exclaimed Sarolta; she halted in her submissive advance; "I don't want to stay another hour in Frankheim!"

Sir John Holdfast remained silent for an appreciable moment, looking at his wife's white face.

"Right!" he said in his cheerful, everyday way. "I've got a car—a stunner, she'll roll us into Stüttgart in a jiffy. Stüttgart's quite a decent place. We'll drop Félicie a wire and leave Thomson at the hotel here with a nice message for madame. He can rejoin us to-morrow, with your luggage."

Thomson was alert at the door of the private exit, where a great Mercédes was throbbing and purring. Without the snow already lay white.

"Quick, darling!" warned Johnny; "mind the step." He followed his wife into the car and gave his instructions through the window. Thomson saluted and walked off, and the Mercédes slipped away into speed with the ease of its perfect machinery.

They whirled on in silence for a little while after this. She was staring through the blurred window. Here was the fountain where they had lingered on the day after the "Iphigenia" first night. It gleamed white in the shaken light of a gas-lamp. . . . And here, somewhere in the darkness, must be the alley where Johnny had proposed for the seventh time. What was it he had said? "'Pon honor, it's not for myself, it's for you! It's to take you out of all this." . . . And she had passed him without a word—even as just now she had passed that other!

A trembling took her. He turned quickly:

"You've caught a chill!" he cried with a sharp anxiety in his voice.

His arm hovered about her, but tentatively; Sarolta was generally unresponsive to demonstrations.

"No," she said. "No—I was only thinking . . . Johnny, you don't happen to have that ring about you?"

"Wedding-ring? Rather!"

With some fussiness, for his heart began to beat faster, he dived into his waistcoat pocket and produced the circlet. Sarolta slid her ungloved hand out of the furs.

"Put it on again, please."

The young man's fingers shook as he obeyed. He had never yet heard that note in her voice.

"How cold your hands are!" she cried.

"Bit of a cold night," said he simply.

Like a wave it broke over her; the contrast between the man she had loved and the man who loved her! The contrast between the colossal egoist who had found in her nothing but the instrument of his art, to be cast away or picked up again as the mood took him—and this honest man who had waited and served so faithfully, so uncomplainingly; who was waiting and serving still.

The passing flash of a lamp struck on his face, and she noted for the first time that look of sweet and patient endurance which had not escaped Madame Costanza; she saw the stamp of the strained anxiety, the wistful tenderness for her! With a sudden movement she cast herself upon his heart, crying out:

"Johnny, oh, Johnny, you are ineffably good to me!" Then the tears came—overwhelming—and rending sobs.

He flung his arms about her and held her tightly—afraid to speak lest he should blunder upon a wound. . . . Never before had she been so close to him as to give him her tears. There crept into his heart a hope that was exquisite.

THE END.

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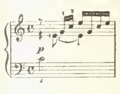
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers, will not be considered.

Q. Sometimes I am bewildered by finding fingering marks now above the notes and then below the notes. What is the significance of fingering marks in different positions?—S. U.

A. In most instances where two marks appear the fingering above the notes is for the right hand while the fingering below the notes is for the left hand as in the following example.



Q. Please tell me something about the Saxophone which seems to be coming into such general use in combination with the piano, mandolin, banjo, violin and 'cello in small orchestras seen at dances and in restaurants.—Inquirer.

A. This instrumental combination you describe is a peculiar indication of the elemental character of American musical taste. It is probably one of which the average composer of big orchestral scores would hardly dream, yet for its purpose it is unusually effective. The tonal effect is unique and often very pleasing. The introduction of the Saxophone can hardly be accounted for, much less its wide adoption. The Saxophone was invented by a Franco-Belgian instrument maker, Adolphe Sax, about 1840. It is now used in practically all bands where wood wind instruments are employed. It is a large pipe-shaped metal instrument with twenty lateral orifices covered by keys. It is played through a mouthpiece with a single reed of the clarinet kind. There are several members of the family from Soprano to Bass. It stimulates the tone of the 'cello in many ways and is thus used in the combination mentioned as a kind of substitute. It is just creeping into the scores of master composers. Strauss uses it in the *Domestic Symphony*.

Q. What is Tonic Sol-fa?—S. C.

A. Tonic Sol-fa is a form of notation in letters instead of notes. It has gained great popularity in singing classes in England but has not come into such wide use in America. It was first devised by a Miss Glover, in 1812, and then improved in 1841 by the late Rev. John Curwin. The Tonic Sol-fa College in London has granted certificates to well on to one million students. The system has been found very successful in teaching certain phases of sight-singing, but since most of the music of the world is printed in staff notation and since the student is ultimately expected to know staff notation the Tonic Sol-fa system has decided limitations.

Q. Who is the greatest living French organist since Guilmant?—S. C.

A. THE ETUDE is continually in receipt of requests for decision as to "Who is the greatest pianist?" "Who is the greatest violinist?" "Who is the greatest composer?", etc. Decisions of this character are almost always matters of personal taste and opinion. We cannot attempt to say, and if we did decide it would not mean that we were right. Widor, Saint-Saëns and Bonet are three great French organists of the present. Saint-Saëns does comparatively little playing now, Widor confines his efforts pretty strictly to France, but Bonet is now upon a tour of the United States.

Q. Please name some British music written by German composers?—Canadian Reader.

A. We do not know what this reader can mean unless he refers to such things as *Jubilee Overture*, which includes *God Save the King*, Mendelssohn's *Scotch Symphony*, Wagner's *Britannia Overture*. Most all of the great German composers have written musical settings of English texts. The most beautiful setting of the time-old English poem *Edward* is by Loewe. Shakespeare and Burns have had many German settings.

Q. Somewhere I have seen an estimate of the number of notes in "Die Walküre" of Richard Wagner. Can you give me this information?—Question Mark.

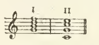
A. No. We can, however, give you one estimate believed to be accurate on the entire "Ring" of four operas ("Das Rheingold," "Siegfried," "Die Walküre," "Gotterdämmerung"). These are said to include 984,843 printed notes. The mere physical work done by Wagner in recording his musical and literary works must have been prodigious. There are over ten volumes of literary works in addition to all his operas and instrumental works.

Q. What does "Andantè Spianato" mean?—W. W. S.

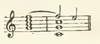
A. Play slowly, in smooth and equal style.

Q. What is a suspension?—F. Z.

A. A suspension occurs when one or more parts of a chord are arrested for a time while the other parts of a chord move one step forward. To illustrate, the chord marked I is the dominant seventh chord of the key of C major. Its natural progression or resolution is to the Tonic Chord of C as shown at II:



However, if the topmost note of the chord I is arrested or suspended while the rest of the chord moves on we have the following which is a suspension. Note that the F in this case does not resolve to its natural resting place E until after the chord of which E is a part has been struck.



This is only one of many forms of suspension but it illustrates the principle.

Q. Who is the composer of "Cheer, Boys, Cheer?"—W. van M.

A. Henry Russell. Russell was born December 14th, 1812, at Sheerness, England, and died in London in 1900. He was a singer, pianist, organist and composer of much very popular music in his day. He studied with Rossini at Naples. His famous songs *Life on the Ocean Wave* and *Cheer, Boys, Cheer* have become authorized military music for certain occasions in England. Russell was a remarkable man in many ways. One of his accomplishments was to send hundreds of people from England and Canada to Australia, Tasmania and New Zealand. Many went in poverty to become very wealthy as time went on. Russell spent considerable time in America and was one of the organists of a Presbyterian church in Rochester, New York. His sons, Henry Russell (formerly impresario of the Boston Opera), and Landon Ronald, director of the New Symphony Orchestra and of the Guild Hall School of Music, have done much to carry on the traditions of their father.

Q. How much longer is the piano keyboard than the organ manual?—ETUDE Reader since 1888.

A. The piano is twenty-four keys longer. In other words the keyboard of the piano extends nine keys higher and fifteen keys lower.

Q. Who was the earliest known organ builder?—L. T.

A. The book of Genesis gives Tubal Cain the credit. "Jubal, he was the father of all such as handle the harp and organ." In modern times the credit is given to Albert Van Os. He lived in Utrecht in the twelfth century. Organists call him "Albert the great."

Q. Please tell me how to use orchestra parts written for cornets in A and B flat. I have several selections for cornets but do not know how to transpose or read them as first violin parts in the orchestra. Why are they not written in the same key and pitch as the violins since they are both treble clef?—E. C.

A. The cornet is what is known as a transposing instrument. For convenience in fingering a cornet comes in two different keys, A and B flat. But the fingering is always the same. It can be explained in this way. When the cornet fingers for C as it is written on the music, it sounds B flat on the B flat cornet and A on the A cornet. Consequently it is customary when music is written in flats to write for the B flat cornet and to make the part a whole tone higher than it sounds. For instance, when the piano is playing in F, one flat, the cornet part will be written in G and the B flat cornet will be used. When writing in the sharp keys it is customary to use the A cornet. For instance if the piano part were written in G then the A cornet would be written in B flat, a minor third higher. So that, if you want to read cornet parts upon the violin you will have to play the B flat cornet part a whole tone lower than written and the A cornet part a minor third lower than written, in order to exactly coincide with the piano.

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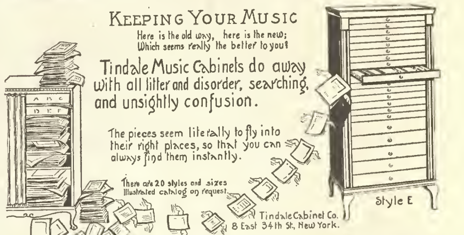

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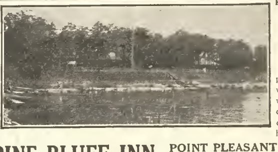

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The Little Folks' Musical Corner

Bright Ideas for Children and Their Teachers

"There Was an Old Woman Who Lived in the Piano"

By Mrs. George L. Lewis

[AUTHOR'S NOTE.—"How can I begin to teach my little child the notes at the keyboard?" asks many a mother. Here is the outline of a story which any mother may appropriate. The few directions in parentheses merely call attention to points that should be emphasized. The mother's ingenuity will assist her in devising other stories in which the children of the old woman who lived in the piano take on the shapes of whole notes and half notes, etc. The more the parent suits the case to the needs of the individual child the better.]

ONCE upon a time there lived an old woman in a piano. She had so many children that she didn't know what to do. Some day, when you are old enough, you may count them all. (Sound keys from one end of piano to other.)

Some children are called "American," some "Dutch," etc., but these children were called "Keys." Their mother had a very strange way of naming them. She called one child (point middle C) "C," another "D," the twins "E and F," another "G," then "A," then "B." But she couldn't have different names for *all* these children so she just began over again C-D-E and F-G-A-B. And every time she named seven children she did the same thing C-D-E (etc).

Of course one poor mother could not take care of so many children so she had servants to help her, black servants, 1-2-3-4-5 for every 1-2-3-4-5-6-7 children. One black servant must stay between every two children (find "C"-servant-"D" etc.) except between the twins, for twins like to stay together. Twins' names (stop to learn as attention is on them) are E and F. (Find "twins, E and F" up and down the piano.)

When the mother wants to call her children she sometimes calls "E, F"---"E, F"---"E, F"---. (Find the E's and F's that would answer.) Usually she calls "C-C-C-" because he is the first and the rest would hear. (Find C-C-C-C-------.) The last in each seven is "B." (Use discretion as to number of names the child can learn without confusing them.)

You know mothers like their children's pictures taken. When these keys had their picture taken they went just like this 1-2-3-4-5-6-7 and the 1-2-3-4-5 black men and had that *group* taken, then 1-2-3-4-5-6-7 and the 1-2-3-4-5 black men in that *group*--------with a few at the end who had not so many brothers and sisters in their *group* (say very distinctly) so had to be taken alone. These *groups* the mother piano had hung in her room. People would look at them and perhaps ask "What picture has the C that I know?"

Perhaps the mother would be in the other room and would have to come in and point out the right *group*, so she thought she would have names for the *groups. This* "middle" group C-D-E-F-G-A-B she called the "one line group." If anyone said "Where is that C that I saw yesterday, she could just say "Why, in the 'one line group,' the first one." (Find.)

(As story is repeated day by day add "two line group," "three line group" and so on.)

When these children went out to play all the groups mixed together. Their best fun was climbing fences. The fences about their home had 1-2-3-4-5 rails like this (draw). They called it a staff. One of their games (this if children have learned to spell a few words) was to spell words by getting on the fence like this (draw = face). (Find F-A-C-E on piano.) A strange thing about their play on these five fence rails of the staff is this: each child takes *always* the same place. F always goes in here (draw). A in here (draw , and so on). Sometimes they have their pictures taken on the staff and they look like this (show music in simple exercise in music book). Now if "C" always takes this place, find his picture here---and here----etc.

(So begin the idea of reading music.)

WAGNER'S INSPIRATION.

In 1839, when Richard Wagner was twenty-three years of age, he made a voyage from Koenigsburg to Paris. The voyage lasted over three weeks and was terribly rough. The sailors told Wagner that they all believed in the legend of the "Flying Dutchman," that musical mariner who is believed to sail his ship in all kinds of weather, never reaching a port. This inspired Wagner to write his famous opera of that name.

The Dinner Table Orchestra and How it Cured Jack of Laziness

By Thora Mason

"ONE, two, three, four! One, two, three, four! Oh! how I hate practicing! I despise it."

With a boyish whirl around and around on the piano stool, Jack Lamont abandoned his evening work. Watching the rather full hour glass, Jack felt a little guilty as he listened to his mother's voice from the floor above.

"Finished your practicing, Sonnie?"

"Well, nearly," he replied, eyeing his new book with devouring glances.

Not waiting for a second question, Jack curled up in the easy chair before the open fire in the dining room. The maid had finished setting the table for breakfast, and Jack absent-mindedly regarded the bright silver. To get a better light on his book, he drew his chair a little nearer the chandelier. Something seemed to be moving on the table.

"Do I hear music?" he said; "sounds like an orchestra, and it *sure is.*"

The silver forks had suddenly changed their pronged appearance into tiny violins? The spoons into guitars, while the knives stood on end, and were resplendent violin cellos. The salt cellars made sturdy drums, and the tiny spoons were flutes. From behind each instrument, a fairy dressed in spangles gazed at him. In front of the orchestra stood the leader, costumed in grey, with a tiny black velvet cap perched on one side of his head. He waved his long wand up and down, counting: "One, two, three, four. One, two, three, four. See here, 'cello, keep up, you are a measure behind the rest. Little Flute why do you play so gently? Oh! I know, that great and naughty boy, is staring at us. He says he 'hates music.' We are here to cure him of this crime. We will punish him."

Poor Jack was greatly upset and wondered what would happen. The Leader of the Orchestra, hopped off the table and waved his wand in front of Jack's eyes and ears.

"Now," he said, "little Boy I have made you blind and deaf, and you can neither see the notes, nor hear any music."

"Oh! dear," sobbed Jack. "I wouldn't want that to happen. Please forgive me for saying what you heard in the parlor, for I really have enjoyed hearing your fairy music."

Jack's penitence was so sincere, that the Leader called out, "Cure effected, the Boy promises to love music, and will practice every day without grumbling. Orchestra proceed."

Instantly the blindness and deafness disappeared, and Jack listened with delight to the Fairy symphony.

On and on they played, until the clock on the mantel struck nine, when the music ceased. "Good bye, little Boy," called out the Leader. "The Queen of the Fairies sent us to teach you a lesson and to cure you of your daily complaint. We hope we have succeeded."

"Jack, Jack, why child, where are you?" said mother. "Asleep in the chair, when I thought you had gone to bed an hour ago."

"Oh! mother, see how I'll practice tomorrow."

What Is Accent?

"WHAT is accent?" asked the teacher.

"A kind of thump," answered Julia promptly.

The teacher shook her head and turned to Edith. "What do you think an accent is, Edith?"

"A downward impulse," Edith answered slowly.

"That sounds very well, my dear, but please do not think of accent as a downward anything. Accent is not downward at all, it is forward. You will get a perfect idea of accent if you think of it as a forward push. Once, a long time ago, a celebrated singing teacher said to me 'The rule of rhythm is to keep marching.' I never forgot the impression that this made upon me and I will add for you, 'The duty of accent is to push the rhythm forward.' Think of this the next time you practice and notice how much smoother your playing sounds. 'Keep marching,' even rests must be played and sung mentally. There is never any time to really rest when you are playing. 'Keep marching,' and remember that accent means not a downward thump but a forward push."—J. S. W.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

June, 1917.	Special Offer Price
Artistic Vocal Album for Low Voice	$0.40
Child's Own Book, Beethoven	.10
Four Sacred Songs, Slater	.20
Grieg, Sonata, Op. 7	.25
Handel's 12 Easy Pieces	.15
Heins Album	.25
Löw, Octave Studies	.25
Lyric Studies, Perry	.25
Master Study in Music, Cooke	.50
Melodies of the Past, Greenwald	.25
Moszkowski Album	.30
Preliminary Duets, Spaulding	.20
Revelation for the Vocal World, Myer	.20
Schmoll's Method for Pianoforte, Book 2	.30
Stainer's Organ	.30
Standard Advanced Pieces	.25
Standard Parlor Album	.25
Standard Song Album	.25
Student's Music Guide and Manuscript Lesson Book, Jonas	.25
Technical Studies for Left Hand, Palo-verde	.25
Twenty Old Hungarian Melodies for the Pianoforte, Hartmann	.25
Wrist Studies, Perry	.25

Order On Sale Music Now For Next Fall

Before settling down to the summer vacation and while the subject is fresh in the mind, it is a capital plan to make arrangements to receive a suitable and liberal supply of teaching material just a little in advance of the time set for resuming work in the early fall. The advantages of doing this are at once apparent to any teacher whose work has been retarded just at the critical moment, simply because the music supply order was not sent until the last moment when, even though accompanied by a strong appeal to "rush" it through, there are always many physical reasons for delays and consequent disappointment, the chief being that there are so many other orders of a similar character, most of which might have been sent in and filled weeks earlier.

There is no doubt that business conditions will remain about as they have been during the past year—probably the most remarkable in the history of America—and the music teaching profession will receive its full share of the general prosperity. The transportation problem has become increasingly serious and with the utmost promptness in shipping orders there is bound to be a little slowness in deliveries, so the earlier things are started the safer.

For our part we not only guarantee early deliveries, but we shall make shipments by freight to certian distributing points at our own expense, thus saving the customer the largest part of the delivery charges, *always provided* the orders are in our hands not later than August first; after that date it will be hardly possible in most cases to guarantee delivery on these terms.

It will be worth while to take advantage of this plan. All such orders must include instructions as to the *date by which the music is to be delivered;* if no time is specified we shall assume that the orders are to be filled at once on the usual terms.

Music For Community Singing

To meet a constantly increasing demand for such a book we are just getting out a new collection of chorus music which includes all the standard patriotic and national songs of America and the other great nations, the best known songs that everybody sings, and some of the grand old hymns one would naturally expect to find in a book of this character. It is designed for popular use and we have purposely set a low price, because we believe every facility should be given to encourage the distribution and use of this kind of music, not only to-day but at all times.

There are about thirty songs in the book, with words and music complete, in good, clear music type, all easy to read and easy to sing. For introductory purposes we offer one copy to each purchaser for five cents, additional copies ten cents each, less a liberal discount, depending upon the quantity purchased.

Get the introductory copy and after examination write for price on the quantity desired.

Commencement Music

Commencement programs, even in non-musical institutions, necessarily must include one or more strictly musical numbers. For such occasions we have a large variety of suitable solos, ducts, part songs, choruses and anthems, as well as pieces for piano four hands, six hands, two pianos four hands, and two pianos eight hands. To ensemble music of this class we have recently added about twenty bright and pleasing numbers, easily performed and very effective.

We shall be pleased to send selections of this music for examination. In ordering it is necessary to state definitely the voices or number of performers for which music is desired.

Summer New Music

Many thousands of our patrons took advantage of our New Music On Sale Plan during the past year. As our general mail order music supplying business continues to quite a large extent during the summer months we believe that new music sent out at intervals during those months would be just as valuable to teachers who do their work at that time as it is to those who receive the packages during the winter teaching season.

We will send two packages of piano or vocal music between June and September to any of our patrons who desire to receive them. They can receive either piano or vocal, or both, about ten pieces of new music in each bundle. As in the case of the regular new music On Sale the discount is the same liberal one as given on cash orders. The music can be placed with any other On Sale music received or to be received from us, returns and settlement to be made once each year.

On Sale Returns and Settlements

As the close of the Teaching Season of 1916-1917 is near at hand, it seems timely to call the attention of our patrons to the annual settlement of ON SALE accounts which are due and expected during the summer months of each year. Early in June there will be mailed to all Schools, Conservatories and Individuals having open accounts on our ledgers at that time, a complete statement. This will include the regular monthly charges, that is, the items for supplies that have been purchased outright, to be paid for monthly or quarterly and due at the present time, and all items that have been sent out as ON SALE music also. With that statement will be found directions to follow when returning music and the settlement of the account. ONE OF THE MOST IMPORTANT DIRECTIONS IS THAT THE NAME AND ADDRESS OF THE SENDER MUST BE WRITTEN OR STAMPED ON THE OUTSIDE OF EVERY PACKAGE RETURNED.

This may seem an unnecessary warning to some of our patrons, but we receive hundreds of packages during the year with no name or address on the wrapper by which to identify the sender, and the dissatisfaction to all parties concerned because of such neglect can readily be imagined. The following general rules should be carefully read and adhered to:

(1) Return prepaid all ON SALE music unused and not desired; a credit memorandum for the value will be sent with a statement showing the correct balance due us. PLACE THE NAME AND ADDRESS OF THE SENDER ON EVERY PACKAGE RETURNED.

(2) Small packages of ON SALE music should be returned by mail; larger packages by express or Parcel Post; still larger packages in a wooden box by freight. The mail rate on sheet music up to four pounds is two ounces for one cent; the rate above four pounds is the regular Parcel Post rate, varying from 5 cents to 12 cents for the first pound and from 1 cent to 12 cents for each additional pound, depending on the zone. The express Prepaid Printed Matter rate is 2 ounces for 1 cent, with a minimum of 15 cents. The Express Agent or Postmaster will give you particular information as to the best and cheapest method of returning any particular weight or package to Philadelphia. Bound Books should be sent by Parcel Post only, but sheet music can be sent as printed matter up to 4 pounds and Parcel Post from 4 pounds to 20 pounds, and the nearby zones up to 50 pounds.

(3) Use the gummed label which is enclosed with the statement, no matter by what method the returns are sent, and always write the name and address of the sender in the space provided on that gummed label.

(4) ON SALE music received from us during the past season and of such character as to be usable for the next season's work may be retained under conditions arranged by special correspondence. This plan is suggested to save expense of transportation.

(5) Music that has been specially ordered and correctly filled is not to be returned, although mistakes are cheerfully rectified. Do not return music that is soiled or disfigured in any way whatsoever.

(6) A credit for the return of music cannot be given unless the name and address of the sender is on the outside of every package returned to us.

A Revelation for the Vocal World. By Edmund J. Myer

Mr. Myer, who is so enthusiastically admired by all who have read his many books upon the voice (notably the *Vocal Instructor*), has undertaken a new work of concise character, revealing what he, in his long experience as a trainer of voices, conceives to be the great essential truth of all vocal culture. Mr. Myer writes in an interesting and convincing manner, making his main point very clear. The book is reasonable in price and contains a valuable lesson for any vocal student. The special introductory price is 20 cents.

Twenty Old Hungarian Melodies for the Pianoforte By Arthur Hartmann

We take pleasure in announcing a volume of Hungarian folk melodies. These are in the greater part unknown to the American public. Hungary has a mine of folk songs, and all are extremely characteristic. It is well enough for us in our musical activity to reach out into new and fresh fields. There is nothing more original than Hungarian music, full of life blood and fire. It is a great pleasure to play over these wonderful creations. Mr. Hartmann has written an introduction to the volume and also given information regarding the origin and history of many of the compositions. None of them are long and none very difficult. They all range from Grade III to IV. Liszt's Hungarian Rhapsodies are simply snatches of Hungarian folk songs, and a few of the ones in this volume have crept into Liszt's Rhapsodies. The special price for the advance offer will be 25 cents, postpaid.

Wrist Studies By Edward Baxter Perry

We have come into possession of these valuable studies. They act as preliminary octave studies in sixths and thirds and fourths, and also in the form of semi-pieces. Their purpose is to develop a firmness of the hands and fingers, combined with a freedom and flexibility and strength of the wrist. These studies are within the range of small hands and do not go beyond the third grade. Each number has a poetic description with it. One is called *The Hail Storm*, another one *The Rain on the Roof*, and another one *The Night Ride*. The imaginative faculties of the pupils are developed simultaneously with technic in the use of these studies. We look forward to a very welcome reception of this work of Mr. Perry's by the musical profession. Our special price in advance of publication is 25 cents, postpaid.

A Successful Indian Song By the Waters of Minnetonka By Thurlow Lieurance

This song has met with really flattering success. It has been used on the concert stage by Madam Julia Culp and other artists and has met with favor wherever sung or played. It is now published both for high and low voices and for piano solo. Mr. Lieurance seems to have a knack for transcribing the various tribal melodies and for putting them into usable form, while still retaining their original atmosphere. The accompaniments seem to enhance the melodies rather than detracting from them. In *By the Waters of Minnetonka* the melody is particularly sweet and attractive, with a certain appealing quality, while the accompaniment ripples along in a characteristic manner. This song may be sung with violin or flute accompaniment in addition to the piano, or it is very satisfactory with piano accompaniment alone. It makes an attractive piano solo of the fourth grade.

Where to Go to Study? A great problem which may be the turning point in a musical career. The advertisements of Teachers, Colleges and Schools on pages 426, 427, 428, 429, 430 and 431 of this issue are more important to many readers of THE ETUDE at this time of the year than at any other period. Study them well and plan your work now for the Summer and the Fall. Any advertiser will gladly send you additional information upon postal request.

Lyric Studies
By Edward Baxter Perry

These studies were made with the special purpose of developing taste in music. They may be taken up after the studies of Stephen Heller. They are in the form of small lyric compositions. They are beautifully annotated by Mr. Perry, and very closely fingered and phrased. They will stand the very closest study. We take pleasure in presenting them to our readers. Our special advance price will be 25 cents, postpaid.

Heins' Album for the Pianoforte

Carl Heins for a number of years has been one of the most popular writers of the lighter class of piano music. All of his work is exceedingly tuneful and most of his pieces are of easy or elementary grade, but all are musicianly in construction and all have educational value in addition to their many attractive qualities. Our new Heins Album will contain the best and most desired pieces of this writer. It will be uniform with our other similar collections. The special introductory price in advance of publication is 25 cents, postpaid.

Standard Parlor Album for the Pianoforte

This new album is another of the series printed from special large plates. It will consist almost entirely of pieces lying in the intermediate grades, such pieces as will prove acceptable for home playing and for general entertainment. Modern writers will be represented chiefly, and only the most popular gems by these writers will be included. Our special introductory price for this volume will be 25 cents, postpaid.

Melodies of the Past for the Pianoforte. By M. Greenwald

The good old tunes are always welcome and always in request. Hence it is convenient to have all the best of them grouped in one volume to which one may turn with a certainty of finding the desired melody. Each of these melodies is, first of all, presented with its original harmonies, and accompanied by a verse of the text. Then follows one or two short variations. These variations are not merely figurations, but they may be regarded as further developments of the various themes. This volume will surely please all, both old and young. The special introductory price is 25 cents, postpaid.

Preliminary Duets for the Pianoforte
By Geo. L. Spaulding

Easy four-hand pieces are always in demand. Aside from pieces lying exclusively in the five-finger position these new duets by Mr. Geo. L. Spaulding are about the easiest that can be found. They are still easier than those in Mr. Spaulding's highly successful duet book entitled *You and I*, although they are of somewhat similar character. Musically they are very interesting, with independent parts for the two players, giving each something to do. Each duet is accompanied by appropriate verses. The special introductory price for this volume is 20 cents, postpaid.

Sonata for the Pianoforte, Op. 7. By Grieg

This beautiful modern piano sonata should be known by all players. It is one of the finest exemplifications of what may be done with the classic sonata form in the hands of a modern writer of force and originality. It is just the sort of a piece that the musician delights in turning to again and again. It is only moderately difficult and makes no unusual demands upon the player. The special introductory price in advance of publication for our fine new edition of this work is 25 cents, postpaid.

Artistic Vocal Album For the Low Voice

Our Artistic Vocal Album in the high voice edition has proven a very great success, consequently in response to numerous demands we have now in preparation the low voice edition of the same work. Only the best writers are represented, such as Cadman, Galloway, Gottschalk, Rathbun, Douty, Bartlett, John Prindle Scott, Shelley, Lieurance, and others. These writers, in turn, are represented by some of their very best inspirations, such songs as *Lilacs, O Heart of Mine, Message of the Rose, Drink to Me Only With Thine Eyes, So Blue Thine Eye, Elaine, My True Love Lies Asleep, Waiting, Felice,* and others. Our low voice edition will be ready in a short time, and we have no doubt that it will prove equally as successful as the high voice edition. The special price in advance of publication will be 40 cents, postpaid.

Four Sacred Songs By David Dick Slater

The well-known song writer, Mr. David Dick Slater, has composed a set of sacred songs which will be published together in one volume. These songs are of moderate length and just right for church use. They are devotional in character, but they display the very best musicianship, together with a wealth of original melody. Best of all, they are easy to sing, and the accompaniments are effective either for the piano or for the organ. In several instances Mr. Slater has made use of some well-known hymn texts, but his settings are of such a character as to add interest to the old words. The titles of the songs are *I Heard the Voice of Jesus Say, A Little While, There is a Green Hill, The Harbour Bell.* The special price in advance of publication is 20 cents, postpaid.

Standard Song Album

This is a new album in our special series of collections printed from the extra large plates. The songs in this collection will be those which have appeared in The Etude at various times. There will be an unusually large number of songs and they will be of all styles, both sacred and secular, suited for all occasions and also for teaching purposes. A particularly good feature of this collection will lie in the fact that practically all of the songs have accompaniments of moderate difficulty, such accompaniments as usually may be played by the singers in person. Our special price in advance of publication for this new volume is 25 cents, postpaid.

Moszkowski Album

Among the writers of the present day, for piano, there is none more popular than Moszkowski. His works are always pianistic. In this work are only compositions that have attained popularity and are played the most. The extremely difficult ones and the very easy ones have not been included. Neither have the lengthy ones. It will be a popular album of the best, most playable compositions of this popular writer. Our special advance price is 30 cents, postpaid.

The Organ By Stainer

The well-known organist, Mr. E. A. Kraft, has completed all his editorial work upon our new edition of this standard instructor, and the work is now in press. Our new edition will be complete and comprehensive, retaining all of Stainer's original material, but bringing it up-to-date. This has been found necessary in view of the rapid improvements and the many changes in the organ mechanisms. Stainer's book is so good that it will undoubtedly hold its popularity for many years to come. Our new edition will be found superior in all respects. The special introductory price in advance of publication is 30 cents, postpaid.

Child's Own Book of Great Musicians Series. Beethoven

This remarkably successful series of musical books for very little music students embraces the principle of having the pupils cut out pictures from a big sheet and paste them in the places in the book where they will illustrate the text. Six books were published in the first series. Each one was a biography of a famous master, prepared especially for children by Mr. Thomas Tapper. The list included Bach, Handel, Mendelssohn, Mozart, Schubert and Schumann. These volumes are now upon the market and will be sent postpaid upon receipt of fifteen cents each. We have in addition, in the second series, Chopin and Haydn, which are now obtainable at the above price. Beethoven is now in preparation. If you desire to order copies of this book in advance of publication send ten cents for each copy required.

Josef Löw—Octave Studies

The value of octave playing has been recognized more and more in the last ten or fifteen years. Teachers feel that there is more valuable technic to be acquired through octave practice than almost any other kind of technic. The Bravura style is in itself an attractive one, and the practice is by no means dull. The octave practice of late years has become almost general with all students. A command of the keyboard is gained better through practice of the wrist and arm than possibly any other form of practice; and we are very glad indeed to know that the teaching fraternity are recognizing this. These studies of Löw have always been recognized as one of the standard sets for octave work and we take pleasure in recommending them. Our special price, in advance of publication, is 25 cents, postpaid.

Standard Advanced Pieces for the Pianoforte

This work will be made up principally of the best advanced pieces that have appeared from time to time in this Journal, such pieces as the *Witches' Dance* of MacDowell, *The Chase* by Rheinberger, *Fantasia in C Minor* from Sonata of Mozart, some of the *Waltzes* of Chopin, *Romance* of Sibelius, and a number of Liszt's compositions, also a few of the compositions that have taken first prize in our Prize Contests. It will be such a selection as the ambitious player is longing for. Our special introductory price in advance of publication is 25 cents, postpaid.

Master Study in Music By James Francis Cooke

Every student, every club member, needs a comprehensive, authoritative collection of material for the study of the great masters of music. Moreover, this material should be in vital, human form—that is it should tell the life motives which have had a formative effect upon the composer's artistic work—it should suggest other lines of study—it should stimulate practice and should give that information without which the music lover cannot consider himself cultured. This book is not a musical history, although it contains a great deal of history; it is not a text-book, although it may be used as a text-book. It is more advanced than the *Standard History of Music*, by the same author, although it may be read by anyone and thoroughly understood without previous musical training. The collection includes fifty and more of the really great masters of music. Much of the material is from sources of an entirely original character, in many instances special translations having been made for this work from French, Italian and German references. The biographies of Gottschalk, Paderewski, Saint-Saëns, Strauss, Debussy, Reger, Dr. Mason, etc., being more complete than those to be found in any other collection. A number of specially arranged programs are given. The special introductory price is 50 cents.

A Rousing Patriotic March!

Music of a patriotic character is now in particular demand and we are happy to be able to announce the publication of a most inspiring march, entitled "*STAND BY THE FLAG,*" by R. M. Stults, which has promptly made a place for itself in patriotic programs and in the schools. The main theme is not only original but also impressive and the interweaving of three well known national airs produces a highly effective ensemble.

The march is published for piano solo, four hands and two pianos eight hands, also for band and orchestra. It will be sent for examination with all requests for patriotic music, or we will supply either the band or orchestra arrangement for 15 cents, or both arrangements for 25 cents (cash orders only).

Technical Studies for the Left Hand. By M. Paloverde

This new book of studies is about ready for delivery to advanced subscribers, and this will be the last month of special offer for this work. The aim of the volume is to furnish material for special practice of the left hand, material which shall be musical as well as technical. Some of the studies in this book are so good that they might be used as separate pieces. All have real value. Practically every style of passage that may be met with for the left hand in modern music of intermediate grade will be found. The use of such a book cannot fail to bring about real benefit and advancement. Our special price in advance of publication is 25 cents, postpaid.

Schmoll Method Book II

This volume has gone to press and this will no doubt be the last month that an opportunity will be given to advance subscribers, after which time it will be sold only at regular rates. We have been an admirer of this work for many years. It fits in with our work so beautifully that we were persuaded to publish an English edition. Our aim has been in all our publishing to make music study a pleasure, and that is what the works of Schmoll do. All his writings are musical and pleasing, more so than those of almost any writer. At the same time they have a tinge of the educational. We feel positive that you will be delighted if you procure at least one copy of this new work. Book II is about Grade III or IV. Book I, which is already published, is not on special offer. This second volume can still be purchased at the advance price of 30 cents, postpaid.

Handel's Twelve Easy Pieces For the Pianoforte

This new volume is now in press, but the special offer will be continued during the current month. These twelve pieces are selected chiefly from Handel's *Suites*, the original compilation, with editing and annotations, being by Von Bülow. Our edition follows this one, retaining all of Von Bülow's original comments, etc. The pieces have all been carefully revised after comparison with all the standard editions. This is one of the most valuable works introductory to the classics. It will prove especially useful as an introduction to the polyphonic style of playing. Our special introductory price in advance of publication is 15 cents, postpaid.

Etude Cover Design Contest

This contest is now closed. None of the designs were given any particular examination until the first day of June was reached. This policy was followed in order to be fair to all. The designs and ideas will be examined with all practicable despatch and the result announced in as early an issue as possible.

The Etude will always be glad to receive designs for covers for consideration and will pay for those accepted at its regular rates.

Students' Music Guide and Manuscript Lesson Book
By Alberto Jonás

Señor Jonás is devising a real novelty in this little work. Thousands of teachers have used manuscript blank books with their pupils. But the ordinary blank book does not serve the real purpose. It is not classified, contains no suggested exercises, no special advice upon needed points and does not impress the pupil. Mr. Jonás provides for the teacher who wishes the pupil to preserve special exercises and advice made upon the spur of the moment to cover special cases—just as a doctor prescribes for special cases. It should prove a most useful book to the progressive teacher. The special introductory price is 25 cents, postpaid.

Advance of Publication Offers Withdrawn

The following of our new publications which have been announced during the past few months have appeared during the current month, and are, of course, now taken off the special advance of publication price. The works are now on the market and will be cheerfully sent to any of our patrons who desire to look at them, that is subject to return and charged at our regular liberal professional discounts. The works withdrawn this month are as follows:

Pleasant Pastimes—Helen L. Cramm. Price 75 cents. This volume is full of interesting little pieces for young players. We take great pleasure in recommending it to our patrons.

Young Folks' Music Study Playlets. Price 75 cents. These playlets may be given with little trouble by any group of intelligent children, with or without special scenery and costumes. They may also be read as dialogues.

Sunday Piano Music. Price 75 cents. The compositions in this collection will prove admirably adapted for Sunday playing at home, or for use in church services where it is not possible to have an organ. They are of moderate difficulty.

Chopin's Etudes in 2 Volumes. Price 50 cents each. Chopin's Studies, Opuses 10 and 25, are usually published in one volume, but in this new edition they are separated. They have been edited by Constantin von Sternberg.

Mail Order Music Buying

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The Etude is launching a summer campaign to add thousands of new readers to its subscription list and give them the benefit of the many instructive articles that will appear during the coming months. You can help us make The Etude more useful by pushing this campaign as vigorously as you have in the past. The unselfish efforts of its friends have made The Etude the largest and most widely circulated musical magazine in the world, and we call upon you again, confident that your response will be just as generous as ever.

With your help The Etude expects to continue to extend its field of usefulness to teachers, students and musicians. The magazine will maintain or even excel its present high standard in the music presented in each issue, as well as in the articles. We hope to make this a record-breaking year for quality and for the number of Etude readers.

What we ask of you requires but a minute of your time. Just write on a postal card the names and addresses of five or more of your musical friends to whom you wish us to send sample copies of The Etude. This will give us a chance to acquaint them with its great value to every music lover, student and teacher. Mail us the post card to-day. You may be interested in the premium list on page 364 when you go to follow up the receipt of these sample copies by your friends.

Magazine Bargains For June

As one publication after another advances its subscription price, Etude readers should appreciate more than ever the money-saving opportunities offered them through our arrangements with leading American magazines. Because of these special terms we are enabled to offer you subscriptions for your other favorite magazines in combination with The Etude at real bargain prices.

These prices are for yearly subscriptions and no other publisher or agent can offer lower prices. Send all your magazine orders, whether they include The Etude or not, direct to us and they will be forwarded promptly, thus saving you time, trouble and postage.

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During the month of June, Etude readers will again be given the opportunity to obtain standard music collections for a small sum in addition to the yearly subscription price of The Etude. Similar offers made in the past have been so much appreciated that we have decided to make another offer for June. Here are the terms:

Every reader of The Etude renewing his or her subscription during the month of June, or sending us a new subscription at $1.50, may add 15 cents to the price, making $1.65 in all, and choose any one of the following:

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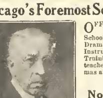

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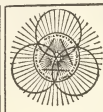

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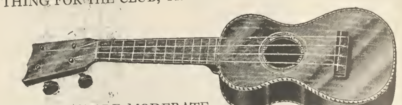

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