

THE ETUDE



Presser's
Musical Magazine



JANUARY
1918

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The 1918 "Greater ETUDE" has already started.

Look through this issue of the ETUDE and then through last month's (December) issue of the ETUDE.

Note the exceptional interest and character of the articles, the fascinating and generous musical section, the supplements, the inviting appearance, the departments, everything.

Did you ever see two better issues of the ETUDE? We think not. They point out what you may expect in quality for 1918—a wonderful ETUDE year in every respect.

Here are just a few of the engaging things that are coming during the next few months:

MR. PERCY GRAINGER, Private Fifteenth Coast Artillery, Pianist, composer of works performed by all great Symphony Orchestras, the most talked of musician in America, has written a special article of immense present interest which will appear shortly in the ETUDE.

MR. RUDOLF GANZ, the brilliant Swiss pianist has prepared an article of great technical interest for all piano students.

MR. HAROLD BAUER, the eminent English Virtuoso, will discuss some pianistic matters of real significance to the everyday student.

PROFESSOR FREDERICK CORDER, of the Royal Academy of Music of London, has a highly illuminating article upon "How to Play Difficult Rhythms."

HOW I GOT OUT OF A RUT. A group of the most successful American musicians tell how they got themselves out of ruts. This may be just the article you are looking for.

DEPARTMENTS OF PRIME EXCELLENCE. Among the great Organists who have promised to take part are Charles Quef, Organist of La Trinite of Paris, Clarence Eddy, Charles Heinroth, R. Huntington Woodman and others to be announced later. Among Vocal Specialists are D. A. Clippinger, E. J. Myer, N. Douty, W. Greene, F. W. Wodell and others.

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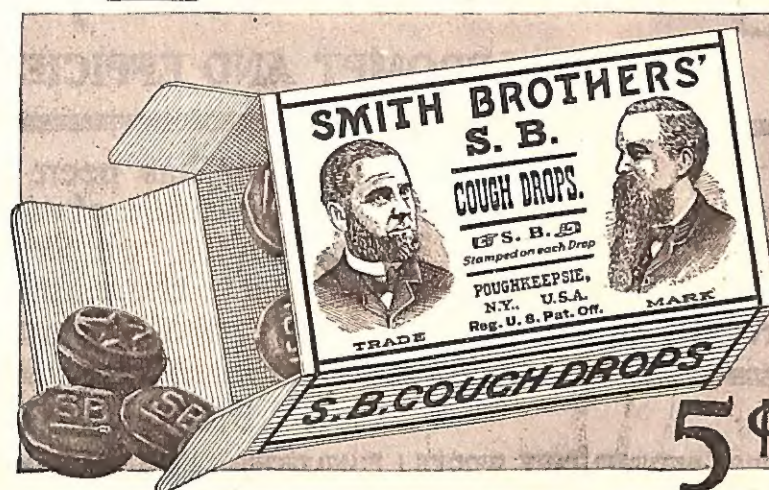
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The Etude

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

THE Legislature of the Philippines has passed an act appropriating \$10,000 for the establishment of a public Conservatory of Music. There has been a popular demand for such an institution, as musical talent is much in evidence among the Filipinos.

MORTON F. MASON, with his new string quartet in D minor entitled *Quo Vadis*, is the winner of a prize offered last year by the Matinee Musical Club of Los Angeles. The work deserves attention from leading chamber-music organizations.

It is estimated that \$15,000.00 in war taxes has been collected in New York City alone during the month of November upon musical performances, including opera.

THE SAN ANTONIO COLLEGE OF MUSIC, which has recently opened its doors, possesses an excellent building, with large pipe organ and other equipment (which we understand were all provided by a wealthy patron of music).

THE MINNEAPOLIS SYMPHONY ORCHESTRA (Emil Oberholfer, conductor) is giving twelve symphony concerts in Minneapolis this season, besides seven Sunday Popular Concerts and four Young People's Concerts.

THE AMPHION SOCIETY of Seattle, Wash., a male chorus of sixty voices, organized in 1908, and during the last six years conducted by Claude Madden, is reported to be reaching a high artistic standard of excellence at the present time.

DAVID SEQUEIRA, a native of Central America, and a graduate of the New England Conservatory, is gaining recognition as a composer in Boston. His most noteworthy recent production is *Nejapa*, an orchestral composition for strings, wood-wind, and horn.

CHARLES WAKEFIELD CADMAN's one-act opera, *The Robin Woman*, is to be produced at the Metropolitan Opera House in New York, probably in March. The libretto is the work of Nelle Richmond Eberhart. It is possible the name of the opera will be changed to *Shanewis*, that of the leading character.

FRANCIS FISCHER POWERS, for years one of the leading baritones of the United States, died recently in Winnipeg, Canada. He was a native of Oshkosh, Wis., but spent the greater part of his life in New York City, where his studios were regarded as remarkable for the elegance and taste of their equipment.

TINA LERNER, the Russian pianiste, is to make another American tour this season.

WILLIAM WILLIKE, the cellist of the former Kneisel Quartet, is to appear extensively as a soloist this year in various cities.

THE FLONZALEY QUARTET, deprived of their violinist, Ugo Ara, who has gone to the Italian front, fortunately have obtained in his place M. Bailly, a quartet player well-known to Paris.

AMONG the many musicians who are entering the service of the country in various ways, is Albert Spalding, an American violinist. Mr. Spalding has chosen the Aviation Corps, in which he will serve as an interpreter. Mr. Spalding, it is said, speaks five or more languages—but supposing a flying machine should suddenly run into Mars or Saturn! Could Mr. Spalding then save the day linguistically? Incidentally, the press reports say that he is sacrificing large sums of money in order to serve.

THE SAN FRANCISCO MUNICIPAL ORCHESTRA, under the able direction of Frederick G. Schiller, has been playing orchestral arrangements of Zuni Music, as transcribed by Mr. Carlos Troyer.

MEXICO CITY, Mexico, has been enjoying an excellent season of grand opera, in spite

of the opera house being not entirely completed. It will surprise many to learn that this building is one of the finest of its kind in the world, having already cost the Mexican Government nearly 12 million dollars of their currency. Leading European artists have worked on its sculptural features.

THE DE VALLY FRENCH OPERA COMPANY, that was heard last season in Montreal, has opened in San Francisco for an indefinite stay, the first opera presented being Gounod's *Romeo and Juliette*.

NORWEGIAN singers have been giving a notable festival in Seattle, the Pacific Coast Norwegian Singers' Association, together with members of their families who were present, numbering about four hundred persons. The unveiling of a bust of Grieg, which took place with appropriate ceremonies at the University of Washington, was a noteworthy feature.

A PLAN is on foot, fostered by David Bispham, Thomas Taylor Drill, and others, to form a Union of American Musicians' Clubs. The idea originated with the mutual exchange of courtesies between the Musicians' Club of Los Angeles and the Musicians' Club of New York.

YALE UNIVERSITY has conferred the degree of Mus. Doc. upon Mr. Paderewski. Previous recipients of the honor include Jean Sibelius and Edward Elgar.

NEW SOUTH WALES, Australia, some two years ago established a State Conservatory of Music, but at the present time public opinion as to the success of the experiment seems rather divided. Political influence and gross extravagance in certain quarters are alleged.

VIOLET EWART, one of Australia's prominent pianistes, recently gave a MacDowell recital in Melbourne, playing the *Keltic Sonata*, the *D Minor Concerto*, and a group of smaller gems. Miss Ivy Phillips, contralto, rendered the set of four songs, comprising Op. 56, besides several others. The accompanist was Henry E. Spry. The idea of a program made up entirely of MacDowell's works was a novelty in Australia, but was received with great approval and enthusiasm.

JOSEF DENYN, of Belgium, known as "the Liszt of the Carillon," is giving an exhibition of his unique art on various chimes in churches and town-halls in England.

DESPITE the troublous times in Russia, Alexander Siloti (who in addition to being a fine pianist, is one of Russia's most eminent orchestral conductors), is making a propaganda in Petrograd for the music of British composers, both that of Purcell and his contemporaries, and that of the present day.

SEVERAL piano manufacturers are introducing the use of the native wood known as "red gum," which has been found to make very handsome cases, fully as attractive as mahogany or rosewood.

It is interesting, apropos of the present vogue for Community Singing, to discover that the first "community sing" in this country was held in Bethlehem, Pa., in 1742.

HORATIO PARKER's *Red Cross Hymn* had its first performance at the Worcester Festival. The same is true of Grainger's *Song of Democracy* and Hadley's *Ode to Music*. The audience, which gathered even from most distant States, received the new works with great enthusiasm.

ENGLISH organists have organized to combat an injustice to which they have been exposed hitherto, in regard to security of tenure of their position. They demand that when an organist is confronted with dismissal for which there seems to be no adequate reason, he should have the right to place his case before the Bishop of the diocese, or before some recognized body empowered to judge the matter.

DR. ALBERT WILLIAMS, M. V. O., the conductor of the Grenadier Guards' Band, of the English Army, has been promoted to be honorary captain—a well-deserved recognition of merit. Doctor Williams is one of the very few army musicians who has sought academic honors, having obtained the degree of Mus. B., at New College, Oxford, in 1891, and the Mus. D., in 1906.

By special permission of the War Department, the Fifteenth Coast Artillery has granted a six months' furlough to Percy Grainger, the noted pianist, who has been serving in the army, so he can tour the country and give concerts for the benefit of the Red Cross funds. He is an Australian by birth, but wholly American in sympathy.

PUCCINI is composing three short operas, one sentimental, one tragic, and one comic, intended together to fill an evening's bill. Plenty of variety!

MEXICO's appreciation of opera and distinguished solo talent is well known, but only recently has chamber-music been much in evidence. There is now a Chamber Music Society in Mexico City, under whose auspices excellent programs are given, presenting even such difficult works as Tchaikovsky's *Trio in A minor*, and the like.

EUGENE GOOSSENS, a new young British composer, is attracting attention with compositions of an ultra-modern type. Among his most striking compositions are the *Phantasy Quartet for Strings* and *Two Prose Lyrics*.

THE Music School Settlement for Colored People, established some six years ago in New York, has grown greatly in size and usefulness, under the leadership of J. Rosamond Johnson.

THE one hand-organ factory in the United States—New York—is being pulled down to make room for an apartment house. The demand for this humble instrument seems to have greatly lessened.

FOLLOWING upon the political revolution in Russia come various changes in the Arts. The former Orchestra of the Imperial Court has been reorganized as the Orchestra of State, with Kusnezovski as conductor. It is to favor a cult of Russian music, though not to the exclusion of the classics, and by low prices of admission and various other means, work for the spread of musical taste among the masses.

THERE have been but two or three examples in the whole history of music, of a double-bass player posing as a soloist and giving recitals on his impressive but unwieldy instrument, but there is now one more to add to the list, Anton Turello, a Spaniard, at present making his home in Philadelphia.

ALEXANDER DMITRIYEVICH KASTALSKY has written a great *Requiem for the Fallen Heroes of the Allied Armies*, which was produced at Moscow in 1916, and more recently by the Birmingham Festival Chorus in England. It is said to be a grand and beautiful work, of great originality, but demanding such elaborate resources in performance as to place it beyond the reach of smaller choral societies. The funeral offices of the Orthodox Greek, the Roman Catholic and the Anglican Church are all drawn upon, and there is even a *Hymn to Indra*, who, according to Hindu myths, receives warriors who fall on the field of battle.

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Ca CALVÉ, EMMA, Soprano. *Kal'valé*
Emma Calvé, half French, half Spanish, is descended
from a prosperous and cultured family. She was born in
Madrid. The premature death of her father was
and the young girl knew that she must
be serious role than that of a society
girl long before the dark-eyed beauty
with Rosina Laborde, and afterward
singer. As a pupil the young girl en-
tered first to her teachers, and made rapid
progress. Her debut was made at Nice, her first
opera was at the *Théâtre de la Monnaie*,
in *Maguerite* in *Faust*. Her Paris
debut at the *Opéra Comique*, in *Chévalier*
and triumphs came in Italy, where she
when she resappeared in Paris at
the *Parisiens* made her then idol
in 1872, and Americans first heard her at the Metropolitan Opera
where she made her debut in 1894, and her fame spread rapidly
remarkable gifts as an actress, her beauty and magnetic personality,
sure as once uttered, fascinating. The singer's further triumphs
in all, and although she spends most of her time in Europe, her
reputation in her Victor records.
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st, who has for many years Fern, Opéra Comique, was trained for a civil engineer, and met; but his love for music overcame him, where he was of the class. He was soon Opéra Comique, where he caught over by the Metropolitan in America has

Clemens has made for his voice, graceful style and action.



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CARUSO, ENRICO, Tenor (1858-1921).

Caruso's success is the greatest ever attained by an artist in this country. His American engagements have won a continuous ovation, the great audiences being held spell-bound by the exquisite refinement, beauty and power of his voice.

Caruso is a native of Naples and was born in 1873. When he was a mere boy he sang in the churches of Naples, and the beauty of his voice arrested the attention of all who heard it. His father did not encourage the boy to take a few lessons at first, but a few years later was persuaded to allow him to become a singer in singing. The family was very poor, however, and Caruso was forced to work as a mechanic. This work not being very profitable, he began to seriously consider whether he could not make more by singing than he could earn by hard work with his hands.

He was eighteen years old when he met a distinguished baritone singer, who, after hearing him, decided to give Caruso the substantial assistance. He therefore took his voice, decided that he would give Caruso the beauty and purity of his voice, and began to give him vocal instructions.

Caruso made his debut in 1894 in Naples, in a new foreign opera, L'Amico Frangente followed, and on his return, after a season in Milan, to a South American tour of the most promising young tenors ever heard in Italy. Caruso had made a successful tour of the Metropolitan on November 23d of that year which convinced the public that the greatest of all tenors had arrived.

Caruso has made records exclusively for the Victor since 1903, and as the present contract with the tenor does not expire until 1933, the public is assured perfect continuity of his voice for many years to come.



A black and white portrait of Enrico Caruso, a man with dark hair and a mustache, wearing a suit and tie. The portrait is framed by a simple border. Below the portrait, the name 'CARUSO' is printed in capital letters.



THE CARUSO RECORDS

[illegible]

(Continued on next page)

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THE ETUDE

JANUARY, 1918

VOL. XXXVI, No. 1

Riches for Everybody

THE riches of old age are memories—beautiful memories. The pauper in the poorhouse, with his mind stored with treasured visions of a noble past, is richer than the Cræsus in his mansion, haunted with the ogres of meanness, oppression, unfair advantage, trickery and penury. Happy indeed is the man who has both beautiful memories and plenty of the world's goods.

Perhaps you have wondered why old people demand old songs. It is not that they have a means of discrimination whereby they feel that the songs of long ago are better than the same type of song made today. Fifty years from now people may cast the same halo over the songs of today that the old folks of today cast over *Alice Where Art Thou*, *Juanita* and *Ben Bolt*.

What is it then that makes the old song hallowed? It is its wonderful power of conjuring up memories—the beautiful memories of the dear, dear past. When Grandma takes off her glasses and quietly asks you to sing one of her old favorites, hunt it up at once and let her have it over and over again. It is the magic talisman which will open the riches of her memory to her. As you sing

*Nellie was a lady,
Last night she died,*

a tall youthful figure with epaulettes and bright garnet military sash, a figure home on a furlough after Antietam, will come into the room and stand at Grandma's side. You will not see him but she will—she will hear the strong full voice, silent for thirty years, joining with her light soprano, singing

*Toll the bell for lovely Nell,
My sweet Virginia bride.*

Oh wonderful, wonderful music that can transport us over the years to scenes long gone and make us live again with loved ones long at rest! Bless the old songs. They are the golden gates to the Paradise of yesterday.

Songs and singing were never more needed than now. Food for the soul as well as the body is the call of the hour. Moreover, there need be no saving of music.

Titles of Pieces

EVERY teacher of children knows that the little ones are influenced by fanciful titles. This is an advantage and a disadvantage at the same time, as many very beautiful pieces with indifferent titles are thereby neglected. Composition of titles is almost as difficult as the composition of the music itself, and often quite as great an art. Publishers of music know of this influence, as do the publishers of books. Indeed the title that the author or the composer presents with his manuscript, is very likely to be cast into that most useful piece of office furniture,—the waste paper basket. Select good titles when you can get them, but do not let really good pieces slip through your fingers if they happen to be named "Arabella's First Party" or "The Grasshopper's Reverie" or some equally inane title.

Help! Help! Help!

FOR years THE ETUDE has preached the importance of music as a human necessity. For years THE ETUDE has pointed to the respect that the music teacher deserves for his service to the community and to the state. Have you thought of the present situation? All America is virtually calling for music and more music. Its value as an inspiration, a solace and an entertainment has never been felt as it is today. The world is crying "Help!" to musicians, as it knows that in this hour of stress it can not do without music. A great soldier in our civil war said that singing at the campfire and receiving letters from home were the two things which more than anything else gave the men courage and determination to fight until victory. The singing soldier is the soldier with the real morale of the battle and the singing man, woman and child at home are his best supporters.

THE time has come when every American musician must do his duty to his Government. Often he can serve far more effectively at home than with a gun at the front. A uniform does not make a hero (except in dime novels). Mr. Sousa has won more recruits with his great Naval Reserve band than dozens of recruiting officers. There are many ways in which you can serve, right in your own community. Don't fail to grasp them when they are presented.

Singing "America" Christmas Morning

Last month THE ETUDE gave its entire editorial page to the presentation of one idea. It was the plan to celebrate this "different-from-all Christmases" by singing "America" at nine o'clock on Christmas morning, wherever any group of Americans are gathered together. Thereafter the group might continue with the singing of Christmas carols, but first of all was the idea of bringing the thousands of American homes broken by the separations of the war together in patriotic spirit at the hour when most American families are one in heart and mind. As this issue of THE ETUDE will reach many of its readers before Christmas day, there is still a chance for them to call up their friends and tell them that they have planned to sing "America" at nine o'clock on Christmas morning and that they will all be a part of a great chorus that is singing itself around the world at that hour. So many people have voiced their enthusiasm for this plan that its wide adoption is unquestioned. We of THE ETUDE shall sing it in our own homes and we shall try to think of the blessings that the friendship of a host of loyal ETUDE friends have brought to us during 1917. THE ETUDE is proud of its Americanism and is glad to have a part in promoting this magnificent idea. Please do all you can to help it. All your friends will be glad to help you in it.

American Folk-Music: A Negligible Quantity

By W. Francis Gates

MANY musical writers assert that no national school of music can be evolved in a country that has no folk-music. So much of the music of Italy, France, Hungary, and especially Germany and Russia is founded on the folk-song, that these simple, heartfelt melodies of the people have come to be regarded as indispensable in the development of a national school. The music of Bach, Beethoven, Mendelssohn and Schubert; that of Glinka, Tchaikowsky and Rimsky-Korsakoff, would seem to support this theory.

Now much music has been written in England and in America that is not based on English or American folk-music. On the other hand, it may be averred that neither England nor America has a national school of music; that the music of these countries, with some notable exceptions, is a very decided echo of that of Germany and Austria, and a more or less faint echo of that of Italy and France.

Folk-music is of slow growth. Usually it develops quickest where there is little education, little print. In the nature of the case, this had to be true in past centuries in Europe.

One might say that folk-music is a result of ignorance and isolation—horrible as such a statement may seem to admirers of folk-music. When printing presses became as numerous as ward-politicians, and railroads destroyed the isolation of communities, there vanished the halcyon day when romance and history were handed down by word of mouth in ballad form, through verse and song.

When the people learned to read and had books and papers at hand, when art-music came off the printing presses in cheap quantities, the day of old-time folk lore gradually passed. The only successor of folk lays, save an occasional war song, is the popular sentimental ballad, often an unworthy offspring of a dignified sire.

America has had little true folk-music, for America's history has been written since the day of the printing press, most of it since the day of the steam engine. Moreover, the emigrants hither brought time-honored tunes and verses and had no urge toward improvising their own, though it is true that a little of that was done, as noted below.

This condition obtained in all of this country except one small mountain section, in which the old-time European conditions held sway to a degree. This region is in eastern Kentucky and Tennessee, and western Virginia and North Carolina. Only of late years have the railroads touched this section. For a century, educational activities passed around it. There the descendants of the early Scotch-Irish-English colonists remained a hermit community, surrounded by the industries of the neighboring States, but hearing of them only as echoes.

In that locality one may find almost the only American folk-music of any quantity or sociological importance. Many of the tunes and ballads—"ballads," they call them—have been handed down for half a dozen generations, from the forbears who brought them from the shores of the old country.

Old English and Scotch ballads, some relating to the wars of the border between these countries, sentimental "poems"—(to use a dignified term)—running from one to two score verses, and these supplemented by the product of later generations, depicting local happenings (partly of the feuds of that district and partly of the conflict with the government authorities) and finally, the naïve and peculiar religious songs of these people—such is the music of these proud but ignorant folk who stood still as time passed by.

These old songs are handed down by word of mouth, excepting the religious hymns, the words of which may be had in printed form. Many of the old mountaineers will reel off scores of them, forming slight variants as the spirit moves, these variations not being conclusive of a fixity of melody.

Coming down the centuries by this method, it is not surprising that the versions of different singers and localities vary somewhat. The singer cannot restrain his propensity to ornament his theme or introduce passing-notes to suit his mood. It is possible that in time this has caused permanent change from the originals.

The origin of many of these tunes is Scotch or English. The distinctively American product is of less value poetically and musically, though of more interest to us an indigenous production. But as a possibility as a foundation for art music, and in comparison with the wealth of song that comes from other nations, it is pitifully small and weak.

Music of the Negroes, Mexicans and Indians

Some would turn to the South for folk-music to use as an art foundation. But much of the Negro music is composed of tunes that have filtered down from the "great house," the home of the owner of the plantation, and modified by the Negro only a few decades from his African jungle home. Much of it is tinged with that same Scotch flavor which came from the mountain cabin of the "poor whites" mentioned above. With all this, there was occasionally a touch of the tribal music of old Africa.

Mix all these in the proportions used by the slaves in the ante-bellum days, and one has the music which some writers would label as a truly American product and use as a basis for an "American school" of music.

Again, others would take the remnants of the music of the Spanish-Mexican that is left in very small quantity in the Southwest, and evolve something that may be called American—that is to say, American, in the sense of the United States. This music is largely of Mexican origin, with an admixture of old Spanish tunes, and possibly a bit of the Indian. But even then, there is so little of it as to be a negligible quantity.

The music of the Indians supplies a bit of interesting rhythm and melody. It is characteristic, but when related in the modern-tempered scale and translated into civilized harmony, it loses a good deal of its wild flavor and distinct personality, so to speak. Surely it is the pure American product, but can best be used as a flavoring rather than as a stock for a permanent menu, which view I am sure will not meet with favor from my friend Cadman.

Possibly the time will come when the folk-tune will not be regarded as a necessary factor in the construction of art music, when the composer will look entirely to his own inventive genius for foundation themes. For if the American composer is to rest his product on tunes that are in the truest sense American folk-tunes, it is certain that he will have a limited output.

Beethoven's Advice to a Piano Teacher

"WHEN your piano pupil has the proper fingering, the exact rhythm and plays the notes correctly, pay attention only to the style; do not stop for little faults or make remarks on them until the end of the piece. This method produces musicians, which, after all, is one of the chief aims of musical art.—(From a letter to Carl Czerny.)

How to Use the "Etude's" Educational Supplement

REALIZING the need for an appropriate portrait to supplement the biographical studies in THE ETUDE, we present with this issue a portrait which may be framed in a very ingenious and original manner at slight expense. Simply procure a good piece of window glass measuring exactly eight by ten inches; a standard size that can be procured in any store where glass is sold. Place the glass over the face of the portrait; fold over the edges of the paper so that the plain border on the back of the portrait covers the edges of the glass all around. Neatly remove unnecessary white paper margin and paste down in passe-partout fashion. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of the master in this issue of THE ETUDE, and providing the reader with a beautiful decorative picture for the study and home.

A New Year's Greeting

By Wilbur Follett Unger

TRADITIONALLY, there is no more fitting time than the present opening month of the Year 1918 in which to introduce new resolutions, rules and suggestions for your pupils. Practically, there could be no more suitable time, for, whereas, some persons think that September (or the beginning of the fiscal year of teaching) should serve for "New Year's resolutions," it has been my experience that by the time January comes around those resolutions and rules are all worn out and forgotten, and so, coming as it does, in the middle of the teaching season, New Year's is the real time to take a sort of an inventory of your pupils' characteristics and conditions with the hope of improving them.

The following letter is a suggested form to send out in circular to all of your pupils. I sent such an one last New Year's Day to my own pupils, and it brought me unlooked for results:

"Happy New Year to All My Pupils"

"In wishing each and every one of my pupils a 'Happy New Year,' let me add a little suggestion for your musical welfare: that each of you register a New Year's resolution to improve yourself in some special subject that needs improvement.

None of us are perfect; it is only with the utmost care and constant striving that we can build ourselves up physically, mentally and morally; this is the traditional time of the year to renew our good intentions—there is no excuse for not MAKING THEM—let us see this time how long we can KEEP them!

Those of you whose technique might be improved can select that subject; those whose repertoire could be increased or improved upon can choose that. There are countless other matters that could be improved and made and persistently and doggedly adhered to. Here are a few items; select which one fits your case:

Coming late to your lesson; missing lessons for any reason more trivial than illness; forgetting your music; talking too much and wasting valuable time; inefficient practice; overfast practice; downright carelessness; lack of normal interest—not to mention enthusiasm, etc., etc.

Accordingly, each pupil who desires to display the proper spirit may write a list of musical resolutions, as applying peculiarly to him and hand me a copy of for reference) ON OR BEFORE January 20, 1917. Any pupil who ignores this confesses indifference and unworthiness."

Do You Know?

BATTLE pieces and battle music are by no means new? Clement Jannequin (sometimes called Jennekin) a contrapuntist of the sixteenth century wrote pieces called "The War," "The Battle," etc.

At least ten masters of famous musicians have settled in America in the past. One was Joseffy, teacher of Rosenthal, who made New York his permanent home; another was Frantz H. Jehin, the teacher of Ysaye, who settled in Montreal. Some of the others are living and, therefore, cannot be mentioned in THE ETUDE. However, American students should remember that among our native teachers and those of foreign birth who have come to reside here are many pedagogs who are in every way equal to the best that any land has produced.

Do you know that some of the greatest of musical masterpieces have been based upon the simplest kind of musical themes? The Beethoven Fifth Symphony has a movement with a theme of only four notes; three of which are repeated. The Mozart Jupiter Symphony has, in the *Finale* a theme of four notes C, D, F, E.

Do you know that once a technic is established in youth it may be developed at any time during the life of the pianist, irrespective of age, so long as disease does not prevent? De Pachmann at sixty-five, after a prolonged absence from the keyboard, came back and astonished the public with finer playing than it had ever heard from him. Saint-Saëns appeared successfully in America when he was past eighty and the Polish pianist, Antoine de Kontski toured the world when he was eighty.

ART—who can say that he fathoms it? who is there capable of discussing the nature of this great goddess? —BEETHOVEN.



SAMAROFF



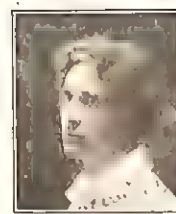
RACHMANINOFF



PADEREWSKI



BAUER



GRAINGER



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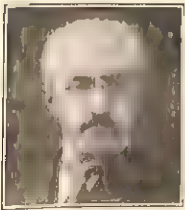
GANZ



JONAS



HAMBOURG



LAMBERT



BUSONI



SCHARWENKA



GODOWSKY



STOJOWSKI



HUTCHESON



LHEVINNE



GOODSON

New Year Advice From Famous Pianists

*STUDY EPIGRAMS OF THE FOREMOST PRESENT
DAY VIRTUOSOS SELECTED FOR THIS ISSUE*

I practice scales in preference to all other exercises, when I am preparing for a concert.

WILHELM BACHAUS

With many students, the piano is only a barrier—a wall between them and their music.

HAROLD BAUER

At my recitals, no one listens more attentively than I do.

FERRUCCIO BUSONI

I consider the study of individuality the principal care and study of the teacher.

TERESA CARREÑO

It is the touch that reveals the soul of the player.

OSSIP GABRILOWITSCH

Fight machine-like playing through cultivating personality.

RUDOLF GANZ

The fault with most students is the idea that genius and talent will take the place of study.

LEOPOLD GODOWSKY

It is one thing to understand or to comprehend a rhythm and another to preserve it.

KATHARINE GOODSON

Realize the Potency of soft notes rightly shaded and delivered artistically.

PERCY GRAINGER

Forget about the method that the teacher teaches and secure the right individual.

MARK HAMBOURG

Some have the happy gift of combining practice with study but this is rare.

JOSEF HOFMANN

Treat the piano lovingly and understandingly.

ERNEST HUTCHESON

Unless pianists cultivate the habit of repose they will be nervous all their lives.

ALBERTO JONAS

Leave nothing undone to make practice interesting and always enthusiastic.

ALEXANDER LAMBERT

The highest technic, broadly speaking, may be traced back to scales and arpeggios.

JOSEF LHEVINNE

No one can possibly believe more in self help in piano study than I.

VLADIMIR de PACHMANN

Art without Technic is invertebrate, shapeless, characterless.

I. J. PADEREWSKI

The pedal is the study of a lifetime.

S. V. RACHMANINOFF

Practicing while tired either mentally or physically is wasted practice.

EMIL SAUER

The student should constantly strive to avoid monotony in practicing exercises.

XAVER SCHARWENKA

There is nothing so barbarous in all piano playing as a bad conception of time.

ERNEST SCHELLING

In music, more than any other art, "the letter kills and the spirit vivifies."

SIGISMUND STOJOWSKI

All higher musical work is based upon the development of the individual's intellectuality.

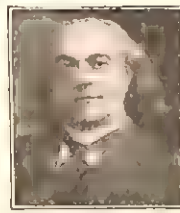
OLGA SAMAROFF-STOKOWSKI

One hour of concentrated thinking is worth weeks of thoughtless practice.

FANNY BLOOMFIELD ZEISLER



GABRILOWITSCH



DE PACHMANN



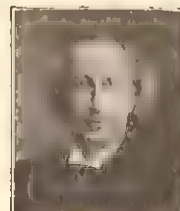
CARREÑO



SCHELLING



BACHAUS



SAUER

Too Much "Preparation"

By Edward Baxter Perry

ONCE upon a time there were two men who planned to build houses side by side and just alike. As both had more time than money they decided to dig the cellars themselves.

One was just a common practical man. He needed a home, so went to work at once, borrowed a pick of one neighbor and a spade of another, laid out his lines with a string and began on the cellar. His back ached and his muscles were tired and lame for the first week but he soon grew accustomed to the work, learned to adapt himself to its needs, threw out the dirt as best he could, pried out the rocks and laid them aside for foundation wall and, behold, in due time the cellar was done, the foundations laid, the house built and by fall he was living comfortably in it.

The other was a man who prided himself on intelligence and foresight. He reasoned with himself thus: Verily it must be that I can dig a cellar much more easily and quickly if I have all the best implements which are needed and have my body and brain in the best possible condition for the work. These are self-evident conclusions. I will not go at it haphazard like my foolish neighbor but will prepare thoroughly and be really ready when I begin.

So he sent to a distant city for the latest and most improved tools of every sort that might possibly be required, began a course in geometry to be able to get his dimensions exactly and went to an expert athletic trainer to have his muscles and his chest measure developed to the utmost limit. By fall he was not quite ready to begin and the winter frosts made digging impossible.

In the spring he met another famous athlete who assured him that his training had been all wrong, that he was wasting time, had much to unlearn and must begin all over with a new method. So the summer and fall went by again and the following spring he came from his trainer overheated, contracted pneumonia and died—and the cellar was never begun.

Do Not Overdo Preparatory Exercises

The moral is plain for pupils and teachers. Do not waste so much time and energy beginning to prepare to get ready to commence. If you want to play the piano, begin to play it and to play music upon it, easy simple things at first, of course, but not merely dumb-bell exercises. Do not try to run an automobile at forty miles an hour before you can steer a child's wheelbarrow safely, but play something, however unpretentious, that has some music in it, a few simple chords that you can grasp and a plain, intelligible but worthy little melody.

Let hands, heart and head develop simultaneously. Train the ear as well as the muscles of the fingers. Let each successive piece be a step in mental and emotional as well as technical progress and let the three advance together hand in hand till they are inseparable. In other words, strive for the instantaneous and automatic correlation of brain action, motor nerve transmission and muscular response, all actuated primarily by the impulse of the heart or the emotional nature, if you prefer that term.

How Does a Child Learn to Talk

When would a child learn to talk if we made him spend the first ten years laboriously uttering consonants and vowels singly or in specified order, without using a real word? Yet that is precisely the method used by many painfully conscientious teachers and agonized over by thousands of poor pupils the country over, till every spark of musical instinct and aspiration is killed beyond resurrection.

I have known personally several able and promising would-be musicians to spend their whole lives getting ready to play without ever playing before they died. I have known scores of capable pupils driven from the piano in disgust, by really competent teachers with the best intentions in the world, who were determined to develop a solid, reliable technique first, at the expense of and utterly disregarding everything else.

Some Elaborate "Methods" Now Discredited

In the old days of the popular "Stuttgart method," for example, it was a common saying that it killed or maimed more musicians by far than it made. Only those tough enough to survive it physically and musically ever amounted to anything and they only after they had outgrown and outlived it and gotten back on to normal lines. It was a case of the survival of the fittest and the method doubtless had its uses in keeping up the price of musical work by reducing the supply.

I can speak with perfect freedom of this old "Lebert and Stark" method, as it has been given up even at the Stuttgart Conservatory, and in my own student days when it was most in vogue, Pruckner, the leading pianist at the Stuttgart Conservatory, whom I knew well personally, never used it either in his own playing or his teaching.

I am impelled to take this stand against too much technical work and no music in the early years of piano study because so much has been said and done in the opposite direction. I would not be misunderstood as advocating the hit-or-miss playing of the piano without proper instruction. We have had far too much of that in this country in former years, so much so in fact that many talented players, who had started by themselves or been started by incompetent teachers on wholly false lines, have wasted years of work and often established habits that it has cost them a hard fight to overcome. This very thing has driven musicians and teachers to the other extreme and caused them to emphasize unduly the importance of a thorough technical foundation before any real playing is done.

Let us not fall into the truly American way of curing a fault in one direction by an equally grievous mistake in the other, before we find the happy medium.

A Sad Example

Many years ago, when all the pianists of today were youngsters, my best and nearest friend in Boston was such a young man as I have described, who wished to dig his cellar by truly scientific methods. His great ambition was to become a fine pianist, but he spent five times as many hours per week exercising his fingers and joints as he did at the piano, and was always showing me how much higher he could lift the fourth finger, for instance, than I could; how much spread he could get between the second and fifth, and so forth. I stuck to the piano but he bought every mechanical appliance that was ever devised for developing the hand and wrist and acquiring a big technic in a short time. He could perform wonderful feats with these instruments, feats which a concert virtuoso could not copy, but—he could not play anything on the piano.

As result, before reaching middle life I had played a thousand concerts and had presented in public nearly every work in piano literature, while he was still occupied with his digital acrobatics.

Art is Long; Life is Short

If he could have pursued his course for several centuries and then practiced the piano for forty or fifty years more, I think he might eventually have made a great artist, as he had the temperament for it. But, as it was, tuberculosis carried him off before he had ever played a single program and when he would have found it difficult to get into the sixth grade with any competent piano teacher, and his mechanical appliances are adorning the junk-heap.

Technical study and training are of course essential and much hard work along that line must be done, but only in due proportion and in intelligent co-ordination with ear training, mind and heart training, development of musical taste, insight and perception, and, above all, appreciation and true love for the art even in its simpler forms. These must be grown carefully and tenderly like flowers in a garden and cannot thrive on five-finger exercises alone.

Well-Tempered

By E. H. Pierce

BEFORE the days when Bach wrote his *Well-Tempered Clavichord*, containing two preludes and fugues in every major and minor key, it was scarcely thought possible to use the "black keys" except to supply the necessary flats or sharps for such keys as F, G, A minor, D minor, etc.

Using a sharp or flat as the basis of a new key would have been deemed a *bizarre* proceeding, though composers had nibbled a bit at B flat and possibly E flat, it is true.

There was a reason. In tuning the early instruments, they naturally took the key of C, and made that as perfectly in tune as possible. The most important smooth and sweet as possible, regardless of consequences, and it was found that the more distantly related chords were never quite in good tune, and this to the uninitiated by saying that the same key of the piano has to answer for C sharp and D flat, for D sharp and E flat, etc. This is perfectly true, but is that it is often impossible for the same note to serve as a perfect fifth in one chord and as a major third in another; either the fifth will be too flat or the third will be too sharp. Our modern system of "equal temperament" consists in splitting the difference, and making all perfect fifths a little too flat and all major thirds a little too sharp, and the more skillful a tuner is, the more equally he will distribute this necessary and intentional defect among all the different keys.

"Mean Tone"

"Equal Temperament" is not the only system ever used for adjusting this difficult matter. For several centuries, in Spain, and to a less degree in some other countries, there was a system known as "Mean Tone," in which the major thirds were not tempered, but kept in their natural perfection, and the error was entirely shouldered on the fifths. But in this system it was impossible to make all keys equally good, and there was always just one bad spot where a third was so out of tune as to be horrible. The writer once had the curiosity to search out the old rules for mean-tone tuning, and with the help of an unusually intelligent professional tuner put a small reed organ into mean-tone temperament. As long as one kept to those chords nearly related to the key of C, the effect was most delightful, the chords being superior in smoothness and richness, but it was impossible to play in such keys as E or D flat, with any satisfaction.

With the growth of scientific knowledge and the invention of various apparatus for accurate experiments, students of acoustics are able either to reckon the vibrations of any tone theoretically or to count them experimentally, and the results properly agree. We are able therefore to "get down to brass tacks" and show exactly where the trouble first comes, in endeavoring to make the same pitch answer for the third of one chord and the fifth of another.

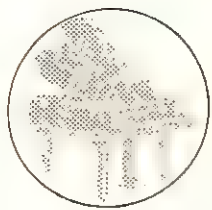
Taking middle C = 261 vibrations a second (which is International Pitch), if we wish to reckon the pitch of A in the key of C, we naturally will consider it as forming a part of the chord F, A, C (the most important chord in which it can occur), and find it to be 435. This comes by reckoning it as a pure major third above F.

If, however, we wish to reckon the pitch of A, in the key of D, we naturally reckon it as a perfect fifth from D, and the figure will not be 435, but $440\frac{1}{16}$. By the way, the minor triad on the second degree of the scale, in just intonation, is not a perfectly harmonious chord, but suffers from a not-quite-perfect fifth; in this respect equal temperament has been a most decided improvement.

(NOTE.—For convenience we have taken C as a standard; if A 435 is taken as a standard and Equal Temperament is employed, of course C will not exactly be 261, but will be a number containing a very formidable looking fraction.)

Everyteacher's New Year Resolution

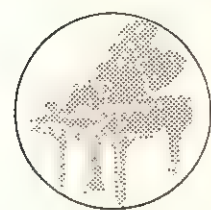
I will do my "bit" every day of the entire year by interesting some new friend or chance acquaintance in the real need for music in this the greatest hour of our national history.



Work Out Your Own Salvation

Epecially written for THE ETUDE by the Distinguished American Composer and Pianist

MRS. H. H. A. BEACH



It is interesting to us all, to look back upon our former life of peace and untroubled opportunities for work. A contrast indeed to these days of anxious stress when our minds will wander away from the minute analysis of compositions and methods to the all-absorbing conflict. All that we attempt or succeed in bringing to completion in our comparatively narrow fields seems so futile when placed beside even the knitting of a pair of socks in which some tired soldier-feet may find a bit of comfort! Yet we must remember that our music may help, at any unforeseen moment, to bring about some good result, to benefit someone, fighter on the stage or worker behind the scenes of the world-drama. By our pens, fingers or voices we may be able to earn dollars "for the cause," and in order to do this effectively our vigilance must not cease, in the keeping up of our technical equipment at its best, ready for action. Therefore let us try to keep mind and heart fixed upon the dotting of an "i" or the crossing of a "t," and plod along our various musical tow-paths, hoping to draw along some kind of a load that will be of service to those who need at least our cheerfulness and the cheer of our music as perhaps never before.

Don't Stop!

Naturally under present conditions many student-workers find themselves unable to continue the lessons, whereby the teacher may have just reached the point of making real achievement possible. To such it is inconceivably disheartening to face the prospect of going on alone, or of stopping work altogether.

It is always so wonderful to be stimulated by advice or encouragement from those who have mastered the difficulties with which we are still struggling! The mere example of a thoroughly inspiring teacher who has arrived at success may serve to spur the student to undreamed-of activities. It seems almost too hard to give up all this, and yield to the ever-increasing demand for economy. However, to the earnest young musician who really loves work, the teacher's absence throws down the gauntlet, in preparation for a fight with himself and his own foes within. "Work out your own salvation." Those words were never more true or more widespread in their application than in this very hour.

Self-Study

There are many lines of study which may be pursued alone, and with not only deep enjoyment, but genuine benefit to real growth. I cannot remember when the thought first took shape in my mind, that my best development must be through my own unaided effort. "Work out your own salvation" became my motto at so early a stage in my musical life, that it has passed beyond recollection. Teachers had brought much to me through my piano; the solid foundation of technic and an appreciation of what was finest in musical literature. I should indeed be ungrateful did I not give full credit to my masters for all this, and above all to my first teacher, my mother. She not only guided my tiny fingers and childish mind, but gave me the continual example of her own beautiful playing. But after the years of leaning upon others, came the inevitable moment when I must stand solidly on my own feet.

There is nothing like being confronted by a public, eager for entertainment and ready to criticize each lifting of a finger, to make us fully alive. If our public consists of pupils instead of an audience, then we must work out our problems for their benefit, and if our family and friends constitute our entire public, we can still exert ourselves for their benefit. The one idea that I would earnestly beg all young people to accept as the guiding principle of their musical life is this: *Music is to be shared with others.* We never know

how beautiful a composition really is, what possibilities for emotional or dramatic expression it may contain, until we play it to someone else. Surely our own joy in music is never so great as when we take others with us through its pearly gates. Whatever your chosen branch of musical labor, my dear young student-friends, be prepared to share all of its delights and deep significances with your fellow-men. Develop your talent as fully as lies in your power, and if the teacher's hand must be abandoned, begin at once to see how many steps you can take alone.



MRS. H. H. A. BEACH.

Three "B's"

Now in piano study there are many ways of "working out one's own salvation." "Prove all things: hold fast that which is good." First of all, find out all that you can gain from the older composers. The first two of von Bülow's three "B's" (Bach, Beethoven, Brahms) furnish an inexhaustible supply of treasures from which to acquire the expression of intellectual depth, emotional force and—*technic*.

When someone says that it is well to practice much of Bach, because it is so good for the technic, I always feel as I do when people advise young literary workers to study the Bible and Prayer-Book as examples of perfect English. Those two benefits are indeed great, but how much less than what we receive from those sources as food for our spiritual growth! It seems like praising the Kohinoor for being such an excellent implement for glass-cutting! Practice Bach, yes, by all means. Get from him, incidentally, the equal development of finger, hand and touch, the perfect legato that can but follow the daily playing of his Fugues. Everyone knows how Chopin shut himself up in his room for weeks, practicing Bach, and Bach only, before giving concerts of his own compositions. But, in practicing those mystical Fugues, do not lose sight for a moment of their absolute beauty. There

are both Preludes and Fugues in the Well-tempered Clavichord that carry one to the heights of solemnity and grandeur.

Writing Fugues from Memory

The charm of their marvelously ingenious voice-weaving and rich harmonic stateliness can never be exhausted. In my own work as a pianist as well as a composer, I found the greatest benefit in writing out from memory the Fugues with which I was most familiar, separating the voices in full score as if the work were written for string-quartet. This showed exactly what became of each voice in its devious wanderings, and gave an added insight into the working-out of the mathematical problems. It seemed almost like being admitted into the master's workshop! Then there are the English and French Suites, the Italian Concerto and, above all, the Chromatic Fantaisie and Fugue, all of which supply a most invigorating musical diet.

I would add the Organ Preludes and Fugues, transcribed for piano by Liszt in the most practicable shape for study. Of course the matchless splendor of the original organ tone can never be reproduced on the piano, but at least the form and harmonic structure of these giant works can be perceived. No opportunity should be lost to absorb all the richness of their original coloring when a master organist presents it to us. A great light, too, is thrown on all Bach's secular work when we follow him still higher in his spiritual and emotional flight in listening to the Passion Music or some of the Church Cantatas. After such uplifting experiences we can well afford to smile when someone advises the study of Bach for the sake of our technic!

Getting Acquainted With Beethoven

Beethoven, the second "B," speaks to us from another height. To refer again to my own studies, I remember most affectionately the slow movements of several Sonatas that my mother often played, and which I at once began upon at the age of six, trying bravely to reach chords many sizes too large for my hands. Even then the beauty of the melodies appealed to my whole soul, and I always feel like advising those who have "gone beyond Beethoven" to return to those perfect examples of nobility and strength in music and try to become as little children in receiving what they have to give in such abundance. Get all that you can from this master, through the Sonatas, Symphonies and, above all, the String Quartets, especially the later ones. Hear these if possible. If denied opportunity to listen to our precious Quartet organizations, learn to read score and study these master-works in silence. At any rate, find what they have in store for you, even through four-hand arrangements for piano, which give the outer shell of beauty though denying you the kernel of marvelous instrumental coloring.

It would be strange, indeed, if we omitted von Bülow's third "B"—Brahms. He is for the musical worker who has already found much in the other two. Difficult, yes, in technical requirements and the demands he makes on our musical and intellectual equipment, but oh! he is so well worth knowing intimately! For to know him in all his true emotional depth is to love him. No modern composer has given us examples of finer, saner, nobler types of beauty. The last messages he gave to the world were through the piano, and though many of them are filled with a deep sadness, their charm is haunting. As with Bach, one acquires a deeper understanding of his lesser work by hearing his greatest, the Requiem. After listening to an inspiring performance of that, Brahms is never the same again to us as before.

"But," I hear you say, "why dwell so long on these old composers, who are so familiar to us, whose music

we have studied for years with our teachers?" Because of what we can discover in them *for ourselves*. That is what really counts. Let these masters speak directly to *you*, and try to catch the message which is for you alone. They stand at such a distance from us that we can appreciate their height as we cannot when too near.

Crossing the continent by way of Colorado, I passed within a few miles of Pike's Peak, and was deeply disappointed at its lack of impressiveness. It was impossible to realize that this rather insignificant mountain was one of our greatest. I traveled all day, away from it, and the farther I journeyed, the higher loomed my mountain; the last sight after sunset that my eyes could compass was of that superb pyramid on the horizon, many, many miles away. Distance does not always lend enchantment, but it does give us the true *bigness* of an object, whether mountain or man. And an appreciation of the value of big things helps us to place in their proper niche the lesser ones. After a thorough acquaintance with the great models in musical composition, we can better understand the worker of today and his message. Down through our treasured Chopin and Schumann to César Franck, Grieg, Rachmaninoff, Sgambati, Sinding, Reger, Sibelius, Ravel, Debussy—surely variety is not lacking.

To delve among all these treasures and make discoveries of our own, is an unique source of happiness. I can never forget the morning when I stumbled, quite by accident, upon the *Prelude, Aria et Final* of César Franck. It had not then been performed in America, so far as I know, and was sent to me in a pile of publisher's wares through which I conscientiously waded. The joyous thrill which this true giant of modern piano literature gave me marked an epoch in my life. Such a thrill may be yours, any day, if you are always ready to greet the unknown and receive what may come. A composer does not appeal to any two persons in quite the same way. What does each one say to you?

Hear Famous Artists

Try to hear as many artists of high attainments as possible, to read good musical essays, books on musical form, biographies of great masters—anything that will arouse your deeper musical life. Use your imagination, too, in connection with the masters. They were much influenced, as a rule, by their surroundings, and it helps us to understand their work if we learn as much as possible of the conditions under which it was done.

If you have access to deep forests or look out on blue hill-tops, think of MacDowell and the wonderful Peterborough Woods, where he wrote his matchless Sketches and Idyls. Put yourself into his frame of mind by gazing upon such things as he loved, and you will play the exquisite gems as never before. Let them speak directly to *you*. And if you are a teacher as well as player, take your pupils along with you in your enthusiasm.

Hear Great Orchestras

If you live in one of the fortunate cities where a fine orchestra makes itself one of the most valuable of teachers, lose no opportunity to hear it. Take your scores in your hand and follow the music while it goes on, and when you return to your home study that score again and see how keenly you can bring back that orchestral coloring to your mental ear. Get a good treatise on orchestration (Ebenezer Prout's in English, or one of the superb French ones of Gevaert, Widor or Berlioz) and study the different instruments, their technical and musical possibilities. Play over the works you are going to hear, in four-hand arrangements, and have your pupils do the same. Do not let one important feature of an orchestral concert escape you! It is a waste of time and opportunity to let all those tonal marvels pass you by, as do the telegraph poles when you are on an express train! Hold on to something of all that beauty! Make it yours and weave it into your musical life.

"Work out your own salvation" in every way which you can devise, and if you really set your mind to the task, you will probably think of many ways which have never occurred to me. Take joy in your work, look ahead with courage and enthusiasm even in these dark days, and try to pass on whatever joy you may discover, to those who are struggling with breaking hearts to do their duty and live helpful lives. Remember Harry Lauder, going from the grave of his son to sing to the soldiers in camp. "Work out your own salvation"—in unselfishness.

Legato Playing With Pedal and Without

By Anna Heuermann Hamilton

THE most difficult form of legato playing is that in which it is required to be maintained between the tones of several parts or "voices" at the same time. There are two ways in which this may be done: Connecting tones by means of the pedal, and avoiding the use of pedals, connecting them by proper fingering. For both these methods hymn tunes make excellent practice material.

To obtain the desired result by means of the pedal, take the first chord (*pressing*, not *striking*, the keys) and then immediately press the damper pedal and release the keys. Hold the pedal, and take the next chord. At the instant of pressing the keys release the pedal entirely, and at once press it again. Proceed in this way from chord to chord to the end of the phrase—the result will be four perfectly connected voices. At the end of the phrase a slight disconnection must be made to "take a breath."

The above teaches *legato by means of the pedal*, but hymn tunes are equally valuable for teaching the very opposite; *legato by means of the fingers* where the use of the pedal after each tone or chord is impracticable, if not impossible. This is the way legato must be secured in a fugue, for instance, on the piano or the organ, and the principle finds some application in nearly every composition for a keyboard instrument.

In *writing* hymn tunes every tone must give an account of "whence it cometh and whither it goeth," and in *playing* hymn tunes in the manner we are about to consider, this same conscientious accounting must be done. The fingering may not be haphazard, but must be studied out with great care. No gap can be allowed to exist between any two tones; fingers may be changed upon the key, they may be used in all possible combinations for double notes, they may be passed over each other, in fact, anything is allowable that will secure perfect interconnection between the tones of every individual voice, without once resorting to the pedal.

In nearly every important piano composition there are numerous places where two or more voices are equally important and whose leading should be very clear, but where speed or other considerations make it impossible to depend upon the pedal for connection. Take for example the following extract from Beethoven's Op. 14, No. 2:



It is especially marked *sempre legato*, but how often do we hear this phrase as smooth as if each voice were played separately on a stringed instrument? This is what careful study of hymn-tune playing can do for us: it not only makes us conscientious about the leading of our voices, but also puts at our command the means for carrying out this conscientiousness. How many will know how to connect the voices at the place marked "a," where the upper voice takes the tone the lower voice has had, or at "b," where the upper voice repeats its tone several times, while the lower voice moves down? An artist noted for his legato will do this, perhaps intuitively, but very few others will.

In the *A flat Major Ballade* of Chopin how much depends upon the smoothness and limpidity of the opening phrase!



On account of the repetition of the E flat in the alto it is seldom we hear a perfect legato in the melody, but the application of hymn tune principles makes it easy to secure the legato. Take the following instance from the *Three-Part Invention*, No. 7, of Bach:



On first examination this fingering is awkward, if not absurd, but after a trial—hear, how the voices connect! And it is in reality easier to remember than the ordinary fingering that leaves a gap here and there. The most perfect and liquid legato is a combination of finger legato and pedal. Connect your tones, wherever possible, as perfectly by means of the fingers as if your piano had no pedal; connect your pedal as if there were no such thing as finger legato, and the combination will leave very little to be desired.

A Case Against "Don't"

By Arthur Selwyn Garbett

"Don't use your thumb on B," cries the teacher in acute agony as the scale of C progresses.

And the child promptly puts his thumb on B.

Why?

Is it just plain "cussedness" on the child's part—is the child really, as the teacher so often says, an obstinate little monkey? Partly yes, but he is not different from his teacher in this respect, for under similar conditions his teacher would probably act the same way. It all comes about from the use of the little word "don't."

Leaving that little word "don't" for a minute we will remind ourselves of the well known fact that a strong desire to do anything always results in action of some sort. Sitting in your studio you look out of the window and observe that the day is bright. You think you would like to take a walk. You reach for your hat and go out. Suppose, however, you are waiting for a pupil when the impulse to go out moves you—what then? You have two counter-acting desires: to go out and to stay in. One of these wishes will have to be suppressed. Presumably you will stay in and forget all about the walk.

Having made up your mind to stay in, one would suppose that the wish to go out would trouble you no further, but recent investigators such as Sigmund Freud say that this is not so. When two impulses conflict, the stronger will of course win out, for the time being. The suppressed wish, however, will lie dormant until it finds some outlet. In the case of the teacher, for instance, it might lead to various results. Wishing to go out he may go so far as to reach for his hat "without knowing what he was doing." He may get up and walk about the room. He may find himself after the pupil arrives neglecting the lesson and staring out of the window. He may fall asleep

and dream he is out for a walk. Quite possibly this dream-walk will take place at night when he is asleep in bed and has supposedly forgotten all about the desire to take a walk earlier in the day. It is even possible which he took his walk stalked by the shadow of a guilty conscience in the shape of the pupil he would have defrauded of a lesson!

Now let us come back to "don't." The word "don't" invariably sets up conflicting desires—one a virtuous one to do the right, and one in opposition to do the wrong, the forbidden thing. Usually the latter is the stronger, at least momentarily, for we all resent being ordered about even for our own good. Quite likely the desire to do the forbidden thing will manifest itself more rapidly than the one to do the right, and the child will use his thumb "without knowing what he is doing," just as the teacher reached for his hat.

Obviously don't is a bad word to use. It is of negative value at best, for "don't" cannot suggest any action in itself; it doesn't tell you what to "do." On the contrary, it automatically sets up a strong desire to disobey a peremptory order which may easily betray the fingers into doing the very thing they are forbidden to perform. When a teacher uses it his real wish is doing, and the teacher may just as well say so. "Don't use your thumb on B" really means "Do use your fourth finger on B." This sets up no opposition or connection with it. There is no Freudian suppressed wish in the only way "don't" can secure prompt attention is through fear of the consequences—the reason which makes us so promptly obey the mandate, "Stop, Look, Listen."

Beauties in the Music of the American Indian

An interview especially procured for THE ETUDE with the gifted composer

THURLOW LIEURANCE

Distinguished Authority upon American Indian Music

The Medallions at each side of this heading are portraits of Watawaso, the Indian Mezzo Soprano who illustrates Mr. Lieurance's songs at his public recitals



[The following interview with Mr. Lieurance covers but a very small part of the vast fund of knowledge he has secured from life with the Indians. Probably no other American composer has delved so deeply into the musical customs of so many different tribes or has sacrificed so much to secure results of a thoroughly accurate character. Mr. Lieurance was born at Oskaloosa, Ia., March 21st, 1880. His father was a physician. The boy's first musical training came in the town band. Thereafter he studied the cornet under Hermann Bellstedt. At the age of eighteen he enlisted in the United States Volunteer Army and became a bandmaster in the 22nd Kansas, serving during the Spanish War. During his military service he saved four hundred dollars and resolved to spend this in furthering his musical education. Going to the Cincinnati Conservatory he studied composition under Frank Van der Stucken, Voice under W. L. Sterling and Piano under Ollie Dickenschied, as well as Score Reading under Bellstedt and Van der Stucken.

When his \$400.00 was all gone but \$10.00 he realized that he would have to get out and earn some money in the quickest manner possible. As there was no other opening he joined the chorus of Col. Savage's Castle Square Opera Company at a salary of \$10.00 a week and a marvelous chance to become familiar with the great operas through daily association. He remained with the opera company for two years singing in fifty different productions

ranging from Mikado and Pinafore to Lohengrin, Tannhauser, Faust, Il Trovatore and Carmen. Out of his salary of \$10.00 a week he purchased a complete piano score of each work in which he sang. A kindly electrician let him stand in the wings near the switch board when he was off the stage and there, score in hand the young chorus man got something which he could not have gotten in a conservatory. After leaving the opera company he taught privately for one year in a small village in Kansas. Finding teaching not to his taste, he organized the *American Band* and played with the band on the Chautauqua circuits for over ten years. The band was a great success in many ways and the bandmaster learned to conduct without scores most of the larger works played.

In 1905 the United States Government, which had been unsuccessful in securing the records it desired of certain tribes, gave Mr. Lieurance a chance during the winter time of visiting the Crow Reservation, (where the composer's brother was a physician), and making new records. Mr. Lieurance thus made his first musical acquaintance with the Indian and led to the preservation of over five hundred records of different tribal melodies now kept under seal in the Museum at Washington as well as many other collections of records held at the New Mexico Museum (where the originals of all Mr. Lieurance's idealized songs, including the famous "Lullaby" and *By the Waters of Minnetonka* are preserved).

His records are also preserved in Berlin University, Germany, and the University of Pennsylvania. His works have been sung by many of the most distinguished singers of the time including Julia Culp, Mildred Potter, May Peterson, Alma Gluck, Christine Miller, Mable Garrison, Frances Ingram, Horatio Connell, Henri Scott and others. Among the tribal music which Mr. Lieurance has taken down at first hand, is that of the Northern Cheyenne, Sioux, Grosventre, Blackfeet, Winnebago, Omaha, Kiowa, Creek, Seminole, Cherokee, Comanche, Taos Pueblo, Santa Clara Pueblo, San Juan Pueblo, Hopi, Tesseque, Navajo, Apache, Chipewa, Ute, Pawnee and other tribes from the far North to the South. These observations are not a matter of a few short visits to the groups but often have been prolonged stays of several months at a time, during many years. In his lectures, with the assistance of the Princess Watawaso (Soprano) and Mr. Hubert Small (Flutist), Mr. Lieurance introduces many original themes and shows the process he has taken to idealize them. Many of the themes were secured with immense difficulty and personal risk. Upon one occasion a wagon upon which he was riding in mid-winter in the Yellowstone broke down, throwing one companion down a ravine half a mile deep and injuring Mr. Lieurance so that together with the consequent freezing in a temperature of over twenty below zero his legs became crippled for life.—Editor's Note.]

"The passing of the Redman has been one of the tragic episodes of American history during the last half century. Of the 57 odd Indian nations, only a very few are increasing in membership. Although some have estimated that there are as many Indians in America now as when Columbus landed. The decrease is due quite as much to psychological as to physiological conditions. The Indian was given a reservation by the government in a spirit of justice. Often he was moved to a reservation from parts of his country long hallowed to him by traditions. Thus his spirit was broken. We need not stoop to maudlin sentiment in the matter, but anyone who has lived among the Indians—been privileged to gain their confidence, as I have been, studied their customs sympathetically and understood their ideals which are on the average, considering surroundings, often much higher than our own much-vaunted 'civilized' ideals, must feel a pang of regret when he realizes that the Indian population of the country, with a few notable exceptions, is vanishing along with the prairies, the buffalo and the Spirit of the West of yesterday.

"Few people know that the Indians have a sign language, whereby an Indian from Canada can communicate with an Indian from Florida, although they have totally different dialects. Thus the Cree and the Seminole have a common means of communication. This applies to all tribes except some in the Southwest, such as the Pueblos.

"Before discussing the music of the Indians, I am anxious to acquaint some of the readers of THE ETUDE with some things pertaining to Indian civilization which may make some of the things I may say about the music less astonishing. The only Indian tribes that are now increasing are those which have been isolated from civilization—the Pueblo Indians of the Southwest. These Indians who tenant the same territory which their ancestors tenanted hundreds of years ago are believed by many ethnologists to be the lineal descendants of the Cliff Dwellers and Aztecs. Their great hero is still Montezuma, as it was in the days of Cortez. They are agriculturists and are often very thrifty. It is said that the percentage of morality among these Indians is often higher than that found in our own large cities. Among the Taos Pueblos it is reported that divorce has never been known. Among themselves the honor system is everything. If an Indian council decrees that an Indian is to die, the prisoner is not confined. He goes himself to meet his death at

the appointed hour, with a sense of honor that is inexplicable to the white man.

Pueblo Music

"Of all the Indian music I have investigated, that of the Pueblo Songs is probably better marked than that of the Indian music of the Teepee or the Timber. This may be due to association with the early Spaniards or it may not. Who knows? The ceremonial songs are both spiritual and religious. The strong psychic character of these works is shown by the fact that the Indian regards them as 'good medicine,' since they are supposed to communicate with the unseen, the supernatural, and thus work the miracles which he desires. Such songs are those to Montezuma or to the animal spirits—the deer, the turtle, the eagle or the buffalo.

"Few people know that certain characteristics apply only to certain tribes. For instance, the famous Snake Dance which the Hopi Indians indulge in, is peculiar to that tribe. The object is to acquaint the rattlesnakes of the vicinity with the fact that the Indians are good people and have no desire to injure them or the spirits they represent. The Indian dances in a circle with a live rattlesnake in the mouth. The snake's attention is, however, diverted by another dancer, who carries a feather on the end of a staff. The dancers fast for nine days before the dance, and if they are bitten they wrap themselves up in a blanket and continue the fast, with the administration of some herbal medicine. The bite is not said to be fatal. After a certain number of days, the Indian dancer is as good as ever again. Nature seeks to work a cure, although the bite is

usually a life or death matter with the white man. The music for the snake ceremonial dance is wild and extreme, as may be imagined, but is a matter of the greatest seriousness to the Indians.

"Just as the Snake Dance is peculiar to one tribe, so are certain trades and occupations peculiar to others. The Navajos, for instance, are the only tribal blanket-weavers; bead work is done by other tribes; pottery by others; basketry by others, and so on. When we remember that, as in Russia, the Indian has occupational songs for almost everything he does, the fund of material available for composition purposes is inexhaustible. It has always been my feeling that this material should not be dragged into musical composition where the purpose is more archeological than musical. Unless these themes can be idealized and presented in a way that does not destroy the original flavor, and unless the composer can see the beauties of them, he had better not attempt them. They must stand on their own musical merit or not at all.

Burlesque Songs

"The Indian's burlesque songs include his Pleasure Dances, his Endurance Dances, the Owl Dance, the Sage Hen Dance. These are often done as a kind of improvised dramatization of certain things that have happened in the tribe during the past few moons. In that way, they are not so very different from the dramatization of the king's murder which Hamlet played before his father. These songs and dances are often improvised in vindication of the virtue of some member of the tribe who has been subjected to scandal. Again, some brave will boast about his victories, or of how many horses he has stolen (remember that among the Indians, of days gone by, horse stealing was a virtue.)

"In contrast to the Burlesque Songs are the Spiritual Songs, such as Tobacco Planting Song, in which the leaves are burned as incense, the Medicine Pipe Songs, the Ghost Songs for both good and bad ghosts. The Priest, in singing such a song, claims communication with the Great Spirit. In singing them, the Indian is so earnest that they are often very impressive.

"Lastly, we have the love songs and the flute melodies. The flute, the tom-tom, the big drum and the rattle constitute the Indian's orchestra. That, however, is a misnomer, as these instruments are never played in ensemble purposely as a part of a regular song. The big drum and the tom-tom are, it is true, sometimes used together.



MR. LIEURANCE SECURING INDIAN THEMES.

Indian Flutes

"Indian flutes are of various kinds, and usually take the form of a flageolet, in that they are blown from the end. As a rule, they have six intervals. I have a Cheyenne flute, however, with five holes and a Hopi Indian flute with four. Nowadays one may find them made of wood, gas-pipe, beaten silver and bone.

"In singing, the Indians know nothing of harmony. I have never heard Indians attempt to harmonize. In the Squaw Song, the squaw will chime in at times one octave higher to produce some desired effect, but otherwise the music is wholly in unison.

"The Indian musician is very proud of his voice. Indeed, he does not welcome any rivals. The one with the largest compass is supreme. Some have developed abnormally high voices, which are not what are commonly called the effeminate falsetto voices. The man who has the biggest compass and knows by rote the most songs is the best musician. The Indians are very particular that the songs be given accurately and resent any tampering with them. They do, however, recognize an idealized song, when it is well executed, and as all beautiful implies to them the superhuman, they delight in it. It is a very grateful task indeed to play some of my own songs for the Indians—they can trace the relationship between the original theme and the idealized song—notwithstanding the fact that the piano with its equal-tempered scale is in no way able to encompass the Indian's split intervals or his portamentos.

"A great many of the dance songs have nine measures; that is, a group of five measures followed by four. These are marked by drum beats. The war dances are for the most part in $\frac{3}{4}$ rhythm. Practically all of the other songs and dances are in $\frac{6}{8}$ rhythm.

"There is very little deliberate or systematic private musical education of the children of the tribes. It is true that, in many of the dances, the children are gathered in the middle, and in that way they hear the melodies that they never forget. Little children of six, seven, eight, nine and ten often catch them very easily. The Sun Priests of the Pueblos teach the young in morals, etc., but I do not recollect whether they give special instruction in music. The Zunis, however, about which Carlos Troyer has written so effectively, do teach their young seven tones of the scale and curiously enough associate colors with them. These scale intervals may be approximated in our notation by the following:



"This, however, only gives the tonal pillars around which revolve many tones, which are so minute in their intervals that they cannot be put down in print.

"The greatest similarity among the music of different tribes is certainly in the war songs. One can see a

certain unmistakable resemblance in many of them, but this is probably due to the similarity in rhythm. The Sioux, however, have different war songs. The music is often very imitative. The long, chilling yowls of the coyote, the braying of the hungry wolf, the growls and snorts of the bear, the caw of the crow and the melancholy hoot of the owl are all manifested. The singing is done with surprising expression. In the eagle dance, for instance, the soaring of the eagle as he flies from rock to crag is connoted by wonderful *pianissimos* rising to astonishing *fortes*.

Wordless Songs

"Many readers of THE ETUDE will doubtless be amazed to learn that for the most part only in the Love Songs and in the Prayers or Petitions to the Spirits are words used. Other songs are sung to syllables as vocalizes are sung. The syllables most frequently used are:

Hay-uh and High-uh.

"Strange to say, tribes thousands of miles apart will use these syllables. They seem to be the easiest for the Indian to vocalize. They sing with no visible movement of the lips or jaws. In other words, they rarely open their mouths as we do. The opening is just a little slip. Their voices, especially in the low tones, are marvelously resonant. Their endurance is beyond belief. For a singer to sing continuously for 24 hours is in no way extraordinary. Imagine a recital or an opera twenty-four hours long—wouldn't it have made Richard Wagner jealous. The only good 'good medicine' for the voice, according to the Indian, is what we call 'calamus' root. If anything gets the matter with his throat he instinctively goes and digs up some calamus root, just as a dog will eat grass when he feels that he needs it. I hope that I am not starting a patent medicine advertisement.

"The carrying power of Indian voices surpasses belief. I have heard Crow Indians, where there have been eighteen or twenty singers singing in perfect unison, eight, nine and ten miles away. I should explain that this phenomenon must partly be due to the fact that this was heard in a dry, cold atmosphere 20 to 25 degrees below zero. Accompanying such singing would be six or seven drummers beating upon huge drums made from the entire skins of beaves mounted on wooden posts. The skins are wet with water and then red-hot stones are brought in and placed under them until they steam and steam. Then they are as taut as the best tympani in your symphony orchestra. The players spank them with rods topped with calico balls. Added to the singing and the beating of the huge drums are the playing of tom-toms. Approach this through the forests and over the mountain ranges in the middle of a dark February night, when the mercury thermometer has resigned in favor of alcohol, and you will get a dramatic thrill you will never forget. Alas, it is a thrill reserved for only a few."

Little Thinking Machines

By E. A. Gest

THE average child—and, of course, the world is peopled with average children—has a given amount of imagination, which may be systematically developed, or may be allowed to remain stagnant.

It is "up to" the teacher to do her best to develop this germ in the child, and she must begin in the very earliest grades.

Any plan that might be of use in cranking-up the thinking machine should be tried, and I am passing on one scheme that I have found helpful.

The average teacher nearly always asks the child, "In what key is this piece written, and in what kind of time?" and sometimes it takes several minutes to get a satisfactory answer.

Instead, say to the child, "Tell me ten things about this piece" (or perhaps five would be enough for Grade I to think about).

The child, naturally, must exert his powers of perception and his embryo imagination to discover ten possible things about the little piece. But he will find them—key may not come first, but it will be added to the list sooner or later.

For instance,

LESSON A.

The Teacher "In what key is your new piece written?"

Average Child—"In the key of G."

The Teacher—"That is right. And what time?"

Average Child—"Four-four time."

The Teacher—"Good. Now play it."

LESSON B.

Another Teacher—"Tell me ten things about your new piece before you play it."

Another Average Child—(long pause).

1. "It has F#, so it is in key of G."

2. "It is in four-four time."

3. "The left hand is in F clef. Right hand is in G clef."

4. "There are no chords in it."

5. "It has a repeat sign."

6. "It has staccato notes on the last line."

7. "It has a half note rest and quarter note rests."

8. "It is slow and quiet."

9. "It has a tie and some slurs."

10. (Long pause.) "It is half a page long."

Even Miss Average Teacher might not have been able to crank-up her thinking machine sufficiently to add No. 10 to the list, but it came from a little eight-year-old with glowing satisfaction!

Where the Left Hand Ends and the Right Hand Begins

By Emil Bertl

VERY often, in teaching young pupils, I found it necessary to invent some means of marking to simplify a passage for them.

One passage which occurs very often is a chord to be divided between both hands, written, either all in the treble clef or all in the bass clef.

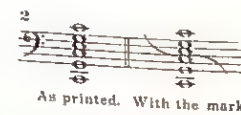
The pupil finds it difficult to determine which notes to play with the left hand and which with the right hand.

I find that the following sign will always show the dividing point of the chord.

As for example—

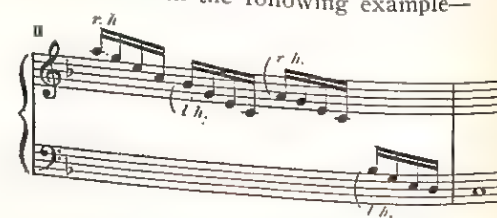


As printed With the mark.



As printed. With the mark

The same marking may also be used with an alternate hand arpeggio, as in the following example—



What is Elasticity in Piano Playing

By Hazel Victoria Goodwin

A HORSE puts much more work into starting a load than in drawing it after it has once been started. This is because of what physicists term *inertia*, a quality or tendency in an object to continue in a state of rest if it be at rest, or of motion if it be in motion. Special work is necessary to overcome *inertia*, and physicists demonstrate this simply by attaching a spring-balance to a tiny, loaded cart, to serve as a handle. In drawing the cart along evenly, the spring-balance pointer indicates a number on the scale initially very much larger than the one it thereafter maintains.

In piano-playing, if one could discount the matter of *inertia* with impunity, artistry would be a thing considerably less complicated. To overcome the inertia of the piano-key, the hammer and the mechanism, is the first step toward producing the tone. Producing the tone thus requires two successive degrees of force. The weight of one's arm or its equivalent effects the direct tone-production. An extra appropriation for *inertia* is required. It must come—not from fluctuations in the tone-producing force, for these fluctuations would, of necessity, be too intricate and rapid—but from a tiny force from another source.

Elasticity, like a tiny store of energy bottled up in each finger, discharges the task, and overcomes *inertia*. Elasticity is not a condition, strictly speaking, but a habit—that of contracting muscles frequently, instantaneously, unerringly, on the instant of demand and without feeling fatigue: a demand as hard to satisfy as it is intricate. When we speak of elasticity of the fingers, for instance, we refer to this habit as obtaining in the finger muscles. But the demands upon the elasticity are not confined to the fingers: the hand, itself, the entire playing medium from the shoulder, come in for this office at different times that are determined by the passages played. For a few passages demand one unjointed whole; some passages are played from the elbow; many, from the wrist and large numbers, from the knuckles. There are instances, even, where the stroke joint constitutes the *second* hinge of the finger, as in the faintest breath of running *pianissimo* accompaniments, as in Schubert-Liszt's "Hark, Hark, the Lark."

When the playing is from the last mentioned joint or the knuckle, elasticity obtains in the finger. But when the playing is from the wrist, as in many chords, octaves and some single-notes, elasticity dominates the entire hand. When the playing is from the elbow, the hand and forearm as *one*, overcome the inertia of the keys

The Greatest Shortcomings of the Average Student

Especially Written for THE ETUDE

By the Eminent Pianist

MME. OLGA SAMAROFF-STOKOWSKI

It is always interesting to note how certain traits and general tendencies are to be found in people of the same class or occupation the world over. It is one of the greatest truths to be learned from traveling, and the cosmopolite who has thoroughly learned to know the real life of the different countries feels with great poignancy how many of the bitternesses and hatreds of the present war could be lessened were the people of the various countries able to mingle and find out how much they have in common, in spite of war issues.

The average student in music the world over has certain shortcomings, which I have been asked to discuss in this article, and many of them could be easily overcome with a little thought. One of the fundamental shortcomings of the average student is his method of choosing a teacher. I am now speaking of the student who has had a certain amount of elementary training, and has arrived at more or less knowledge of his musical needs. The student who has the opportunity to go to one of the very great pedagogues in his or her particular branch of music will not go far wrong. A violin student who elects to study with Auer, or a piano student who in the past entered the classes of the late master, Theodore Leschetizky, would be very apt to find all that he needed, but the average student who wishes to study in any of our large cities should give great thought to the choice of his teacher. Beyond any question of musical knowledge there is a psychological aspect to the case. Certain natures respond to certain natures, and not to others. I have often seen instances in Europe of young musicians studying with masters in every way fitted by knowledge and experience to give them proper guidance, and yet the personality of the teacher so paralyzed the student in question that no result was possible. The student must first consider very thoroughly what are his needs. If he has a splendid technical foundation, and feels the necessity of being developed on the interpretative side, he should be particularly careful to choose a teacher whose own interpretations fill him with a sense of authority and satisfaction, and in whose personality he could feel a real guiding force. If on the contrary, the student feels that his chief difficulty is a lack of technical means, he should seek out one of those masters who have devoted themselves with complete success to the mastery of this particular field. Of course there are some teachers who combine both possibilities, but it is rare to find one who combines both in an equal degree.

A Serious Shortcoming

Above all, if the student finds a teacher whom he believes to be the right one, he should remain with that teacher long enough to absorb all that that teacher has to give. Our American students in particular are much addicted to rushing from Peter to Paul, and never staying long enough with anybody to really possess themselves of what the teacher has to give.

A story very much to the point is told by an eminent pianist who formerly taught in Paris. One day an American woman came to him with a request for lessons. He was very busy and told her that he had no time, but she insisted, saying: "I am in Europe for six weeks. I have studied interpretation for two weeks in Berlin with B—; technic in Vienna for two weeks with G—; and now I would like to get from you all that there is to know about the pedal." She was firmly convinced that she would go back after the six weeks a complete master of all branches of piano playing.

I can recall many similar instances of vocal students abroad, who would announce every few weeks that they had at last found the right method, and were now completely changing their way of singing. After going through this procedure half a dozen times in the course of a winter, one can imagine the result.

At the risk of seeming platitudinous, I shall have to

repeat the axiom without which no article for students is complete, and that is: "The road to art is a long one." Fine teachers can considerably shorten this road, but they must be given a fair chance as regards time.

Don't Ignore Regular Work

Another shortcoming of the average student is that he does not realize the importance of regular work. Spasmodic work can never bring about the same results. Imagine deluging a plant with water for a week, and then leaving it without any water for four weeks. The plant would promptly die, and although the music

cause they have no "natural facility for it." I am speaking now of technical matters. I have heard pianists say: "I will never be able to play octaves really well, because I have not naturally a good wrist," or, "I will never be able to play such and such a style of composition because I have not enough natural strength." As a matter of fact almost all technical difficulties can be overcome through hard work, unless there is some real physical disability, in which case the person in question should give up the idea of doing the particular work which this disability renders impossible.

A great pianist called my attention the other day to the fact that three of the greatest virtuosos before the public to-day had not what one calls "natural technic." Their achievements are the result of brains and an enormous capacity for work. The student of music who has seriously made up his mind to become an artist should never allow himself to even *think* the word "impossible." His mental attitude must be that everything is possible to work, and that he will and must conquer all difficulties. The loss of this faith is the beginning of the end.

Natural Technic and Acquired Technic

There is a class of music students to whom a particular word must be addressed, and that is the student who is studying for his or her own pleasure. It would be much better if these students would make up their minds to study for the pleasure of others, and take their work more seriously. There is nothing sadder than to see a young man or a young girl devoting a considerable amount of time to studying music, and being forced eventually to look back upon that time as totally wasted. It is a curious thing that so many young people regard the acquiring of an accomplishment, such as music, as something in which they have no particular responsibility, as something with which they can amuse themselves. It would be well in these days of Sound Reproducing machines and excellent mechanical pianos if all students who are not going to give enough time and energy to accomplish something worth while, should devote that time to other things. The day of the mediocre performer, whether in elocution, the plastic arts, or music is over. Even the most fond parent would prefer having a good etching hung on the wall to an impossible daub which some easy-going student of art has done "for his own pleasure." Long-suffering relatives and friends who in the past listened to tiresome recitations and poor music, nowadays infinitely prefer to turn on the Sound Reproducing machine.

If a student of music simply desires to know enough about music to enjoy it and feels that he cannot or will not give enough time to become a good performer, it would be much better, after a certain amount of elementary training, for him to develop and broaden his musical taste by listening to the fine performances of others, rather than by inflicting his own poor performances on his unfortunate family and friends. The cultivation of the music lover can be done far better by listening than by doing something badly oneself. But if there is enough talent and enough time to permit the student to become a fairly good musician, he or she should take it seriously. Terrible crimes upon art are committed in the name of "one's own pleasure," and many an unfortunate teacher goes through purgatory in consequence.

Students Who Never Accomplish Anything

It is possible for any intelligent person to learn to play an instrument with taste up to a certain point, if properly taught, but it must be taken seriously. It is melancholy to think how many thousands of listless American children are studying music in a desultory way, without really accomplishing anything, where they might with a little more energy and a different mental



MME. OLGA SAMAROFF.

student does not pay quite the same penalty as the plant, his development is certainly arrested. Two hours a day for a year will accomplish much better results than eight hours a day for four months. The student who has made up his mind to give his life to music should really give it. His work should be the center of his existence around which everything takes a secondary place. The only thing which is of equal importance is his health. As a matter of fact his health and his work are so inseparably bound together that they are almost as one.

A love of work is fortunately a quality which usually goes with real talent. This love of work, augmented by an indomitable ambition (and in some cases stimulated by necessity), is the greatest treasure a student can possess. In observing students, and even some artists before the public, I have been struck, particularly of recent years, by finding a certain laziness which the people themselves do not in the least realize. In matters of technic, for instance, many students and many professional musicians possess a laziness of which they are totally unaware, and which takes the form of believing that they cannot accomplish this or that be-

attitude become fairly good musicians, and introduce into their homes all the delights of Chamber Music, which plays such a large part in the home life of cultured families in Europe. No parent in sending a child to classes of literature in school would be satisfied to have them spend their time reading dime novels; they would expect them to learn the classics, and to come away with a fair knowledge of the best in literature. It is amazing how many students of music all over the country instead of making the acquaintance of the classical literature of music spend their time playing trash, or, at the best, perfectly unimportant music. It is difficult to ascertain whether this is primarily the fault of the student or teacher. There are many very good music teachers all over the country who are obliged to earn their living and who insist that the demand of music students and their parents for "light music" makes it impossible for them to teach in the way they would like to. Of course it is undoubtedly true that a teacher with a forceful personality and strong convictions can succeed in changing this attitude, and in small places may even succeed in raising the standard of the entire community. But the music student here also plays a great role.

Music Students Influence the Standard of Taste

Music students all over the country should take it seriously to heart that it is largely in their power to raise the musical standard of the country, and that they must themselves demand of their teachers to learn to know and to play the best in music. Nearly all the great composers have written compositions within the grasp of the student who has not attained any great technical proficiency, and yet it is amazing to see students coming out of conservatories playing at the most one or two Sonatas of Beethoven, and never having touched upon the Inventions or Partitas of Bach, or the easier pieces of Schumann and Brahms. What would we think of a student coming out of a college without a knowledge of Shakespeare's plays or Dickens' works? Even if the student in question eventually gives up his own work in music, a knowledge of classical musical literature would mean a lifetime's pleasure in listening to concerts. To come in touch with great things has an enormous developing influence on every human being.

Self-Criticism

To go back to the student who is studying professionally and with the ambition to become an artist, a shortcoming which frequently leaves very bad results is the inability to distinguish between healthy self-criticism and weakening discouragement. The musician who is entirely satisfied with himself is not a real artist. The element of self-criticism keeps art alive—it makes for growth and development. But one frequently hears students say after the concert of some great artist, "I never want to play again." To hear someone else do a thing better than one can do it oneself should always be a spur, never a discouragement. If all music students in America, whether working professionally or not, would take their work seriously, and do it intelligently, and under the proper guidance, we should soon have a musical standard second to no country in the world, and I am sure that all good Americans will join with me in hoping that this day is not far distant.

Is Slow Practice Overdone?

In at least one out of three of the articles on the technical side of piano playing, we find the subject of slow practice urged, either expressly or implicitly. Occasionally some bright little writer will frame a clever little epigram, of which this is the whole and only point.

Perhaps, from the beginners' standpoint, the matter may not be overdone, but is there not a time in each player's course when he must begin not only to work pieces up to the proper tempo, but even to read them at sight at the proper tempo? Without this, there can be no real mastery of musicianship: a feeling for the correct tempo is at the foundation of all musical comprehension of a piece. Many pieces, taken at an unreasonably slow speed, become mere caricatures of the composer's intention. It is better to miss a note here and there, than to take a wrong tempo.

Besides that, one never knows what he can do until he tries. Many a player who first is compelled to a rapid tempo in some way—either by ensemble work with more experienced players, or by voluntarily taking a certain metronome speed, experiences, after the first fright has worn off, a real exhilaration, and is agreeably surprised to find his ability equal to all demands. It is much like the healthy reaction that one experiences on plunging into a cold bath.

Helpful Routine in Sight-Reading

By Viva Harrison

- I. Determine in what key the piece is written, and play over the scale in your mind before beginning.
- II. Regard the measure signature, and see if there are any peculiarities in the time, playing accurately and in an even tempo.
- III. Foresee what is going to take place, and look at least one bar in advance, never looking back, because what has happened cannot 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 it 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 first sitting.
- VII. Sight-read every day pieces of the same grade you are studying. More difficult pieces may be played with four hands—duets and concertos.

Ten New Year Resolutions

These resolutions appeared in The Etude some years ago. They were so much liked that some of our readers had them reprinted on cards. We are printing them again for the benefit of new readers.

1. To practice regularly hours each day.
2. To do my work as though my teacher were present.
3. To take all difficult parts, each hand alone.
4. To count aloud all new work and any hard places.
5. To observe all marks of expression, fingering, etc.
6. To practice slowly enough for steady accurate playing.
7. To make my left hand a true and faithful member.
8. To practice with head as well as with my fingers.
9. To play all pieces outside my lesson, outside of practice hours.
10. Not to miss my lesson unless prevented by sickness.

Learning to Listen

By Mrs. U. B. White (Rangoon Burmah)

PUPILS so seldom use their ears when practicing, and, indeed, musicians often fail to realize how little, comparatively speaking, persons musically untrained really discern in the music they hear.

Both to show the fault and to aid in mending it, the writer has prepared a set of easy questions to be answered about records which are heard on her sound-reproducing machine. (Of course many of these might be answered in advance by referring to the descriptions in the catalog, but in order to obtain the full benefit, the answers should be discovered solely by the pupil's own observation.)

1. Vocal or Instrumental?
2. What voice or voices?
3. Solo, Duet, Trio, Quartet, or Chorus?
4. What instrument or instruments?
5. What style of composition? Lyric, polyphonic, etc.
6. Major or minor?
7. If a familiar tune, tell the name.
8. What sort of time? Duple, triple, quadruple, etc.
9. What speed? Largo, adagio, andante, allegretto, allegro, presto.

Other suitable questions will occur to the teacher naturally.

The very first lesson I found that in a quartet from an opera, pupils distinguished only two voices, although all four were perfectly clear. A harp was called a piano, and other similar mistakes were common. Repeated tests, however, showed great improvement in progress, in the matter of intelligent listening, which cannot fail to react favorably on the pupil's own playing.

Classic Mistakes

By George W. Vail

In the course of twelve years' orchestral experience I have more or less closely observed the mistakes made by the average musician, be he pianist, cellist or violinist, in his interpretation of music in general. These errors occur in every concert, not merely when the numbers performed are being read at sight, but also when familiar compositions are being repeated for the hundredth time.

The commonest of these may be numbered on the fingers of one hand; this list of eight includes the chief interpretative sins committed by musicians who should know better.

1. Failing to sustain long notes for their full value.



Nine out of ten musicians will play the above in this manner in direct defiance of the composer's intention:



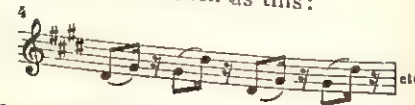
2. This might come as a sub-head of No. 1. Haven't you ever encountered the musician who plays a sixteenth note in an Adagio



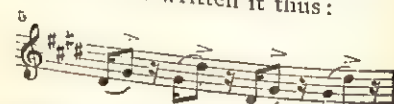
at the same merry clip that would be demanded were the tempo Allegro?

3. Absolute inability to make a respectable diminuendo. After a well-developed crescendo the music usually drops suddenly into a mezzo-forte or piano as if the performer had remembered the diminuendo too late in the day for its proper execution.

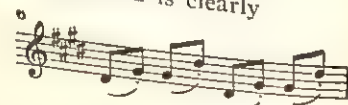
4. Playing a passage such as this:



as if the composer had written it thus:



when the effect intended is clearly



The phrase I have copied is from Ponchielli's *Dance of the Hours*, a familiar composition, played incorrectly about ninety-nine times in every hundred.

5. Dragging out a ritardando to such absurd lengths as to break up the rhythm of the composition. The "metronomic" player, bad as he is, is preferable to the performer who considers every ritardando, however qualified by the composer, as a definite change of tempo.

6. Failure to make a slight pause just before the re-turn of the main theme in a movement from a sonata (properly unnecessary) pains to indicate this rudely played with all the grace of a man falling downstairs. When the composer does take the trouble to emphasize the obvious the result is, as a rule, equally inartistic (see No. 5).

7. Playing every difficult passage without exception, as loudly as possible. This frequently produces some weird effects but the performers seem to enjoy it. "Getting through somehow" seems to be the end in view; the result is usually more athletic than esthetic.

8. Taking every difficult number at a tempo too rapid for the technique of the performer. "Cutting the overtures and allegro movements are to be mastered. How any sane person can imagine it artistic to gallop through page after page, merely 'hitting the high places' ignoring expression marks, overlooking accents, etc., is beyond all comprehension. Is it to be wondered that the average non-musical person has a horror of the 'classics,' when musicians themselves are so prone to make of a sonata or overture merely an exhibition of musical pugilism?

How Clara Schumann Studied

With a Note on the Romance of Clara and Robert Schumann

It is perhaps but natural that those of us who have been interested in the life of Robert Schumann should visualize Friedrich Wieck chiefly as the tyrannical father who opposed his daughter's marriage to Robert, and lose sight of the thanks due him for the skillful and unremitting pains he had bestowed on Clara's musical education, whereby she became a great artist. Even Clara Schumann herself, in her later years testified, "I must say with pain that my father has never been recognized as he deserved."

Who Was Friedrich Wieck?

Friedrich Wieck, although the greatest piano teacher of his time, in many respects, did not start on a distinctively musical career until after he was grown up, though he was recognized as showing great aptitude for music, and his school teachers complained that he devoted too much time to it. His early life was one of great poverty, struggle and privation, and was sufficiently varied and full of remarkable incident to make an interesting narrative by itself, but that it would lead us too far afield. Suffice it to say, that he succeeded in making his way through school and college, and became a candidate in theology: he even got so far as to preach one sermon, at St. Sophia's Church, Dresden—his first and last.

Among the various means he employed in working his way, was—playing in the orchestra for a dancing class! He also served as private tutor for the children in one or two wealthy households, and in one of these, he was kindly allowed to be present on occasions when Milchmeyer, an eminent music teacher was giving instruction. Milchmeyer, observing his eager interest, generously gave him a few lessons gratis. Much of his practice was done on an old table-clavier.

We have already spoken of his first, and last, sermon. He gave up all thoughts of a career in the sacred ministry, and became private tutor in a wealthy family, devoting all his spare time to the study of music, for which he now had favorable opportunity. He by no means neglected the work which meant his bread and butter; indeed, he took it so seriously that he delved deeply into the science and art of pedagogy in general, and wrote a very commendable essay setting forth the principles which guided his activity as a teacher.

During this period he met Marianne Tromlitz, afterward to become his wife and the mother of Clara. She was of a musical family, her father a cantor, her grandfather a flutist in the Gewandhaus Orchestra at Leipzig.

Meanwhile he was gaining some success with his compositions. A song of his was published in a leading musical magazine; he attracted the attention of Weber, who recommended him to publishers, and by the time he was thirty-one he ventured to move to Leipzig with his young bride (by this time about twenty years of age), to enter upon a musical career.

He did not seek to depend entirely on his musical activities for a livelihood, but opened a music loan-library, and began to trade cautiously as a piano dealer. His wife also gained some little local fame as a solo singer, and later on, thanks to careful instruction from her husband, also a solo pianist, even appearing a few times successfully in professional engagements, before her increasing family demanded her undivided attention.

It was into this household that Clara Wieck was born, on September 13, 1819. Later on the family was increased by three little brothers, but these have but a passing interest in our narrative.

When little Clara was five years old, her father and mother separated, the latter returning to her parents in Plauen and taking the children with her, but soon after, the law court assigned Clara to the guardianship of her father, and she returned to Leipzig. She was a quiet, solitary little maiden, not very forward in learning to talk, but absorbed, seemingly, in a mysterious inner life of her own. Her little brothers were with the mother, so she was in the position of an only child, and the object of her father's greatest care and hopes. Curiously enough, he had been succeeding much better as a business man than as a musician: his loan-library was well patronized and his piano sales satisfactory, while his classes as a piano teacher were by no means large. This, no doubt, made him all the more anxious to make his own daughter a "star pupil," and he lost no time in beginning her musical education.

Clara's First Lessons

On September 18, 1824, just after her fifth birthday, Clara had her first lesson, and from that time, for fourteen years, her father devoted his best energies to the development of her powers. He taught what was known as the "Logier" system (from the name of its inventor, a French musician residing in Ireland).

Its chief characteristics were these:—

1. The use of the "chiroplast"—a piece of apparatus intended to help toward a good position of the hands.
2. The simultaneous practice and teaching of three or more children together in a class—not one at a time, but playing the same exercises at once on several pianos, whereby the more advanced helped along the backward.
3. The immediate combination of theory and practice, even with beginners, making them not merely players, but intelligent musicians.

4. The giving of exercises on the piano by dictation or by ear, for some time before teaching the printed notes; in other words, teaching the *thing* before the *sign*.

The "chiroplast" has long been forgotten, but in all other details Wieck's teaching agreed with the most correct and advanced ideas of the best pedagogues, then and now.

Clara's Progress

By one year from the time she began her lessons, little Clara could play from notes, and in a few months was able to learn all her new pieces from book, advancing step by step from easy duets and solos to suitable works for four hands by Czerny, Cramer, Müller, Moscheles, Field, and even Weber. (Observe that with Wieck, *ensemble* playing was, from the start, the most prominent feature of the young pupil's course, instead of being something left as a sort of added accomplishment, which might or might not be acquired later. As one result of this, Clara, all her life, excelled greatly in concerted music, such as trios for piano and strings, sonatas for piano and violin, and the like.)

After two and a half years, her hour of practice was increased to two hours per day. She was able at this time to modulate from one key to another, in improvising, and she knew all the chords by ear and by name. Her touch, also, had developed certainty and beauty of tone.

By the time she was eight years old, she could play two concertos: Hummel's in G major and Mozart's in E flat, and performed the last-named work before an invited audience, with the accompaniment of eight orchestral instruments. From this time on, her fame spread and she played in many places.

An Exciting Adventure

Clara was still but a child, when she had an opportunity to appear in concert at the Gewandhaus in Leipzig—one of the most famous concert halls in Europe—and in starting for the place, on the night of the concert, she somehow got into the wrong carriage, and was carried off to another part of the city. Her father found her in time, and brought her back in another carriage, but half hysterical with tears and fright. To calm her and banish her scare, her father bought her sugar-plums, and said to her, "I quite forgot to tell you, Clara, that everyone is carried off by strangers before playing for the first time in public."

Music, School and Home Life

Friedrich Wieck was a most exacting teacher: even such a talented pupil as his daughter could not always succeed in pleasing him. He kept a diary of her progress in early years, and after she grew old enough, she continued the entries in the diary on her own account. This little book records more than one case, where for some musical misdemeanor she was punished by being put back to certain exercises, or forbidden for a time to play some favorite piece, yet her father had the good sense not to force her diligence to such a degree as to make her grow tired of music, and he encouraged her to romp and play in the open air. Her school studies were not neglected, and she showed fair intelligence, though she learned to write musical notes before she could write the letters of the alphabet. She showed but little inclination to general reading, nor did her father encourage her to it. This became a regret to her, however, in later years.

When she was nine years old, her father married again. Fortunately her stepmother was kind and took a real interest in her. Later on, her stepsister Marie became, in turn, her father's pet pupil, and in the end an eminent pianist.



ROBERT AND CLARA SCHUMANN.

How Clara Met Robert Schumann

In the summer of 1828, Robert Schumann, a highly gifted young musical amateur who was in his first year as a student at the law-school, sought lessons of Wieck. He was at this time a youth of eighteen, and Clara a little girl of nine, albeit a very unusual and interesting little girl. There is no mention made of Clara Wieck in Schumann's letters of this time. As those who have read his life well know, he was going through a terrible mental struggle which terminated finally in his giving up the study of law, and adopting music as a career. Two years later we find him not only taking lessons of Wieck, but living at his home, and thrown in close contact with his family, particularly with Clara, who was rapidly developing into an attractive young lady. (When she was scarcely twelve years old, she was often taken to be in her 'teens.)

From this time on, Clara played more and more often in public and was recognized as a full-fledged professional pianist of high rank.

She also gained some recognition for her compositions, accepted by publishers both in Leipsic and in Paris.

We must not judge Friedrich Wieck too harshly that, some six years later, he feared lest his talented daughter would ruin her career by marriage with the yet obscure Robert Schumann. It is not every one who is favored with the gift of prophecy, and the development of his daughter's talents had been the great interest of his life for some fourteen years.

The Artistic Reason for the Use of the High Finger Stroke

By J. Katherine Macdonald

IN an article in THE ETUDE for August, 1917, called "Playing Close to the Keys *versus* The High Finger Stroke," the writer expresses a desire to hear of a good scientific argument for the use of the high finger touch in piano playing.

In the whole of the article, it seems to me, he loses sight of a fundamentally important fact, and that is, that piano playing is not a science at all, but an art.

In the expression of ideas by means of the piano, and in the producing of beautiful effects, there is one device which most of the great pianists use—though not all—and in my humble opinion, those few who ignore or disapprove of it neglect a very important means of heightening the beauty of their passages. This device is, to vary the low finger touch with an occasional use of the high finger touch; the result being a different quality of tone due to the percussion of the fingertip. And as variety of tone-color is just one of the points in which the piano is lacking, I really can not see why all artists do not look upon this device as a very precious one.

I admit that high finger practice as an end in itself has been very much overdone. There was a time when all scale passages were supposed to be played with this percussive touch, the low-finger pressure being used merely for melody. The effect, however, of the high-finger stroke in loud and rapid passages is a hard brilliancy and a loss of legato. As one may sometimes wish to produce this very effect, on occasion, even this touch should be practiced. But the most artistic method of employing the high finger stroke is in a diminuendo scale passage. When employed in the scale, the high fingers, dropped lightly and delicately on the key with no arm weight exerted, produce a beautiful transparency of tone.

All experienced teachers know that it is not sufficient, with the majority of pupils, to give them off-hand directions to do any thing. There is always the necessity for systematic training. Most inexperienced players have such a lack of control over their fingers that they cannot, at will, keep them at any given distance from the keys, whether high or low. Therefore, in order to have the high finger touch at their command, to be used for an artistic purpose, it should first be consistently practiced. This does not mean that the finger should be strained away from the keyboard in an unnatural manner, but just raised sufficiently to produce the percussive sound which is wanted. Two other conditions are also necessary to produce this sound. The finger must be firm and muscular, and it must fall in one quick, direct movement and not tumble in a hesitating manner.

There may perhaps be no scientific argument for the high finger stroke. What of that? It seems to me there is an artistic argument, and that is what artists and musicians are interested in.

Vitalize Your Piano Playing

By Harriette Brower

Why is it that such a large proportion of piano playing seems to express little or nothing? Why is piano playing so frequently merely a collection of sounds, with little form, climax, expression or appeal? These questions are borne in upon listeners who give the subject any attentive thought.

Take a recital by junior players, for example. Each child plays his piece, on which much time, anxiety and means have been expended. If the correct keys have been depressed, if there has been no disaster at beginning or close, there is great rejoicing and applause. On the other hand, if there has chanced to be a catastrophe of course there are tears and heartburnings. Parents and friends enjoy these exhibitions; other teachers like to see what their colleagues are doing, what new pieces are being used, and so on. But what of the music itself; has it any meaning, does its performance say anything?

Go a little higher up. Attend a musical of advanced students. You may hear concert waltzes and Liszt *Rhapsodies*, rendered with much noise and great show of brilliancy. You may perhaps be impressed with these qualities—but if you look deeper, beneath the outward flourish, will you find the playing contain real sentiment, true expression? Is there anything that grips, that makes a special appeal?

Even among the players who have gone much further, who are able to give their own recitals, who belong to the profession and are called artists; there is very much to be desired in this very quality of making the music vital and alive. A well known musician remarked to me: "I seldom go to a piano recital, because much of the piano playing one hears means so little." Another artist and teacher remarked: "Advanced pupils who come to me seem to have very little idea of how to make their playing expressive."

What every one who plays the piano should do is to meet these questions fairly. He should seriously examine his work, decide whether it is effective, and if not, wherein it fails. Every teacher must feel in the same way in regard to his pupils. It should be of the highest importance to him whether his pupils are learning to play expressively; whether their performance is clumsy and perfunctory or brimful of life and vitality.

Putting Life Into the Notes

In order to determine how to vitalize one's playing, it would be necessary to give a resumé of the whole process of piano playing. This is hardly possible in a limited space. The most important points, however, can be briefly touched on. Piano playing is much more than putting keys down. It is a wonderful, a vital means of expression. We are often told music is a language. Then we must make the piano speak. Von Bülow aptly said, "We do not want piano-chattering, we want piano-speaking."

Among the things necessary to make your playing vital and alive are: Good Rhythm, Good Tone, Judicious Phrasing, Correct Fingering, Artistic Pedaling, Variety of Touch and Tone, The Sense of Proportion, and Constant Listening to one's playing. These things do not allow for the personal equation, the divine spark of genius, the gift of inner musical feeling. They do provide for the learnable things which everyone can acquire with care and patience. Let us glance at them in turn.

Good rhythm is one of the things most frequently slighted, yet it may be called about the most important of all. Rhythm is the rudder—without it your boat wanders aimlessly on the sea of tone, adrift, with no definite aim, no steadying hand. Students deficient in this vital point must take every means to correct the lack. Technical forms in varied rhythms should be studied, counted and played with metronome. Especially is counting aloud beneficial, for that is something which comes from within the player. Not only is technique to be counted, but pieces also.

Good tone depends on good touch, and harks back to the very foundation. Has your foundation been well laid? Have you secured easy conditions of relaxed arm weight on your fingers, and have you acquired quick, exact finger action? Is your tone quality expressive, in both melody and passage forms? A rich, warm tone cannot be produced where fingers are flabby and uncertain, while wrists are stiff. It is true that we need both looseness and firmness in order to secure good tone, but we must know how and where to use both these conditions. It is the nail-joint of the fingers,

and the arch of the hand which must be firm and strong, while wrists and arms are loose and weighty. If you have not secured these conditions you need to go right back to first principles until they are mastered. Listen to your playing and see for yourself.

Speaking Music

Playing a piece without careful attention to analysis and phrasing is like reading language and omitting all marks of punctuation. One would never do that, you may say. But people constantly try to speak the language of music without the slightest regard for its structure, punctuation and expression. Pupils come to me frequently, who have studied the piano for years, and yet not have the least idea of phrasing. Sometimes they have never heard the word. It is easy to see that music must be a dead language to them.

Such players must be taught the chords of all keys, in their different positions, how to play and recite them. They then can find them in pieces, and learn the structure of simpler music, how to find motives, phrases and periods. All these things help them to vitalize the music. It can never be made alive without a knowledge of them, although, of themselves, they are not sufficient to make the playing expressive.

The Right Finger on a Right Key

"Fingering" is another factor in expressive delivery of the composer's thought; too little attention is paid to it. A knowledge of analysis, of phrasing, elucidates the choice of fingering. A suitable fingering will bring out the beauty of a melody or passage, while a clumsy or inappropriate use of fingers can mar both. The form and shape of the passage must be considered as well as the kind of touch to be used for it. To use the right finger on the right key is indeed an art in itself.

Variety of Touch

You cannot vitalize your playing without variety of touch and tone. The phrase must be moulded so that the small—or great—climaxes are brought out; crescendo and diminuendo, accents and various shadings must be made if the playing is to be lifted from the dead level of tonal monotony. Melody playing with its subordinate accompaniment is one of the helpful ways in which sensitiveness to tone-values can be acquired. The study of Bach is most necessary in cultivating discrimination of touch, for here are several parts going at the same time, one of which must take precedence over the others. This cannot be accomplished if all the voices are alike in quality.

The Correct Use of the Pedals

One of the culminating factors in giving life to the playing is correct use of pedals. How we use them depends on the harmony, the phrase, motive and melodic. Keeping a few fundamental rules in mind, beautifying the effects of tone color and sonority we strive to make.

Listen!

Finally—not last nor least, but first and always—listen to your own playing. And you must know what to listen for. If you have laid a good and thorough foundation, you have early learned to listen to yourself, for that was one of the fundamental things. The time must come when you can listen with judgment and understanding; when you know what you are striving for and can make your fingers do it. Of all the factors enumerated, which are necessary to vitalize your playing, the foremost are these, to my thinking:

1. The Feeling for Rhythm.
2. Variety of Touch and Tone.
3. Knowing how to Listen to yourself.

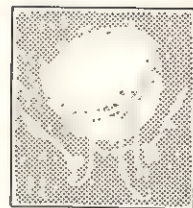
There is no sense in believing that inner feeling is going to make you play expressively, if you are neglecting the fundamentals of the art. No amount of emotional ecstasy will vitalize your playing if you cannot play in time, and have not cultivated a sense of rhythm. No amount of love for music will enable you adequately to reproduce with vitalizing effect, the themes you love, without thorough grounding in fundamental principles, and careful attention to details. Through all your study of detail, your routine of technical repetition, keep before you the ideal aim to vitalize your playing and make it glow with life. This aim, like a guiding star, will lead you to the heights.



Vocal Study in Sunny Italy

An Interview with the Distinguished Operatic Baritone

MR. PASQUALE AMATO



WHEN I was about sixteen years of age my voice was sufficiently settled to encourage my friends and family to believe that I might become a singer. This is a proud discovery for an Italian boy, as singing—especially operatic singing, is held in such high regard in Italy that one naturally looks forward with joy to a career in the great opera houses of one's native country and possibly to those over the sea. At eighteen I was accordingly entered in the conservatory, but not without many conditions, which should be of especial interest to young American vocal students. The teachers did not immediately accept me as good vocal material. I was recognized to have musical inclinations and musical gifts and I was placed under observation so that it might be determined whether the state-supported conservatory should direct my musical education along vocal lines or along other lines.

This is one of the cardinal differences between musical education in America and musical education in Italy. In America, a pupil suddenly determines that he is destined to become a great opera singer and forthwith he hires a teacher to make him one. He might have been destined to become a plumber, or a lawyer, or a comedian, but that has little to do with the matter if he has money and can employ a teacher. In Italy such a direction of talents would be considered a waste to the individual and to the state. Of course the system has its very decided faults, for a corps of teachers with poor or biased judgment could do a great deal of damage by discouraging real talent, as was, indeed, the case with the great Verdi, who at the age of eighteen was refused admission to the Milan Conservatory by the director, Basili, on the score of lack of talent.

However, for the most part the judges are experienced and skillful men and when a pupil has been under surveillance for some time the liability of an error in judgment is very slight. Accordingly, after I had spent some time in getting acquainted with music through the study of Notation, Sight-singing, Theory, Harmony, Piano, etc., I was informed at the end of two years that I had been selected for an operatic career. I can remember the time with great joy. It meant a new life to me, for I was certain that with the help of such conservative masters I should succeed.

On the whole, at this time, I consider the Italian system a very wise one for it does not fool away any time with incompetence. I have met so many young musicians who have shown indications of great study but who seem destitute of talent. It seems like coaxing insignificant shrubs to become great oak trees. No amount of coaxing or study will give them real talent if they do not have it, so why waste the money of the state and the money of the individual upon it. (On the other hand, wherever in the world there is real talent, the state should provide money to develop it, just as it provides money to educate the young.

Italian Vocal Teaching

So much has been said about the Old Italian Vocal Method that the very name brings ridicule in some quarters. Nothing has been the subject for so much charlatanism. It is something that any teacher, good or bad, can claim in this country. Every Italian is of course very proud indeed of the wonderful vocal traditions of Italy, the centuries of idealism in search of better and better tone production. There are of course certain statements made by great voice teachers of other days that have been put down and may be read in almost any library in large American cities. But that these things make a vocal method that will suit all cases is too absurd to consider. The good sense of the old Italian master would hold such a plan up to ridicule. Singing is first of all an art, and an art can not be circumscribed by any set of rules or principles.

The artist must, first of all, know a very great deal about all possible phases of the technic of his art and

he must then adjust himself to the particular problem before him. Therefore we might say that the Italian method was a method and then again that it was no method. As a matter of fact it is thousands of methods—one for each case or vocal problem. For instance, if I were to sing by the same means that Mr. Caruso employs it would not at all be the best thing for my voice, yet for Mr. Caruso it is without question the very best method, or his vocal quality would not be in such superb condition after constant years of use. He is the proof of his own method.

Listening, Always Listening

I should say that the Italian vocal teacher teaches, first of all, with his ears. He listens with the greatest possible intensity to every shade of tone-color until his ideal tone reveals itself. This often requires months



and months of patience. The teacher must recognize the vocal deficiencies and work to correct them. For instance, I never had to work with my high tones. They are today produced in the same way in which I produced them when I was a boy. Fortunately I had teachers who recognized this and let it go at that.

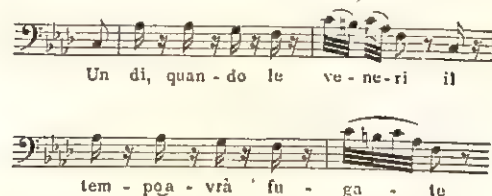
Possibly the worst kind of a vocal teacher is the one who has some set plan or device or theory which must be followed "willy-nilly" in order that the teacher's theories may be vindicated. With such a teacher no voice is safe. The very best natural voices have to follow some patent plan just because the teacher has been taught in one way, is inexperienced, and has not good sense enough to let nature's perfect work alone.

[EDITOR'S NOTE.—Mr. Amato has now been before the American public as leading baritone of the Metropolitan Opera House in New York for ten years. During that time he has made many firm friends and admirers. Mr. Pasquale Amato was born at Naples, March 21st, 1878. He studied at the the Conservatorium in his native city under Cucchiella and Carelli. After five years at the Conservatory, he graduated, making his debut as an opera singer in 1900 in a small theatre of Naples (Bellini) in the opera of *Traviata*. Since then he has appeared repeatedly in the leading theatres of Italy, France, Germany, England, Russia and North and South America. He has visited South American music centres as an operatic artist nine different times. His opinions upon singing are very liberal and helpful.]

Both of my teachers knew that my high tones were all right and the practice was directed toward the lower tones. They worked me for over ten months on scales and sustained tones until the break that came at E flat above the Bass Clef was welded from the lower tones to the upper tones so that I could sing up or down with no ugly break audible.

I was drilled at first upon the vowel "ah." I hear American vocal authorities refer to "ah" as in father. That seems to me too flat a sound, one lacking in real resonance. The vowel used in my case in Italy and in hundreds of other cases I have noted is a slightly broader vowel, such as may be found half-way between the vowel "ah" as in father, and the "aw" as in law. It is not a dull sound, yet it is not the sound of "ah" in father. Perhaps the word "doff" or the first syllable of Boston, when properly pronounced, gives the right impression.

I do not know enough of American vocal training to give an intelligent criticism, but I wonder if American vocal teachers give as much attention to special parts of the training as teachers in Italy do. I hope they do, as I consider it very necessary. Consider the matter of staccato. A good vocal staccato is really a very difficult thing—difficult when it is right; that is, when on the pitch—every time, clear, distinct, and at the same time not hard and stiff. It took me weeks to acquire the right way of singing such a passage as *Un di quando le veneri*, from *Traviata*, but those were very profitable weeks.



Accurate attack in such a passage is by no means easy. Anyone can sing it—but *how it is sung* makes the real difference.

The public has very odd ideas about singing. For instance, it would be amazed to learn that *Trovatore* is a much more difficult rôle for me to sing and sing right than either *Parsifal* or *Pelleas and Melisande*. This largely because of the pure vocal demands and the flowing style. The Debussy opera, wonderful as it is, does not begin to make the vocal demands that such a work as *Trovatore* does.

When the singer once acquires proficiency, the acquisition of new rôles comes very easy indeed. The main difficulty is the daily need for drilling the voice until it has the same quality every day. It can only be done by incessant attention. Perhaps the readers of THE ETUDE may be pleased to learn of some of the exercises I do every day with my accompanist. Here they are:



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.

Little Things That Count

"1. When a flat is placed in the signature, and a double flat appears accidentally, must one make a triple flat of same?"

"2. I have been hearing that many teach beginners the notes of bass and treble clef together at the first lesson, and never ask for 'hands separately' practice. Could this be possible?"

"3. I always thought the **C** meant 4/4 measure, but noticed that in some editions it is the same as **C** 4/2. How does this happen?"

"4. When hands cross over each other which is usually above?"

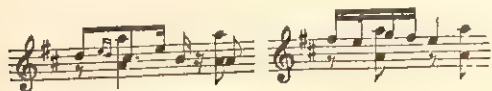
"5. In Moszkowski's *Serenata* why are there two eighth notes on the last beat of the measure in the first example, and in the second are the octave A and G played together?"—G. C. E.

1. When a double flat or sharp is used, it is assumed that signature flats or sharps do not exist. A double flat simply indicates that the tone is a whole step lower than it would be without any alteration sign.

2. There are those who teach as you suggest, except that I doubt whether they refuse to allow pupils to practice with hands separately. This is often necessary in any stage of progress.

3. Your understanding is correct. The **C** is also used for allabreve measure, in which there may be either two or four half notes. In this case it should be printed **C**, but often is not.

4. This is governed entirely by convenience in any given passage.



5. The octave A belongs to the bell-like reiterated accompaniment tone. The lower A to the melody. Two distinct parts are therefore represented on one and the same degree. If the lower A were omitted you would not realize that there was a melody note to be brought out. In the second example the A and G are played together. If you had figured out the time values of the notes, you would have observed that they both fall on exactly the same instant of time. Notes on two contiguous degrees are written this way in order to avoid crowding the staff.

Unusual Cases

Two boys, thirteen and fourteen, have come to me for study. One of them has the first finger of the left hand cut off at the knuckle. The other has a paralyzed right shoulder, but is able to use the arm from the elbow down freely. They are bright, intelligent boys, both of whom have been "picking out" popular melodies by ear, and supplying chords in bass for accompaniment. Perhaps you people who have been trained from childhood to appreciate the best music cannot understand those who aspire to nothing higher than "picture-show music," but I am trying to give them a chance at least.

Could you suggest material that would interest boys of this kind? Could you suggest a definite scale fingering for the boy with the maimed hand. Can you give me a suggestion as to how to procure material for teaching the class of pupils we have here?—H. B.

I live in a city rapidly approaching the million mark, but the majority of them like the same kind of music that they do in Arizona or New Mexico. The number of people who care for the highest in music is distinctly limited, although increasing constantly. A wonderful change has taken place even in the last quarter century. The best things have to be struggled for, no matter along what line, very much as one has to fight to keep the weeds down in a garden. Unfortunately you cannot pull up an inferior taste for music, but must do your best to keep the best alive amidst choking weeds. Your two boys certainly deserve encouragement when trying to learn to play under such handicaps, and they can doubtless learn to give themselves and their friends a great deal of pleasure. For the boy with the missing finger, number the fingers he has from one to four, and cross the little finger over the thumb in scales where the fourth usually passes over. Let the thumb fall on the lower C in that scale. Assume that it is the little finger that is

missing, and work from that basis. It is not likely that he will ever carry his music far enough so that you will look for high perfection in scale playing. In fact you will gain a greater influence over them if you do not make their study too burdensome along the line of exercises. Your leading to higher things must be very gradual. In order to supply yourself with music, write to the publisher and ask him to send you on selection a package of pieces suitable for such teaching as you desire to do, stating the grade. Keep a carefully annotated list of all that you find successful, for future reference.

A Few Hints

1. Am a girl of eighteen, and play some of the *Preludes and Fugues* from Bach's *Well Tempered Clavichord*, and Beethoven's "*Moonlight*" *Sonata*, and similar things very well. My teacher and others advise me to go to a conservatory. Would you advise this, or would I better work with my teacher here?

2. I practice two hours daily. Is this enough? If I practice less I cannot keep my fingers limber.

3. Is it good to play scales and chords in contrary motion?

4. In playing Dvorák's *Humoresque* on the organ should the lower bass notes be played staccato?

5. Is there any harm in playing a great deal before going to bed?—D. E.

1. Whether you should continue work with your present teacher depends upon her ability. If she is capable, and you are being rightly trained, it will be wise to defer your going to a city for study as long as possible within reason. The expense is heavy in a city, and one should accomplish all possible before undertaking it. As my teacher said to me when I was a boy, "There is no use of your paying board in Boston to learn the scales in double thirds and sixths." If you are going to follow music as a profession it will certainly be your wisest plan to take up music study in one of the large musical centers. It will be to your advantage from every standpoint.

2. Two hours intelligently disposed is better than four with the inattention that accompanies a good deal of practice. Meanwhile when you devote your entire time to your study you can increase the amount of time with advantage. Keeping the fingers limber ought not to depend upon the amount of time you practice. A small amount of time should serve to accomplish this, if you are not trying to advance. Be careful that you keep your hands and fingers supple whenever you play or practice.

3. Scales should be systematically practiced in contrary motion. You will not find it necessary with chords, however.

4. The first or lower bass note in each measure should not be played staccato on the organ. In Dvorák's own edition the pedal is marked to be sustained until the third eighth note. Hence on the organ the bass note may be held as a quarter note by the pedal, thus corresponding to the effect produced by the damper pedal on the piano.

5. None at all, unless it excites you so much that you do not sleep. If you have any neighbors with a house in close proximity to yours, you might ask them what they think about it.

Clumsy Muscles

1. A woman of thirty-five plays fourth-grade music and understands it, but her fingers are so stiff she cannot execute it satisfactorily. What would you suggest to improve conditions?

2. What can one do with a pupil who is not sure of her notes? I have pointed to the printed notes while she named them, and written words on the staff for her to fill in the letters, but when she plays she guesses at them.—F. V.

1. It is rare that fixed muscles and ligaments of a person of the mature age of thirty-five can be loosened to any considerable degree. Massaging with oil of wintergreen and cold cream will help to soften them. Do not try to have her raise her fingers in striking the keys. Let the fingers be held from a quarter to a half inch above the keys which will give all the downward play that will be necessary. For pieces, select

those of a high character in the third grade, and she will doubtless play them more smoothly.

2. Constant drill and plenty of patience is what is needed. She should practice naming notes daily and gradually she will become familiar with them. Let her name the notes in her etudes and pieces before beginning their practice. Be sure that she is able to play her simple pieces fluently before leaving them.

How to Keep in Form Without Practice

On account of being obliged to travel with an invalid father I shall be unable to resume practice for at least two years. How can I best keep up what I have learned until such time as I can resume regular lessons?—E. D.

You will be surprised to learn how well you can preserve the suppleness of your fingers by practicing exercises on the table, or even on the arm of a chair, in this latter case the trill being about all you can manipulate. Meanwhile the trill includes about everything there is to do on the piano in the way of finger passage work. It is the germ out of which scales, etc., grow. You can even go through the motions or scales and arpeggios on a table, and hit the relative spacing with a good deal of accuracy. It may be dull work, but if you are in earnest you will not mind this. Select a repertoire of a given number of pieces. Commit to memory if possible. If you remain long enough in one town you may be able to secure practice on a piano occasionally, when you can work on this repertoire. A dozen pieces that you have learned will answer for this.

Studying at Maturity

We printed an article in the Round Table in the July number, entitled *The Joy of Doing*, being an answer to a letter from a pupil who was trying to learn to play at the age of forty-eight. A correspondent, who wishes to be known as E. D., was so much interested in this that she has sent an article on an experience of her own which contains much valuable information, and will be found on another page, with the title, *Developing the Tactile Sense*. We are also glad to print her accompanying letter in this department, as it will prove helpful to others who are struggling, and perhaps imbue them with some of the inspiration of her enthusiasm.

"As I began to study the piano at the age of twenty-one, and have continued for seven years, I was much interested in the article in the July Round Table. I myself went through a struggle in overcoming a similar difficulty, a description of which I send in the accompanying article."

I do not want to appear presumptuous, but my heart goes out in sympathy toward all other music lovers who are handicapped by a late beginning, mine. If you think the suggestion contained in my article is of any value, I shall be very glad, because my desire, like that of the Camp Fire Girls, is "to pass on to others the light that has been given to me."

While working with my teacher we studied Chopin's 20th *Prelude*, *Twilight*, *Friml*, *Elegie* and *Berceuse* in G, Grieg and other pieces, which were learned without the screen, in the ordinary way. While it has no connection with this subject, my interest and pleasure in music has been greatly increased by the study of musical history and harmony.

I think we grown-up beginners are the most unfortunate class of students, because we appreciate music and would like to do so much, yet have the technical ability, heredity, and early training, I should like to be an organist and choir director, and to command and teach. That is, of course, obviously impossible; but as music is my chief source of interest and pleasure, I should be glad to make use of my small skill by playing in Sunday School, and for children's games in Settlement work, whenever there is an opportunity, as an "aside" to the careful study of technique and pieces. I hope this does not sound presumptuous for one whose ability is so limited.

Special Pianoforte Touches and Their Application

By LOUIS ARTHUR RUSSELL

[EDITOR'S NOTE.—In the ETUDE for October, 1917, Mr. Russell took up the elementary phases of this subject in an article entitled *Legato, Staccato and Marcato*. While this article may be read independently the reader is advised to peruse the first article also, for a fuller understanding of the subject. In the first article Mr. Russell analyzed the character and mechanical sources of Pianoforte Tone, classifying it broadly as Percussive and Sustained, with close analysis of the various grades of detached (Staccato) tones, their sustained or singing qualities and their connection with each other (Legato). He described the Normal character of pianoforte tone, the so-called Portamento or Non Legato, and described with close analysis the dual tone quality "Marcato," which he calls a Marked-Legato or Marcato-Legato, a quality which combines the percussive hammer-stroke tone with the sustained (singing) tone, (made possible by the lifting of the damper from the wire). The first paper also includes classification and analysis of the various mechanical (manual, etc.) processes of tone production at the keyboard, including the vital principles of freedom and weight of the playing apparatus and the determining of elemental playing impulses.]

Elemental Playing Impulses

The two prime means of tone production at the keyboard are: First, *Pure finger action* with quiet hand and arm, the pressure stroke directly at the surface of the key without raising the finger, the muscular impulse being of course in the arm. With this playing action, all classes of detached tones may be produced except rapid skips, in which the elastic arm plays an important part. (The *Legato Touch* is primarily pure finger action.)

Second, "*Bounding Touches*" in which the active forearm and hand aid the finger action, through the weight of the playing members bounding along the keyboard, marking each key-stroke with an elastic action (down and rebound) at close key surface, the finger "reaching" the active key and "playing" upon it. The hand and arm "float" along the keyboard surface in perfect freedom of bounding action, the playing finger takes the action and firmly withstands the pressure as it strikes (presses) the key and reaches through the depth of key-fall.

The special impulses of graded power, metrical or expressional accent, etc., are from the arm in either of these means of key-stroke (pure finger action or bounding touch). From this delicate, flexible, bounding touch, through all grades of power, we reach another class of touch, which in the playing of detached tones or forceful tones at the close of a passage, calls for an "up-spring" of the hand and arm. All of these means of touch should be developed without the pedal, that a perfect realization of these processes of touch and their tonal result may be acquired.

Special Touch Processes

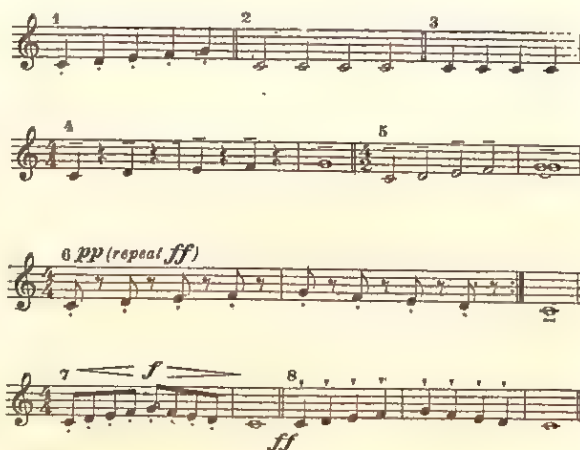
The *flex of finger*, hand or arm "wiping" the key across the surface is a special means of tone production which might be allowed in the later development of firm hands, but this manner of touch is never necessary, although often convenient. With children with slender and frail fingers it is a very harmful process, inducing as it is likely to do, a flinching of the finger-joint destroying the firmness of the finger, which firmness with directness of stroke, we are ever seeking to develop.

The *High Raised Finger Stroke* has many elements of danger in its use, but I will here only emphasize the needlessness of this angular manner of touch, its awkwardness, and its possibilities of undue contractions, with the reiteration of the fact that its only excuse, the attempt to gain power, is unwarranted, the sources of power being not in finger weight or force, but in the muscular impulses of the arm.

These thoughts on "tone production" are but hints, the subject in its fullness is not for this analysis; our final word before the illustrations being that all of these direct means of "touch" are varied in their results by the use of the single damper and the damper pedal.

Illustrations

To focus this analysis and give it practical demonstration, the following examples are given:



All of these examples may be played with bounding (flexible) arm, but for our present purpose are to be played with pure finger action, the fingers resting on key surface and without pedal. Nos. 1, 6, 7 and 8 are alike in touch, the notes call for a short (staccato) tone which is qualified by the speed of the notes' rotation, and the force of tone called for.

Nos. 2, 3 and 5 call for duration of tone. No. 5 is practically a Legato, the tones are required to be of full length of the note. This is also really the fact in Nos. 2 and 3, but the connection of repeated tones (without pedal) cannot be as close as with tones in rotation, yet in both cases each tone should be as nearly as possible of the duration called for by the note.

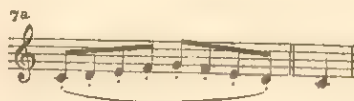
No. 4 calls for full length of the notes' duration exactly rendered by the prompt release of the key on the rest and as prompt stroke of key on the note. The tenuto sign (—) is not really necessary, the notes and rests fully indicate their purpose, but the tenuto marks add a warning against carelessness.

If to No. 5 we add the Staccato sign, thus:—

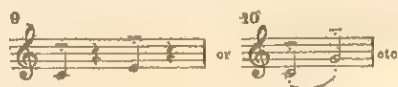


we have both the detached and the connected touches which require the bounding hand percussive and the pedal legato. (See ante.)

In No. 7a we have the same manner of tone production,



In each case the percussion would be equally quick, but the pedal would sustain the tone the full time of the note, this manner of production is also correct for such figures as the following:



Each sign, the tenuto dash and the legato slur, must be obeyed (through the use of the pedal) while the Staccato symbol calls as positively for a percussive detached tone, the complete fulfillment of which demand is better effected by the true "staccato" action of the bounding touch, with up-spring of the hand.

In No. 4 the better result would be effected also by the free up-spring action.

[N. B.—This Bounding Hand and Arm Movement may be used in pure "Staccato" rotations without pedal,

but this will not be the "Marcato" touch, though it is the Marcato action, which should be taught to pupils before they use the pedals. Furthermore, this "condition" of flexible freedom should be in use at all times even if without the bounding action.]

At the completion of the notes' length, this notation may be interpreted by the pure finger action, but the free arm elastic action is more effective and less angular. The same notation with the added dot,



calls for the pedal to aid in the sustained effect though the tenuto sign is the same in intent, calling for the sustaining of the tone the full length of the note.

In 4a, however, the percussive staccato is called for by the dots, and this necessitates the pedal for sustaining the tone, the finger leaving the key as in Staccato without pedal (bounding up-spring). All of these duplex touches combining the Legato with the Staccato, I find best named *Marcato* or *Marcato-Legato*, a marked or indented Legato, the pedal always supplying the agency for the sustained tone effect. (See ante.)

The striking of single detached tones or Chords and the closing of Marcato or Legato passages with a Staccato effect always calls for the quick up-spring action, the degree of elevation of hand depending on the force of the tone, which may vary from the light pianissimo to the most forceful fortissimo. Thus:—

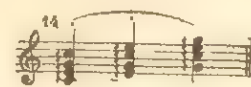


Here (No. 11), we have the quick up-spring from the key surface, with short detached tone, without measurable duration, but, in



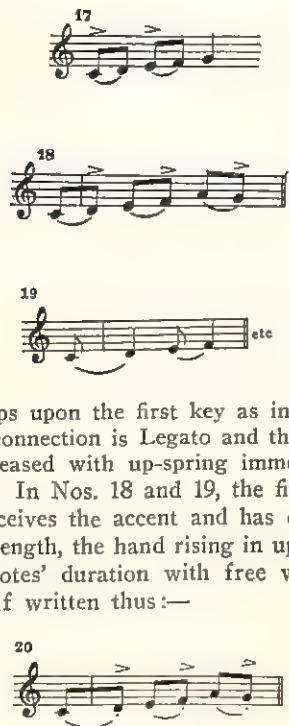
though the action is the same, yet beyond doubt, the composer using the long note or the shorter (quarter) note, desires the full duration of tone indicated by the note, and this calls for pedal use.

To play No. 11 and No. 12 without the release of key until the end of notes' duration thus holding the single damper off through the notes' length is possible, but not effective, the result would likely be hard, angular, relentless, while the sign *Marcato-Legato* always indicates an elastic tone, percussive and sustained, and seldom of drastic power. *Roiled Chords* (detached); tones or chords taken by skips, or the final tones of passages, all call for the same class of touch process, if marked with the combined (duplex) symbol, thus:—



Where no sign of Staccato or Legato is used; the player must use his judgment and balance his tone delivery by reference to the context and the probable intention of the composer, remembering always that the pedal effect of sustaining a tone, is less harsh than the plain Staccato, a short, detached tone.

In two note phrases, as Nos. 17-18-19,



the hand drops upon the first key as in the bounding touches, the connection is Legato and the final note in No. 17 is released with up-spring immediately, as in true staccato. In Nos. 18 and 19, the final note being the longer receives the accent and has duration equal to the notes' length, the hand rising in up-spring at the end of the notes' duration with free wrist and arm action. But if written thus:—



the second note is played with true Staccato up-spring, the tone is without duration, the accenting impulse as in No. 18, but with no delay of finger on the key. In very rapid passages the difference in effect is scarcely appreciable. In slow music these closely defined differences in touch process are of great importance in interpretation. In rapid music, the finer lines of differentiation are often lost, especially in the shorter notes of rapid rotation.

The more complete analyses of the Pedal and of Touch processes are not for this essay. My purpose is served if in this analysis the facts regarding degrees of Staccato have been made plain, and the correct uses of the duplex (combined) symbols have been clearly defined.

Though not entirely satisfactory as a musical term, I believe the word "Marcato" to be the best and most readily understood term for the marked Legato effect, the greatest defect in the use of this term being in the fact that it is used in many cases to indicate special emphasis of a tone, a group or a passage, regardless of quality of tone or process of touch, but while I always object to the using of a musical term to express two facts, yet the original or simple meaning of the word *Marcato* is really carried into its use as a Touch Variety, and the marked Legato is legitimately a "Marcato" touch. A concluding thought is that a very serviceable touch results from the marcato action (bounding touch) without the pedal. This, however, is not the true "Marcato."

An Inexpensive Cure

By Nef Niplag

LITTLE Mildred, aged seven years, could not keep her place in reading music. Otherwise her work was splendid. The cure cost one cent and was a small box of color crayons, with which the four phrases in her short exercise were marked. She likes to speak of her phrases as "question and answer." Children like colors; why not, once in a great while, make things look different in music books? It surely makes our school-readers in first grade more interesting.



Try it and see your little pupils' eyes beam and see them smile.

How Polyphonic Playing Helps

By Leo Oehmler

It is a wise plan to play compositions of a polyphonic nature nearly every day. It matters little whether such compositions be classed as solos or studies, as the main feature in either class is the fact that both hands share quite equally in the thematic development and all the fingers of both hands are kept busy. Thus they become more individualized, much stronger and more independent of each other.

The immortal works of Bach are an inexhaustible mine of polyphonic treasures, and many of the great virtuosi confess that they owe much of their technic and musicianship to the constant study of Bach's compositions.

Many teachers and students fight shy of Bach, shielding themselves with the unwarranted plea that Bach is too difficult for most players, or that his compositions are too dry and uninteresting for this age.

This is a two-fold tale devoid of truth, for Bach, who was a tremendously prolific composer, gave to the world a most varied and interesting list of works, ranging from the profound and arduous to the animated and sparkling. Every grade in the student's curriculum is represented. He even wrote some very charming two-voiced studies in dance form adaptable for young students.

These are not only delightful little studies, but very satisfying solos as well.

So a student, aiming to lay a solid technical foundation based upon polyphonic structure, could start out with the *12 Little Preludes and Exercises for Beginners* (a fine edition). Then the *6 Little Preludes* may follow. Also the *20 Easy Piano Pieces* and *6 Little French Suites*.

Follow this up with the *Inventions, Fugues, Suites* and other more difficult works of the great master.

The *Preludes and Fugues in all Major and Minor Keys for the Well-tempered Clavichord* are also of supreme importance.

But polyphonic playing, to be satisfying, demands some good scale and touch preparation.

It is well therefore to practice scales in various rhythms and with all of the known and used finger, wrist and arm touches. Begin with the *pressure touch*, aiming at a perfect legato and a singing tone, as this touch is the most important of all.

As this primary touch is used chiefly in slow legato playing, the scales, both major and minor, should first receive its clinging and caressing treatment. Then by suddenly relaxing all muscles a quicker tempo can be taken—still *legato*, but a more relaxed and speedy one. After this, *finger staccato* is applicable, followed logically by the *wrist staccato*.

Next follow *scale octaves*, played with both wrist and arm touches.

By adding thereto the practice of accenting groups of two notes through two octaves; then three notes through three octaves; then four notes through four octaves, the student will have acquired some skill in emphasizing the most used rhythms and is ready to begin actual work on polyphonic forms.

Clean-cut phrasing, with a clear perception of just where to place the main stress in each phrase, is of the utmost importance.

If the player has been taught to master every composition *phrase by phrase*, to lay the hand, as it were, right over the phrase and to lift it slightly at the end of each phrase right where the singer would take breath, then he is already on the high road to intelligent musical enunciation.

An Ideal for Piano Practice

By T. C. Jeffers, Mus. Bac.

Do you wish to become an artistic player? Then realize, once and for all, that the secret lies in that very passage before you. That very one. Do you understand this? Thoroughly? A hidden but profound truth lies concealed there, under your very eyes.

The first thing is to imagine, as clearly as possible, just how a great pianist would play that passage. Form the most artistic, finished, definite, and vivid ideal that you can. Then set to work to realize your ideal, using the utmost care, concentration and perseverance. When your hand fails to achieve your purpose, observe carefully the finger-action until you discover the exact cause of your failure, and proceed to remedy the defect by means of minute attention to detail.

It all lies there, so near you, and with such an immediate demand. The crisis is *now*, this instant. The decision as to your musical future is *now*, this moment, in front of you; under your hand. If you do not achieve your aim in this, rest assured that by just so much will you fail in the conquest of the greater difficulty with which you will be confronted farther on. For your future technical powers will be just as far below the greater difficulty with which they will have to deal, as your present powers are beneath the present difficulty.

Do you dream that, by practicing so much each day, with a certain style of technic and with your usual jog-trot mode of working, and after going through such and such studies and pieces, that at some distant date you will, in some mysterious, magical way, suddenly find yourself a good player? How can that be, when each day you fall farther and farther below an artistic *tout ensemble*?

No! No! No! Don't delude yourself. The time is *now*; the test is *at once*; the great achievement is *there*, right in front of you! If you do not conquer it, you may be confident that the desired prize will always evade your grasp, always be a little beyond you, just missed. To fall below a high ideal at each passage is to be eternally amateurish, everlastingly second-rate.

Oh, for a clear flash of vision, to penetrate at a stroke to the secret of how to practise this passage,—only—practice one thing at a time perfectly, and in a little while all will be done, and well done.

The gem engraver spends long hours in cutting and polishing the most minute portion of his work. The jewel of perfection is so passionately desired, so ardently sought for, so supremely necessary, that no price is too great to pay for its attainment. Each passage, then, should be like an intaglio cutting of a gem, studied and wrought over as if there were no other object in the world save just that one brief extract.

That is the way of the true artist—to produce a single little bit of beauty, flawless and perfect, without regard to time or trouble or any further undertaking. And remember, no task is tedious if you work by the minute, and banish from your mind the imaginary nervous fret and burden of the work yet to come.

Be happy now; do not wait for the good time coming. Only the present is yours; the past is gone, the future is not yet, and may never be. Death and eternity will come without your looking for them. Live joyously and completely, moment by moment, day by day.

Should Youth Restrict the Teacher?

By Anna Marie Bell

A YEAR ago, when the writer was sixteen years of age, her teacher advised her to take a class of small children. She said I was capable, and had a talent for teaching. I had taken a short course of Normal Training under her, and she had confidence in me.

We all know that teaching music is a science as well as an art, and that the ability to teach is a gift. My teacher believed that to develop this gift was my duty. I have studied for twelve years, both summer and winter, and have assisted my friends quite frequently, over rough places in their musical studies.

Have always read books and articles on music. I have taught for a year with success, and have given two home recitals at which my work with my class surprised even my parents.

Should a person's musical ability be measured by age? I do not believe so. I have always believed the great masters giving public concerts at the ages of six, eight and nine years, and of Beethoven playing the cathedral organ at twelve years. If one has proven one's self capable of teaching, such a small matter as age should not limit the development.

High Lights in the Life of Liszt

Intimate Word-Pictures of the Work of the Master Pianist

(See also Portrait-Biography Supplementing this Article)

Liszt's father was some time accountant for Prince Esterhazy, for whom Haydn had been Capellmeister. He was in a high degree musical himself, and had in early years wished to become a musician, but was deterred by the opposition of his family. So much the more his dreams and hopes were transferred to his eldest son, whose rare talent manifested itself early. "Thy destiny is fixed. Thou wilt realize that art ideal which fascinated my youth in vain. In thee will I grow young again and transmit myself," he often said to him.

Liszt, at six years old, heard his father practicing Ries' *C Sharp Minor Concerto*, and afterward sang the themes by himself. He begged that he might commence piano playing, and his father gave him lessons from that day. When nine years old he played in public, with much ease and courage; in fact, he had a natural inclination toward public appearance, from the first.

Liszt, when a boy, was much fascinated by the Gypsy musicians whom he heard in Hungary on frequent occasions, and doubtless at that time stored his memory with many of their airs, which he used, years after, in the *Hungarian Rhapsodies*. Especially he admired a Gypsy fiddler named Bihary, whom he later heard in Vienna.

Liszt's father took him to Prince Esterhazy to interest the prince in the boy's career, if possible, but received only a small gift. Six other noblemen, however, generously guaranteed a stipend to provide for the boy's education for six years, and with this end in view, the family moved to Vienna.

Liszt's teacher in Vienna was Carl Czerny. He learned his lessons well, but not content with this, used to visit the music stores, buy the most difficult pieces, and surprise people by playing them at sight. One of these pieces was the *B Minor Concerto* of Hummel, which he afterward (December 18, 1822) played at a concert where Beethoven was present. Beethoven recognized his genius, and congratulated him with marked cordiality and affection.

Liszt now moved to Paris, first giving concerts successfully in Vienna, Munich and Stuttgart, but was disappointed at not being allowed to enter the Conservatory. His father, too, was much downcast, but had no need to be, as young Liszt, though but a boy in his teens, was already a finished artist, and soon became the popular idol of the day.

Liszt heard Paganini in Paris, in 1831, and his style exerted a profound influence on him. He determined to become the Paganini of the piano: to search out and master new, strange and sensational effects. That he became even greater, we now know.

Liszt retained a most affectionate memory of his birthplace, Raiding, in Hungary, and wrote a little book upon Hungarian Gypsy music. In 1838 he made a visit to the old home, and falling in with some Gypsies, spent several days visiting them, proving himself a most welcome and popular guest.

Liszt had sent to him from the Gypsies, a young boy named Josy, who showed great talent for the violin. Liszt wished to provide for his education, but the boy proved unruly, extravagant, and intractable, and after a rather chequered career, was allowed to return to his tribe. His relatives, however, in spite of the disappointing outcome, showed a sincere and lasting gratitude for Liszt's generosity.

Liszt and Wagner met in Paris in 1840, but were not at first greatly prepossessed with each other. Nine years later, when Wagner heard Liszt conducting *Tannhäuser*, at Weimar, he was astonished at recognizing his second self in Liszt's rendering. "What I felt when I wrote this music, he felt when he conducted it," said Wagner. From that date they were the warmest friends.

Liszt's good offices toward Wagner may best be learned from the latter's own words, spoken in the summer of 1876 after the first production of the *Ring of the Niebelungen* at Bayreuth. "Here is one who first

gave me faith in my work, when no one knew anything of me. But for him, perhaps you would not have had a note from me today. It is my dear friend, Franz Liszt."

Liszt was essentially of a deeply religious nature. He speaks of the poor little church in his Hungarian home, "in which, as a child, I had prayed with such ardent devotion." Even in his youth he thought he was called to the Church, and it was only the earnest wish of his parents that kept him to an artistic path. It is not surprising, therefore, that in the latter part of his life, he composed sacred music almost exclusively.

Liszt determined if possible to become Capellmeister to the Pope, and in 1861 he went to Rome and became an abbe, as it was necessary that one to be in that position should have taken "orders." He found Rome less congenial musically than he had hoped. He felt he could do better work back in northern Europe. After his return, he wrote the oratorios *Christus* and *Saint Elisabeth*, the *Hungarian Grand Mass*, and other sacred works.

Liszt, after his career as a virtuoso, had settled down at the little city of Weimar. He wrote to his friend Berlioz, before that time: "The study of art is universally less superficial here, the feeling is truer, the usages are better. The traditions of Mozart, Beethoven and Weber are not lost. These three geniuses have taken deep root."

Liszt is described by Miss Amy Fay, who was one of Liszt's pupils at Weimar, as "the most interesting and striking man imaginable, tall and slight, with deep-set eyes, shaggy eyebrows and iron-gray hair. His hands are very narrow, with long and slender fingers, which look as if they had twice as many joints as other peoples'. Anything like the polish of his manners, I never saw. All Weimar adores him, and people say that women still go perfectly crazy over him. When he goes out, every one greets him as if he were a king."

Liszt enjoyed a pension from the Duke of Weimar, so that he was enabled to teach a few specially talented pupils without accepting pay. Other pupils he would not receive at any price. The Duchess of Weimar per-

sonally furnished and put in order the rooms he was to occupy. For many years after his death, his rooms were kept just as he left them, and were open to visitors. They contained his library, his pianos and many interesting souvenirs. The walls of his private bedroom were hung with only religious pictures.

Liszt was the first one who had the courage to give a whole evening of piano music—in other words, a piano recital—without fearing to bore the audience. He was also the first virtuoso to have the piano placed sideways on the platform. Previous to his day, it was the custom for the player to have either his face or else his back toward the audience.

Liszt had his fortune told by a Gypsy, when he was but a small boy: "he was to return to his native village, rich, honored, and in a glass house (coach). This all turned out true.

Liszt invented the term *Symphonic Poem* to describe a number of his works for grand orchestra, symphonic in style, but not in the usual classic form of the symphony. Most of them describe either the mood of some poem, tell a story in tones, or picture some poetic idea. Among the best known are *The Preludes*, *Tasso*, *Mazeppa*; but there are twelve such works, all well worth hearing. He also wrote two symphonies, *Faust* and *Dante*.

Liszt's name as a pianist was sufficient to fill a hall at any place and at any time, but as a composer (other than of brilliant piano music) his recognition was slow in arriving. It is said that he and Wagner were together listening to a production of one of Wagner's operas, and that Wagner told him that he would presently hear a theme which was partly borrowed from one of Liszt's own compositions. Liszt smiled a little sadly, and replied that at least some one would hear it, then!

Liszt wrote fifteen *Hungarian Rhapsodies*, six of which he also arranged for orchestra. Of these fifteen, the numbers 2, 6 and 12 are among the most familiar pieces in the repertoire of concert pianists.

Liszt wrote two concertos for piano and orchestra, in E flat and in A, respectively. In the first one he gave an unusually important part to that usually insignificant little percussion-instrument known as the "triangle." Hanslick, a rather sharp-tongued Vienna critic cursed the work for a few years by dubbing it the *Triangle Concerto*, but it is now one of the stand-bys of concert pianists.

Liszt's numerous *Operatic Fantasies* for the piano had their origin in his giving piano recitals in Italy, where a more serious style of music failed to find favor. They proved so popular that he was besieged for them by publishers.

Liszt frequently undertook to improvise on a given theme, as a feature of his recitals, and invited suggestions from the audience. On one occasion, in Italy, some one sent a paper up to him on the stage, containing, not a theme in musical notation, but the question, "Is it better to marry or remain a bachelor?" Nothing daunted, Liszt read the question aloud, and made a witty little speech, in which he told the questioner that whichever he did, he was sure to regret it. Curiously enough, this is the very earliest example on record of a recitalist making a speech to his audience. Later on, the custom became common enough, only remarks are supposed to be confined to elucidation of the program.

Liszt took a generous interest in rising young artists of real genius, as for instance, Tausig (as pianist) and Grieg (as composer). The young Brahms, however, was so unfortunate as to fall sound asleep while Liszt was playing him one of Liszt's own compositions—an act which he found it difficult to forgive!

Liszt's purse was, no one knows how often, open to the needs of his friends. He helped Wagner repeatedly with substantial sums, and when Robert Franz, the great song-writer, grew deaf and infirm, he took the lead in raising a sum of money which would provide for his comfort the remainder of his life.



LISZT AS A YOUNG MAN.

Liszt, besides his musical works, has some claim to attention as a literary man. He wrote a book on Chopin, and another on the Gypsies, besides essays on Goethe, on *Lohengrin* and *Tannhäuser* and on Robert Franz; also various articles for musical periodicals, both French and German. He was quite a cosmopolitan and linguist, but is said to have been most at home when expressing himself in French. In Hungarian, his native language, he was not specially adept.

Liszt's songs are among his most satisfactory compositions, although less well-known than his piano pieces. *The Loreley* is one of the most picturesque and dramatic; *Thou Art So Like a Flower*, one of the sweetest.

Liszt passed away on July 31, 1886, after a brief illness, and he was buried in the cemetery at Bayreuth, although Weimar and Buda-Pesth each asserted a claim to the body of the illustrious dead.

Liszt, during the last few months of his life, suffered from great general weakness, but no pain. The last time that he ever left the house, was to hear a performance of *Tristan and Isolde*, where he sat with his daughter, Mme. Wagner. It proved to be a fine performance, and he took pleasure in remembering it.

Liszt touched the piano for the last time, at the house of his friends, Mr. and Mrs. Munkácsy. Some time

before this he had felt a premonition of his approaching end, and said, with sad humor, "They have sent me the boots for my long journey."

Liszt liked to encourage sociability and good-fellowship among his congenial little circle of pupils in Weimar, but found it necessary to discourage firmly any attempt at extravagance or display. On hearing that one of them was intending to provide refreshments for the others, on a certain occasion, he laid down the law, limiting him to two very simple dishes, but adding, "for the Old Master, perhaps, just a little glass of cognac, if convenient, this cold weather."

Some Neglected Classics Which Deserve Attention

By Constantin von Sternberg

"THE boy stood on the burning deck" used to be as inevitable at the commencement exercises of boys' schools, especially in smaller towns, as "Curfew shall not ring to-night" was in girls' schools. If it is so no longer; if the juvenile elocutionists' repertory has in recent years been more varied, the credit is not improbably due to the comic papers which by persistently joking about it have shamed the teachers into reading a few other suitable poems. There is, of course, nothing the matter with those two poems; they are all right, but the boys and girls reciting them began at length to look as if they were thinking, with Henry VIII, "I grieve at what I speak and am right sorry to repeat it."

A condition, not quite as bad but not altogether dissimilar, obtains in a good deal of our music instruction. Out of a thousand young music students there are probably but few whose acquaintance with Mozart did not begin and end with the little *Sonata in C major* and, possibly, the *D minor Fantasy*. Of Beethoven they know only the everlasting *Moonlight Sonata*—the least interesting of his Sonatas—and possibly the *Pathétique* or the *Variation movement of Op. 26*. Chopin shares a similar fate; his *Valse in D flat*, the *E flat Nocturne* and the *A major Polonaise* are the never-changing repertory of every boarding school Miss, who knows of Schumann only—and of course—the *Träumerei*.

This is very deplorable; the more so as it is to be hoped that the repertory is not selected by the pupils but by their teachers, who must be blessed with such cast-iron nerves as will not rebel at the incessant listening to the same pieces. "Would that the gifties gi' us" the power to stop for a whole generation the sale of those pieces. This is not said to disparage their beauty, which is uncontested, but because every pupil that learns to play them has invariably heard them many times before and unconsciously plays them just as he heard them played; in the same hackneyed, imperfect manner. Owing to this preceding familiarity the pupil needs to read the notes only; he has no chance to exercise his mind in trying to find out what the piece is about; unable to disabuse his mind from the impressions received through previous hearing, he is deprived of the opportunity to form his own ideas of the pieces.

Importance of Forming the Pupil's Early Conceptions

Yet, the forming of conceptions ought to constitute a vital part of music study. The pupil's conceptions should furnish the teacher with material for æsthetic discussion. He should show (not merely tell) the pupil where he erred in his idea, should praise and corroborate him where he was right and he should allow an original conception to pass unchallenged if it does not altogether miss the character of the piece. Such an attitude of the teacher would above all else put a stop to thoughtless, meaningless playing; to the sort of playing which is confined to a mere tonal translation of "notes" and is devoid of that psycho-mental activity which puts life into the pupil's playing and makes his rendition of even the simplest piece "say something."

Not to enter upon a lengthy analysis of classicity it may be said briefly that a composition is regarded and ranked as classic because of its *substantialness*; because it says something that is musically definite and because everything that occurs in it is in keeping with its message, æsthetically conditioned and necessary. These qualities are well calculated to act as a fine mental and psychical stimulus upon a young mind and will not fail to act thus if the piece in hand is really new

to the pupil: that is, if the pupil has not heard it hundreds of times before attempting to play it.

Haydn and Mozart Sonatas

Now, there are among the Sonatas of Haydn a large number that are, practically, unknown and yet eminently suitable for young pupils on account of their fine combination of technical simplicity, melodic charm and unfading freshness with the best of good humor.

HAYDN.	
Easy.	No. 10 in G
	No. 11 in G
	No. 12 in E flat
	No. 13 in F
	No. 14 in D
	No. 15 in C
	No. 16 in G
	No. 19 in D
More Difficult.	No. 20 in F
	No. 28 in F
	No. 1 in E flat
	No. 2 in E minor
	No. 3 in E flat
	No. 6 in C sharp minor
	No. 7 in D
	No. 9 in D
MOZART.	
a.	No. 2 in C
	No. 3 in D
	No. 4 in B flat
	No. 5 in F
	No. 8 in C
	No. 12 in A
d.	No. 1 in F
	No. 7 in A minor
	No. 13 in D

The numbers refer to Peters' Edition; in the Cotta Edition, the Mozart Sonatas referred to are found under the following numbers:—

c.	No. 3 in C
	No. 13 in D
	No. 10 in B flat
	No. 4 in F
	No. 11 in C
d.	No. 9 in A
	No. 17 in F
	No. 16 in A minor
	No. 14 in D

Of Mozart's Sonatas there are at least six that are unjustly neglected and three that are but too seldom heard. As for the benefits to be derived from a study of Mozart it is safe to say that whenever Chopin is played poorly the defects are easily traceable to a lack of Mozart study. For refinement of touch, clarity of technique, for giving every note in a melody its proper due in tone and touch in relation to the entire phrase, there is no study as profitable as a Sonata by Mozart—with the sole exception of one by Philipp Emanuel Bach, of whom we shall speak later.

Explore Further in Beethoven

Turning to Beethoven, it would be interesting to canvass the music students—and their teachers—to find out how many (or rather: how few) of them have played or even heard the Sonata Op. 78 in F sharp. This Sonata, of about grade 4 to 5 in difficulty, is not only very beautiful but also brilliant and—to use a term much favored by pupils—"effective"! Why this fine work is still unknown is a mystery. The last five Sonatas shall not be mentioned here because mentally and technically they tax the powers of mature artists, but the one in E minor, Op. 90, is none too difficult for the average advanced pupil and among the earlier ones there are six—Op. 2 No. 2; Op. 7; Op. 10 No. 2; Op. 10 No. 3; Op. 22; Op. 28;—which are sadly neglected.

Treasures in Schumann and Chopin Still Overlooked

Why are the many charming short pieces by Schumann not played? Op. 68, 99 and 124 contain a large number and variety of pieces for young people; pieces which despite their small mechanical demands upon the

young folks will make them *think and feel*. And as for more advanced students, the writer frankly confesses that of all the many students who have applied for his tutelage *not one* knew the beautiful *second Novellette*; *not one* had ever heard of the fine Fantasy pieces, Op. 111, not to speak of works like the Kreisleriana and others of equal beauty and merit.

And what about the Mazurkas by Chopin? What a treasure-trove of beauty is hidden away in that collection! Yet, many of them are technically rather simple. They do demand a certain technical "unconstrainedness"—it is the best word we have for the French term *déagé*—which really can be supplied by a little more than usual mechanical security, but they certainly pay well for the trouble of learning them.

Philipp Emanuel Bach

Speaking of Chopin, one is at once reminded of a Chopin of an earlier century, namely Philipp Emanuel Bach, the son of Master John Sebastian. Ph. Em. Bach (1714-1788) has written six charming Sonatas which are never used by the majority of piano teachers. He was really the first to break completely with his great father's contrapuntal style. He may have thought that in that style his father has said the last word or were of the same style; at any rate he wrote in a style totally different from that which we usually associate with the revered name of Bach. Philipp Emanuel's style prefigures very plainly the melodic charm of Mozart (born 50 years later) and the elegance of Chopin who followed him a whole century later. For the development of style in piano playing his Sonatas are unsurpassed; in this particular they rank with those by Mozart and are—in certain ways—perhaps still more instructive pianistically because Ph. Em. Bach indulges far less in plain scales and arpeggios. His running passages are nearly always built of thematic material. Both teachers and pupils who accepted the writer's advice to study these Sonatas, have been surprised at and enthusiastic over the great beauty of them.

Why have we not yet an American edition of them?

Why Stop Short of a Wider Knowledge?

The neglecting of so many works of high beauty and merit is mostly due to the circumstance that for some reason or other we fail to look upon a great composer in the same light as we regard a great author or poet. Anyone that knows Shakespeare or Dickens has surely not confined his reading to some one particular work by these writers. One does not know the "Pickwick Papers" or the "Christmas Carol"—one knows "Dickens," that is: the bulk of his life work. If we have read "Twelfth Night" or "Richard III," we did not stop there but read other works until we knew "Shakespeare." Now, just as we read all these plays, sonnets, novels, etc., in order to obtain a view of those master-minds in all their many phases and to have this reading react upon our own mind; as we did not read their works for the purpose of memorizing and reciting them, so we need not practice every composition of the great masters up to concert pitch, but we ought to be well enough acquainted with them to obtain an understanding of the masters' musical personalities in all their various phases; an understanding, without which we cannot do full justice to any one of their works.

We should not attempt to teach Mozart until we know—not this or that Sonata, but—"Mozart." And this applies to all the great master composers. Know them first, then teach them.

TEEPEE DANCE
CHARACTERISTIC

A fresh and original characteristic piece, bold and vigorous, and well worth playing. Grade IV.

W. D. ARMSTRONG

Moderato, in tempo rotato M.M. ♩ = 72

f *mp* *mf brillante* *mp* *rit.* *ff* *a tempo* *mp* *ff* *a tempo* *mp* *ff* *mp* *rit. e dim.* *p* *pp rall. al Fine* *ppp*

AT TWILIGHT

A new piece from Mr. Wilson G. Smith one of America's best known composers, is always welcome. *At Twilight* is a graceful inspiration, well worth serious study. Grade IV.

Molto moderato espressivo M.M. ♩ = 108

WILSON G. SMITH, Op. 113, No. 1

ten.

ten.

rit.

a tempo

ten.

molto rall.

Un poco piu lento

In sustained singing style.

Ped. simile

5. *poco rall.*

a tempo

Tempo I.

Tempo I.

ten.
poco rit.

poco rit.
a tempo

ten.
Lento quasi cadenza

dim. e rall.

EROS

MELODY

ADOLPH FOERSTER, Op. 27, No. 1

An expressive love song by a well known American composer and teacher. Grade V.

Con moto, appassionato

mf *ben marc.* *dim. poco accel.* *poco* *senza Ped.* *a tempo* *rall.* *ritard.* *f* *cresc.* *ff* *allarg.* *decresc.* *accel.* *rall.* *senza Ped.* *molto agitato* *poco cresc.* *ff* *decresc.* *p* *accel.* *rall.* *Scherzando, animato* *p* *cresc.*

First system of musical notation for piano. The right hand features complex chords and arpeggios, while the left hand plays a steady bass line. Dynamics include *f* and *ff*. Pedal markings include *con Ped.* and *stacc.*

Second system of musical notation, marked *Piu lento*. The right hand has a melodic line with a *p dolce* marking, and the left hand has a bass line. Dynamics include *p* and *mf*. Pedal markings include *senza Ped.*

Third system of musical notation, marked *poco animato cresc.* and *accel.*. The right hand has a melodic line with a *ff* marking, and the left hand has a bass line. Dynamics include *ff* and *fff pesante*. Pedal markings include *senza Ped.*

Fourth system of musical notation, marked *Tempo I.* and *lunga*. The right hand has a melodic line with a *mf* marking, and the left hand has a bass line. Dynamics include *mf* and *f*. Pedal markings include *ben marc.*

Fifth system of musical notation, marked *Agitato*. The right hand has a melodic line with a *ff* marking, and the left hand has a bass line. Dynamics include *ff* and *mf*. Pedal markings include *senza Ped.*

Sixth system of musical notation, marked *piumosso* and *molto cresc.*. The right hand has a melodic line with a *f* marking, and the left hand has a bass line. Dynamics include *f* and *ff*. Pedal markings include *cresc.*

Seventh system of musical notation, marked *dim* and *stretto*. The right hand has a melodic line with a *mf* marking, and the left hand has a bass line. Dynamics include *mf* and *ff*. Pedal markings include *sosten.* and *rit.*

SIGHT SEEING

GALOP

E. FISHER.

A brilliant *galop*, originally written for four hands. For the best effect play at a brisk rate of speed, well marked Grade III¹₂

Vivo M. M. ♩ = 144

SECONDO

The musical score is written for piano and consists of eight systems of two staves each. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Vivo' with a metronome marking of 144 beats per minute. The piece is in the second position ('SECONDO'). The first system includes fingerings (1, 3, 3, 4, 4, 5, 3, 2) and an accent 'f'. The second system has an accent 'f'. The third system has a first ending bracket and a piano 'p' marking. The fourth system has a first ending bracket. The fifth system has a first ending bracket and an accent 'f'. The sixth system has an accent 'f'. The seventh system has an accent 'f'. The eighth system has an accent 'f'. The piece concludes with a final cadence.

1

1

PRIMO

E. FISHER

F

7

1

E

1

This musical score is for a piano etude, specifically the 'SECONDO' edition. It is written for piano and features a variety of musical notations including chords, arpeggios, and dynamic markings. The score is organized into eight systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), *p dolciss.* (piano dolce), and *cresc.* (crescendo). The piece concludes with a final chord marked with a double bar line and a repeat sign.

ff p

ff p

p dolciss.

f

f

cresc. ff

This page contains eight systems of musical notation for a piano etude. The notation is written for a single melodic line, likely the right hand, with a corresponding bass line indicated by a dashed line. The key signature is one flat (B-flat), and the time signature is 8/8. The piece is marked "PRIMO".

The systems are as follows:

- System 1:** Features a melodic line with eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *p* (piano). Fingerings are indicated by numbers 1-5.
- System 2:** Continues the melodic line with various dynamics including *p*, *ff*, and *p*. Fingerings are indicated by numbers 1-5.
- System 3:** Includes a section marked *dolciss.* (dolcissimo). Dynamics include *f* (forte) and *ff*. Fingerings are indicated by numbers 1-5.
- System 4:** Features a melodic line with eighth and sixteenth notes. Dynamics include *f* (forte) and *ff*. Fingerings are indicated by numbers 1-5.
- System 5:** Continues the melodic line with various dynamics including *f* and *ff*. Fingerings are indicated by numbers 1-5.
- System 6:** Includes a section marked *f* (forte). Dynamics include *f* and *ff*. Fingerings are indicated by numbers 1-5.
- System 7:** Features a melodic line with eighth and sixteenth notes. Dynamics include *f* (forte) and *ff*. Fingerings are indicated by numbers 1-5.
- System 8:** Includes a section marked *cresc.* (crescendo). Dynamics include *f* (forte) and *ff*. Fingerings are indicated by numbers 1-5.

MORNING REVERIE

A tuneful and playable drawing room piece, with well-contrasted themes. A good recital number. Grade III.

J. F. ZIMMERMANN

Moderato M.M. ♩ = 54

The musical score for "Morning Reverie" is written for piano in 6/8 time. It begins with a tempo marking of "Moderato M.M. ♩ = 54". The first system (measures 1-4) starts with a *mf* dynamic and includes a trill in the right hand. The second system (measures 5-8) continues the melody with a *p* dynamic and a "legato" instruction. The third system (measures 9-12) features a "cresc." marking and a *mf* dynamic, followed by a "rit." marking. The fourth system (measures 13-16) includes a "Piu mosso" tempo change, a *f* dynamic, and a "Fine" marking. The fifth system (measures 17-20) returns to the original tempo with a *mf* dynamic and a "rit." marking. The sixth system (measures 21-24) continues the melody with a *p* dynamic. The seventh system (measures 25-28) features a "Meno mosso" tempo change and a *mf* dynamic. The eighth system (measures 29-32) concludes the piece with a *mf* dynamic and a final chord.

The first system of the musical score for 'May Morning Scherzo' consists of two staves. The upper staff features a treble clef and a key signature of two flats (B-flat and E-flat). It contains several measures of music with various fingerings indicated by numbers 1 through 5. Above the staff, the tempo markings 'rit. b' and 'a tempo' are present. The lower staff uses a bass clef and contains chords and single notes. The system concludes with a double bar line and a 'D.S.' (Da Capo) instruction.

MAY MORNING

SCHERZO

An excellent teaching or recital piece, by a successful writer, Grade III.

H. ALEXANDER MATTHEWS

Allegretto M.M. ♩ = 144

The second system of the musical score continues the piece. It begins with a treble clef and a key signature of one sharp (F-sharp). The tempo is marked 'Allegretto M.M. ♩ = 144'. The first measure is marked 'mf'. The system includes various musical notations such as slurs, ties, and dynamic markings like 'cresc.', 'rit.', 'pp', and 'D.S.'. The lower staff continues with chords and single notes. The system concludes with a double bar line and a 'D.S.' instruction.

Arr. by W. M. Felton

LOIN DU BAL

A much admired French drawing-room piece, newly arranged for concert or recital use. A clever and brilliant modern transcription. Grade V.

FELTON - GILLET

Allegro molto

M. M. ♩ = 168

8

f *mf* *ff*

p *cresc.* *accel.* *dim.* *rit.*

Tempo di Valse M. M. ♩ = 72

mf *mf* *mf* *cresc.* *rit.* *mf* *cresc.*

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The second system of the musical score continues the composition. It features a treble and bass staff. The treble staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes, some beamed together. A fermata is placed over a quarter note. The bass staff has a few notes, including a half note and a quarter note, with a fermata. Dynamics include *f* (forte) and *mf* (mezzo-forte). The word "Fine" is written above the treble staff. The tempo marking "rit." (ritardando) is present. The system concludes with a double bar line.

ben marcato e cantando

cresc.

4 1 . 5 2 . 4 1 . 5 2 . 4 1 .

f

poco rit.

The musical score for the piano introduction of 'L'Espresso' by Debussy is written for two staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante'. The score begins with a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic. The right hand plays a melodic line with various ornaments and fingerings, while the left hand plays a simple harmonic accompaniment. The tempo is marked 'Andante' and the dynamics range from 'mf' to 'f'.

This musical score is for the first piece of 'The Merry Widow' by Franz Lehár. It is a waltz in 3/4 time, marked 'Moderato' and 'Vivace'. The key signature has one flat (B-flat). The score is written for piano and voice. The piano part features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The voice part is a single melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'cresc.'.

[illegible]

THE CHARMER

AIR DE BALLET

Brilliant and melodious, affording interesting study in touch and rhythm. Grade IV.

L.J. OSCAR FONTAINE, Op. 145, No. 1

Moderato M.M. ♩ = 72

The musical score for "The Charmer" is written for piano in G major and 2/4 time. It begins with a tempo marking of "Moderato M.M. ♩ = 72" and a dynamic of "p". The score is divided into seven systems. The first system includes a tempo marking and a dynamic of "p". The second system includes a dynamic of "mf". The third system includes a dynamic of "sf". The fourth system includes a dynamic of "dim." and a dynamic of "p". The fifth system includes a dynamic of "mf". The sixth system includes a dynamic of "sf". The seventh system includes a dynamic of "pp" and a "rit." marking, followed by the word "Fine".

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical markings such as dynamics (p, f, ff, pp, mf), tempo indications (a tempo, rit., accel.), and performance instructions (subito, D.S.). Fingerings are indicated by numbers 1-5 above or below notes. The notation includes many slurs, ties, and accents, suggesting a technically demanding and expressive work.

CAPTIVATION
WALTZ

JANUARY 1918

A well-made waltz movement. The second theme gives the effect of "two against three." Grade IV.

Moderato M.M. $\text{♩} = 54$

G. N. BENSON

Pod simile

rit.

a tempo

p

f

Fine

mf melodie accentuato

rit.

a tempo

rit.

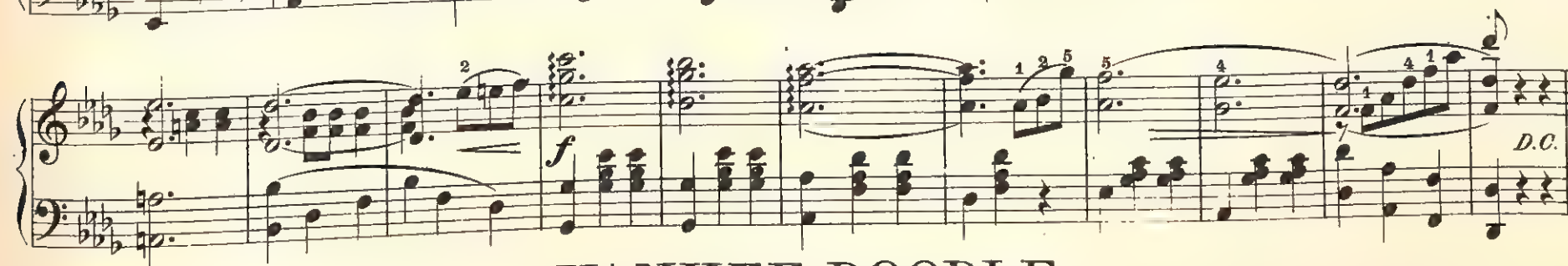
a tempo

*D.C.**

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

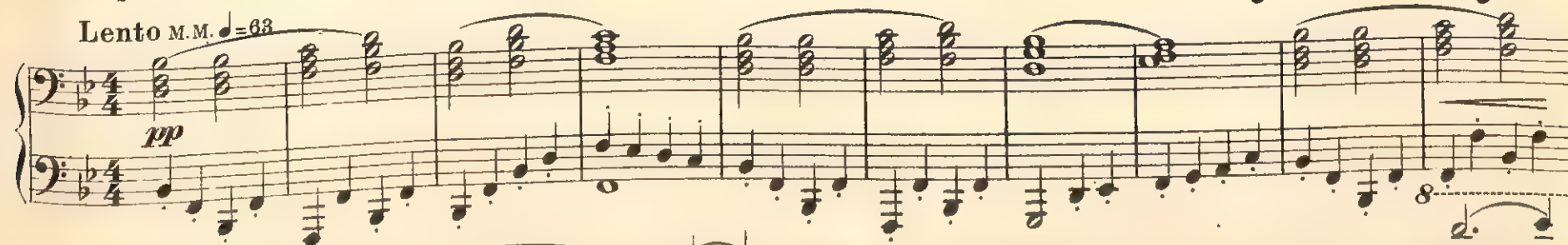
meno mosso

YANKEE DOODLE

PATRIOTIC HUMORESQUE

A. GARLAND

The old familiar tune, in two versions, serving to demonstrate the change in meaning which may be effected by differences in harmonic treatment
Grade III.

Moderato M.M. ♩ = 72*Lento* M.M. ♩ = 63

THE SPARROWS PARADE

MARCH

HANS SCHICK

A lively little military march, useful alike for marching purposes, for teaching or recital. Grade II $\frac{1}{2}$

Tempo di Marcia M.M. $\text{♩} = 120$

Tempo di Marcia M.M. ♩ = 120

f *mf* *ff* *mp*

TRIO

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OVER JORDAN

A MAMMY SONG

HORACE CLARK

FOREWORD: The singer without humor or imagination will pass this song by. The words suggest a mind that knows not grammar or the rules of poetry. A vocabulary limited to random phrases whose sound rolls unctuously along in song without regard to their meaning or appropriateness. The melody is based on the old five toned scale; a

tonality that has voiced the heartaches of the world since music began. With this in mind, if the singer can visualize the picture of an "old black mammy" spent with toil, and worn with years, crooning to herself by the flickering firelight, he will catch that note of longing for the promised rest, which haunts her dreams, that lies "just over jordan."

*As if humming to one's self**p**pp**with measured rhythm***Andante***Mm*

Lord, take me o-ver

*one pedale**with increasing rhythm**colla voce**mf*

Jor - dan,

Lord take me o - ver

Jor - dan,

Lord, take me o - ver

Jor - dan

To — mah Je-sus' Camp groun'

I'se ole an full o trou-ble;

I'se pore, an weak, an sin - ful.

Lord take me o - ver

Jor - dan,

*with religious fervor**lusingando*

To — mah Je-sus' Camp groun'.

I wants to be wid Je - sus,

An So dom an Go - mor-rah,

Lord, take me o-ver

Jor - dan

To — ma Je-sus' Camp groun'.

*Mm**rall. e molto dim.**colla voce*

BY THE WEEPING WATERS

THURLOW LIEURANCE

There is an old Indian legend concerning the weeping waters in Minnesota. Years ago Indians from the North drove a party of Sioux warriors across the river above the falls and killed all before they could reach the opposite shore. They say that the water was red with blood and that when it floated over the falls, the waters began to moan. It was a cus-

tom for years to go there and mourn with the waters. The squaws would plant the wild roses on the banks below in memoriam. The composition is mostly characteristic with the exception of two fragmentary melodies introduced at the beginning and ending of the composition.

Moderato

f ad lib.

mf

p l.h.

Andante con moto

By weep - ing wa-ters, Here - will I mourn, Our Chief - tains' call

Allegretto

mf

Their own to mourn. The weep - ing wa-ters. Still crim - son flow,

Andante con moto

Red ros - es wild. Drink red, My own! O weep-ing wa-ters

Mourn for my soul. A rose I pluck, We love we die.

** For a correct effect try and divide the half tone into quarter tones, producing a wail.

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f ad lib. *mf*

We love, — We die, — We love, we die.

p *p morendo* *ppp*

LITTLE BROTHER

FRANK H. GREY

J. WILL CALLAHAN

Mr. Frank H. Grey is an American composer and conductor whose recent songs have met with much favor. *Little Brother* is a home song or encore song of much merit, an expressive setting of an appealing text.

Scherzoso *p*

1. Al-ways a-round with his play-things and toys —
2. Found ev-'ry where on the face of the earth

mf *cresc.* *p*

Lit - tle bro - ther: — Mas - ter of all in the mak - ing of noise — Lit - tle bro - ther: —
Lit - tle bro - ther; Try - ing our souls with his mischievous mirth — Lit - tle bro - ther.

accel. *p* *a tempo cresc.*

Cun - ning and art - ful, yet stranger to sham - Eyes full of mis - chief, and mouth full of jam - Asked where he got it he's
Pa - lace or hov - el no mat - ter; he's there, Read - y to greet you with im - pu - dent stare — Still, when we lose him, Ah!

accel. *sostenuto* *a tempo cresc.*

rall. *1 a tempo* *2* *dim.*

mum as a clam - That's Lit - tle bro - ther. That's Lit - tle bro - ther.
how do we care;

rall. *mf* *a tempo* *f* *dim.* *mf* *pp*

ALSO PUBLISHED FOR LOW VOICE

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Regis. { Swell vox Humana 8'
Choir Clarinet 8'
Ped. Burdon & Lieblich Gedact 16' & 8'

GAVOTTE in A

from "IPHIGENIA in AULIS"

C.W. GLUCK-JOH. BRAHMS

Transcribed for Organ by
Leonard Adams

A fine transcription of a well-known classic. This number lends itself very favorably to organ arrangement. Good for recital use.

Tempo di Gavotte M.M. ♩ = 84

Manual

Pedal

Sw. *tr.*

p

Ch.

1 2

Ch. Celesta only

Sw. *tr.*

1 2

espressivo

p

Ch. Soft String or Dulciana.

dolce. p

Ch. Celesta off-Clar. 8' on.

1 2

dolce.

This section contains a piano transcription of a Mazurka. It consists of three systems of musical notation. The first system includes a treble and bass staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. Above the first system, the tempo marking 'Grazioso' is present. Below the first system, the marking 'Ch. Clar. only' is written. The second system includes a treble and bass staff with a key signature of two sharps and a 3/4 time signature. It features a 'p dolce.' marking above the treble staff and 'Ch. Celesta only' below the bass staff. The third system includes a treble and bass staff with a key signature of two sharps and a 3/4 time signature. It features a 'Sw. tr.' marking above the treble staff and 'Ch. Clar. only' below the bass staff. The piece concludes with a 'pp ritard.' marking above the treble staff.

MAZURKA

Transcription by
Richard Ferber

One of Moszkowski's best known piano pieces effectively transcribed for Violin. Graceful and easy to play.

MORITZ MOSZKOWSKI

This section contains a violin and piano transcription of a Mazurka. It consists of three systems of musical notation. The first system includes a violin staff and a piano staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo marking 'Allegro M.M. ♩ = 126' is written above the violin staff. The second system includes a violin staff and a piano staff with a key signature of two sharps and a 3/4 time signature. It features a 'rit.' marking above the violin staff and 'a tempo' below the piano staff. The third system includes a violin staff and a piano staff with a key signature of two sharps and a 3/4 time signature. It features a 'poco rit.' marking above the violin staff and 'double notes ad lib.' below the piano staff. The piece concludes with a 'rit.' marking above the piano staff.

f *poco rit.*

a tempo *calando*

a tempo *mf* *p* *mf* *pp*

f

f *double notes ad lib.* 1 2

Music and the Movies

By Frederick W. Barry

It is gratifying to note the advance in quality as well as quantity of music in the moving-picture theaters.

Thousands of these popular temples of entertainment make a feature of music—and good music, too. Many of the regular patrons go solely for the music, and while at times the exciting scenes on the screen may be somewhat distracting to one who came to hear rather than to see, on the whole a better tone is observable nowadays in the pictures themselves. Besides, it is always in one's power to close the eyes, if preferred.

Only the cheap and vulgar variety of houses make a specialty of rag-time, or what is commonly but unjustly called "popular" music. The rude and rowdy tunes are not as popular as they used to be; perhaps the people are developing more taste. One notices, too, that popular music is developing a quasi-classical quality. Even the least musical person appreciates and enjoys good music, if it is rendered well, and classical music is simply that which the consensus of opinion for a number of years has agreed on as being good music.

It is reported on good authority that a certain picture-theatre in Toronto offered \$1,200 for a week's engagement, to one of the noted concert pianists. While the deal was not consummated, it

showed the management willing to go to lavish expense to provide musical attractions. As it is, this theatre supports an excellent orchestra.

Organ recitals are also now a feature. All these musical innovations will tend to elevate the taste of the public. You will find the pictures become more worthy, healthy and sane; a true source of culture and upliftment, as well as of wholesome recreation. Music will be one chief agent in such a desirable evolution.

Cacophony (ill-sounding discord) plays quite an important part in illustrating certain stirring incidents on the picture-stage. Bizarre instruments and effects are often employed, without which the picture itself would be tame. Operas are given without words, and one scarcely misses the latter. The picture-drama is of a different kind altogether from the spoken drama; it displaces nothing; it is a new field of expression and art. It is constantly bettering itself. To what wonderful heights of artistic portrayal it is destined to rise, it is impossible to foretell.

The significant role that music has in the picture-drama makes each play of the nature of an operatic performance. This is unconsciously one reason for the popularity of the new photo-art.

Avoid the Pitfalls

By Laura Remick Copp

For the pianist who plays *pretty* well, but still lacks really thorough training, there are several common pitfalls which it is particularly desirable to avoid. One pitfall into which this type of pianist often stumbles is the filling-in of open octaves or chords with false harmonies, that is, chords which should not be used in the particular place. He does not realize that the filling-in possibilities of different chord-combinations within the compass of an octave are numerous, in fact, almost infinite. The possibilities of error are so great, and there is so little real necessity of doing it at all, that it is safer to keep to the notes actually written, but if one *must* do it, he should at least look to see what notes will chord with those in the other hand. Thus, if

the right hand chord has the notes F and A, it is in the highest degree improbable that the left hand chord could be C, E, G, C, although it might be C, F, A, C. But when all is said and done, the probability is that if the composer wrote a bare octave, C—C, he knew what he was about.

For one whose ear is not very keen, or who is inclined toward carelessness, there is a wide field to play about in unmusically, if the player takes upon himself the responsibility of adding to the notes written. Be accurate in reading; see what the inside notes of a chord really are, before you play them. Avoid this one pitfall, and it will help you acquire skill to avoid many others.

Plays 5,595 Notes Within Four Minutes

By C. A. S.

QUITE recently, when a well-known pianist was playing a Presto by Mendelssohn, one of the bystanders in a scientific spirit set himself to counting the notes and the time occupied. The pianist played 5,595 notes in four minutes and three seconds.

Every one of these notes involved certain movements of a finger—at least two—and many notes involved an additional movement laterally as well as those up and down. They also involved repeated movements of the wrists, elbows and arms, altogether probably not less than one movement for each note, therefore, there were three distinct movements for each note.

As there were twenty-four notes per second, and each of those notes involved three distinct musical movements, that amounted to seventy-two movements in each second. Moreover, each of these notes was determined by the will to a chosen place, with a certain force, at a

certain time and with a certain duration. Therefore, there were four distinct qualities in each of the seventy-two movements in each second.

Such were the transmissions outward. And all those were conditional on consciousness of the position of each hand and each finger before it was moved and, while moving it, the sound of each note and the force of each touch. Therefore, there were three conscious sensations for each note. There were seventy-two transmissions per second, 144 to and fro, and those with constant change of quality.

Then, added to that, all the time the mind was remembering each note in its due time and place, and was exercised in the comparison of it with others that came before. So, according to this, there were 200 transmissions of nerve force to and from the brain outward and inward during every second of the rendition.—From *Musical America*.

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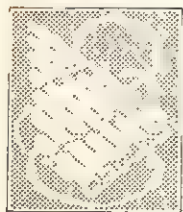
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The Alleged Stupidity of Singers

By Edward J. Dent

THE stupidity of singers is proverbial, and has been proverbial for so long that one is almost tempted to say that it has been proverbial from time immemorial. No doubt in all periods there have been a number of singers who were stupid; but I am inclined to think that stupidity has not been considered typical of singers as a class for more than about two hundred years. If this is the case, we may possibly connect the fact with another phenomenon of musical history, namely, the rise of the great violin schools, and, a little later, the development of pianoforte music. Corelli, as is well known, modelled his style on the singers of his day. It is perhaps not quite so well known that Corelli's sonatas, beautiful as they are, are a long way behind the solo cantatas of his friend Alessandro Scarlatti both in poetic feeling and in the technique of composition. But Scarlatti was practically the last great writer to express himself in the form of the *vocal sonata*, if I may be permitted this contradiction in terms, and since his day that particular intellectual attitude which finds its best expression in what is called chamber music has turned to instruments rather than to voices for its interpretation.

Laying the Blame

The reason for this change is, obviously, the increasing stupidity of the singers. But why should the singers have become stupid? There is no reason to suppose that the singers became less capable of understanding. What the change really means is that musicians and audiences gradually became content with a progressively lower standard of intelligence from those who were possessed of good voices. The high development of fine singing in the 17th century had made singing so popular that the demand for singers increased to an extent which inevitably lowered the standard of quality in the singer's art. The blame is to be laid not so much on the singers as on those who listened to them and on those who made a living by writing for them. It has often been a subject of bitter complaint that the remuneration of the composer was, and still is, negligible as compared with that of the singer. Here again we must lay the blame not on the singers as a class but on the general moral outlook of the world which would have us value everything in terms of money. It is in a certain sense perfectly reasonable that a great singer should be paid a thousand pounds a note, or whatever the rate may be, because a beautiful voice is undoubtedly the most glorious instrument of music that exists.

What singers ought to realise is that a beautiful voice is not to be regarded simply as a commercial speculation, but as a precious thing held in trust for the benefit of humanity, a great gift that involves great responsibilities. And lest

the ribald reader should scoff at me for using such edifying language, let me hasten to explain that I have no patience with the "cavernous contraltos," as Mr. Plunket Greene so delightfully calls them, who, being too lazy to face the hard work of the operatic stage, ascribe virtue unto themselves for never singing anything beyond "O rest in the Lord" and its descendants. But I must not waste time over discoursing of the spiritual degradation brought by the semi-religious type of sentimental song, the unfailing power of which to melt the great heart of the public may be observed in a single visit to almost any music-hall. The essential point on which I am insisting is that since the human voice at its best is the most wonderful of all instruments, and even at its worst the most humanly expressive, it ought to be a point of honor with all singers to regard it as the singer's duty *par excellence* to aim at the highest of all standards in the intellectual interpretation of music.

We certainly have amongst us a few singers who have done their best to follow out an ideal of this kind. But I sometimes think that they have not rightly understood their vocation. From sheer high-mindedness, I believe, they have been as it were almost ashamed of being singers, in view of the stupidity generally ascribed to their profession, and have made the musical side of their art subordinate to its literary aspect. And they have been associated with composers who from the same motive tended to express in their songs not so much the emotion experienced by the poet whose words they set as their admiration for his achievement. They were in fact following the tradition of Henry Lawes, and no doubt the English singers of Lawes's day interpreted him in much the same style. It is in fact a very noticeable characteristic of the curious English attitude to music that we tend to think of it as a thing brought to us from outside, or transmitted through us as a medium, instead of as a thing created by us within our own selves.

The time has in fact come—indeed, it may be said to have come a generation ago or more—when singers ought to reverse the process of Corelli and go to the violinists for a few lessons. Some years ago I listened to a lecture on Indian music given by Mrs. Mann, who, it need hardly be said, was in earlier years a child violinist of very exceptional purity and dignity of style—Maud MacCarthy. She sang illustrations of Indian music and its minute intervals in a voice that had no pretension to strength, but was under the most perfect control. Of her Indian singing I am not competent to judge. But to illustrate some minor point she sang a few bars from a violin sonata of Beethoven, and it was a lesson to any singer, for this reason that her standards of intonation and phrasing were not those

of a singer but of a first-rate violinist. There are plenty of singers who sing in tune, generally speaking, and plenty of violinists who play out of tune; but comparing the good average type of each, it must surely be admitted by everyone that the violinist's standard of intonation, and of phrasing too, is not merely higher than the singer's—it is a different thing altogether.

Teachers of singing will say that I am leaving out of account a very essential factor—the words. I do so of set purpose, for I want to turn the singer's serious attention, and the composer's too, to the idea of singing as a thing by itself, independent of words. And by singing without words I do not mean merely the practicing of exercises to obtain flexibility, important as they are, nor the practicing of such things as Concone's studies—for this reason, that they are designed as studies, and designed as studies in vocal technique. It is one of the great defects of musical education at the present day that it perpetually emphasizes the difference between vocal and instrumental technique, and it may be added that it further over-emphasizes the difference between the technique of the various instruments. This was pointed out some years ago by Ferruccio Busoni in one of his most suggestive essays. The result, as he shows, is that instead of the instruments being the servants of the composer, the composer is the servant of the instruments. What he says of the instruments applies equally to nature's instrument, the voice: "You must learn to write vocally," says the teacher to the student; in other words, "you must never expect singers to sing any sort of phrase to which they are not thoroughly well accustomed, because they are so stupid that they can never learn anything new."

Poetry and Music

The advantage to be gained from singing without words is that it concentrates the singer's mind on the purely musical aspect of his art, and removes all literary distractions. A singer singing words is doing not one thing, but two; he is speaking as well as singing. Not only is he doing two separate physical things, but he is doing two separate intellectual things: he is interpreting poetry and interpreting music. Now if the poetry and the music are both of a high order, the singer will find that it is a serious task to interpret either of them even singly and separately. And when they are put together there is superadded a new difficulty; for even in the greatest masterpieces of song there are inevitably moments when the two means of expression do not coincide exactly, and the interpreter is therefore obliged to make a series of compromises involving not only technical skill but a very subtle æsthetic judgment, both of literature and of music.

It is surely obvious that this power of judgment will be greatly strengthened by the careful study of both music and poetry as separate arts. For the present I must leave poetry out of the question altogether. It is with a view to training the purely musical understanding that I urge singers to try the experiment of singing, by way of studies, any instrumental classics that are within the range of their voices, such as sonatas and other pieces for violin, clarinet, or violoncello. The passages selected may probably be only incomplete fragments; but they should be studied with the idea of reproducing, and if possible surpassing, the best interpretations of instrumental soloists.

Wordless Music

There are, it is needless to say, plenty of examples of wordless music in the vocal music of the great composers, from the roulades of Bach and Handel to the *Wagalawias* and *Hojotohos* of the *Ring*. But the study of purely instrumental extracts will give the singer a wider sense of style; and even in the coloratura of the 18th century there is always a danger of literary distractions making themselves felt. There is a curious but deep-rooted conviction in the minds of many musical people that there is something naughty about semiquavers in vocal music—something "not quite nice." And so singers of Handel's florid oratorio songs, and still more those singers who specialize on Bach, will either try to pretend that the semiquavers are not coloratura at all,—genuflecting, so to speak, on every separate note,—or else they will apologize for the unavoidable wickedness of them by exhibiting an exaggerated virtue in their delivery of the quavers, the crotchets, and the minims.

Let us turn back to the composition teacher and his pupil, for they, too, have their share of responsibility in the matter. The teacher is not wholly in the wrong when he tells the student that he must learn to write vocally, for the student has in all probability committed the error of treating the voice as if it were a violin or a clarinet, but of conceiving his whole song from the standpoint of a pianist. To every composer who asked for criticism on a song, I would put this question: "When you were composing that song did you feel yourself to be the singer or the accompanist?" I venture to suggest that a large majority of composers—I need hardly say that I speak only of serious composers, not of those who turn out music as a commercial speculation—would after careful heart-searching admit that they conceived of themselves as seated at the pianoforte. And in that case their songs are not songs at all, but pianoforte pieces are not songs at all, but on simultaneously. Experiments of this nature have been made at various times, and they have produced beautiful and poetical results. There are moments in

every opera, there may be moments even in single sings, when for some definite dramatic purpose the voice is deliberately made to retire into a subordinate position. But such moments are exceptional, and derive their dramatic value from that very fact. The musician of to-day is in most cases so completely wedded to the piano-forte that he can hardly conceive what it means that the voice should bear the main intellectual and emotional burden of the musical thought expressed in a song. "I can't sing," says the composer, in perfectly sincere modesty, "but I'll play it to you and put in the voice part when I can—I expect you'll get the hang of it." I want to meet the composer who will say to me, "I can't play, but I'll sing it to you and put in a chord or two where I can." After all, Bach wrote no accompaniment to the *Chaconne*, but one gets the hang of it all the same.

I admit frankly that I am stating extreme cases, in order to draw attention to the fundamental principles involved. What happens in practice is very often something like this: The composer starts with a really vocal idea. He is determined that he will not be one of the herd who have no sympathy with singers. If he does not sing himself, he has friends who do. He has a real gift of melody, and if he thinks of himself as accompanist, he will at least subordinate himself to the singer. But as the song progresses to its climax, inspiration overpowers him. He becomes excited, lets himself go at the keyboard, and forgets the singer altogether just at the very moment when he ought most of all to remember him. And the unfortunate singer, who is getting ready for his greatest effort of expression, suddenly finds himself suffocated, drowned, cut off, let down, and disappointed. "I like your songs," he says, "but somehow I never can make them come off."

More Quantity

By G. de Martini

How can the voice be made larger, bigger? How can I get more quantity? How can my tones become stronger? What singing teacher has not had these questions put to him time and again. What can he answer? In almost every case the remedy is different. As a rule the questions are asked by pupils who have no business to consider quantity, as their quality and general method of emitting the tone is bad.

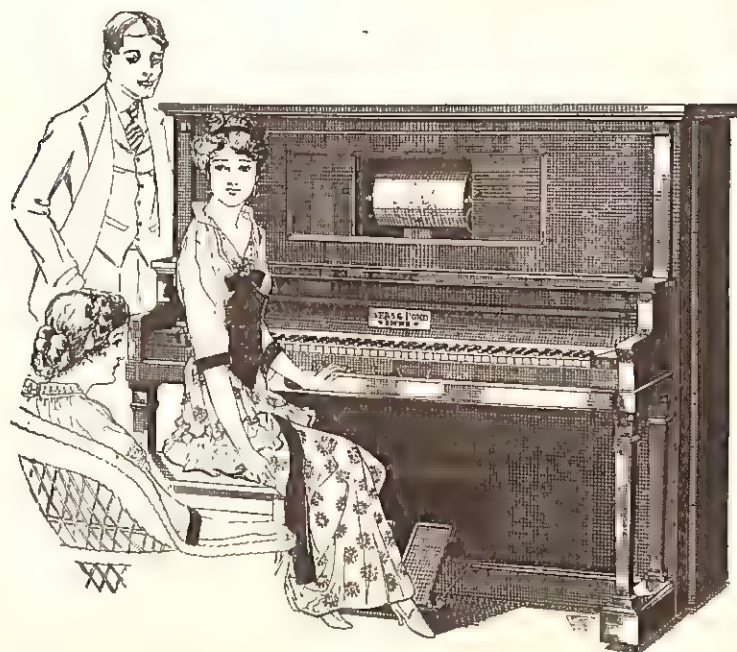
Every one who knows anything about singing knows that vocal power is by no means dependent entirely upon physical means or physical strength. Every one has seen diminutive singers with comparatively weak physiques who have voices five or six times as loud as those of the vocalist who is literally a giant. An ordinary tom-cat can make more noise than a rhinoceros. Size has very little to do with it. But at the same time the vocal teacher knows that all of his pupils should be advised to place themselves in as fine physical condition as possible, as the strain of singing is one that only the singer can realize.

Apparently, throat conformation has much to do with quantity as anything else. Some people are born with throats that seem to be acoustically adapted for singing. They may not, it is true, be using all of the resonating cavity available and it is the mission of the singing teacher to take such a pupil in hand and explain how physiological obstructions to good phonation may be removed by understanding the problem and practicing suitable exercises. As a rule, one may find that singing teachers in the past may

The fact is that there is something definitely physical about the creative impulse. The musician who habitually expresses himself physically at the piano-forte feels it in his fingers, and he cannot realize, except by an effort of imagination, that the singer feels an equal, perhaps a greater physical impulse, but in a different part of his body. It is an impulse which one can understand only by personal experience of it; and for this reason no musician of any kind ought to go through life without doing some sort of work at singing, even if it be only in the back row of a choral society.

For it must always be borne in mind that singing is the foundation of all music. The voice is the oldest of all instruments, and it is the most beautiful and the most expressive. Wind instruments and bowed strings are in origin only feeble imitations of it; and the clavier and piano-forte little more than mechanical devices for faintly recalling to the hearer's memory the bare outline of what he once heard sung. The whole of musical history shows us that singing is and always has been the most important factor in the art of music. It is, one might say, music itself. For the essential of music is the continuity of the expressive impulse, manifested in sound, ordered in various gradations of pitch and rhythm; the line of melody, as it has been called, or the total complex of a number of interacting lines, such as we call counterpoint or polyphony; and our natural, direct and personal experience of this melodic line is the muscular pressure exerted on our lungs as we sing. Not all of us can be composers, but the physical effort of singing is the most intimate and immediate means by which we can understand something of the creative impulse and be partakers of it. It is in singing that the word is made flesh.—From the *London Musical Times*.

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Monotones

By Carrie C. Weston

MONOTONES in music are comparatively rare. The term is one used in the jargon of singing teachers to indicate the aspiring vocalist with a range of one note or possibly two. It is said that a famous English music-hall singer of other days, May Yohe, made her reputation upon a range of five notes, but they were all wonderfully fine notes.

Vocal monotones are usually helpless and deserve to be discouraged from the start. Of course this monotone affliction is coupled with a strong ambition to be a singer. It is quite pathetic to see some monotones struggle with songs. The best advice in such cases is to tell the pupil to develop his musical talents along some other line—violin, piano, organ or French horn.

The writer recently saw a young man of splendid education who was a monotone sit at a piano and sing through an entire book of songs with much evident delight and rarely getting more than one or two notes away from the original pitch. The writer also knew of a young business man who was very closely related to Richard Wagner, who was so tone-deaf that he would play upon the violin for hours and never know that it was badly out of tune. The awful noises he made seemed to reach the very depths

of his soul and fill him with joy as they filled his hearers with anguish.

Tone-deafness sometimes occurs in children and then disappears as they grow older. This is attributed by some physicians to the presence of adenoids. The writer, however, recalls a case where the adenoid operation was recommended as a cure for tone-deafness, but proved unavailing. Some vocal theorists go so far as to say that the worst cases of tone-deafness can be cured vocally by means of persistent effort but the great question is whether this is really worth while when there is so much excellent vocal material obtainable. The flattening and sharpening that afflicts some singers in advancing years is due largely to deafness rather than to other physiological changes. There was a famous case, however, of a popular comic opera singer who was on the boards for years in America, but who was so deaf that he could hardly hear a word spoken to him. Yet he could hear music and his vocal intonation was astonishing. Mr. Edison presents another phenomenal case. The great inventor is so deaf that in most cases the speaker has to talk in very loud tones directly in his right ear. He is, however, able to make very delicate discriminations in musical sounds.

Historical Characters in Opera

It seems somewhat remarkable that the present-day operatic repertory is quite without operas composed about famous historical characters. With the exception of "Colombo," which is given now and then, historical characters seem to be absent from the operatic stage. The reason for this is hard to explain, but easy to imagine. Most historical personages are of particular interest to their own countries and their own countries only. An opera upon the subject of Alexander Hamilton, built after the play in which George Arliss has appeared, would be of slight interest in Petrograd, while an opera on Disraeli would hardly be expected to fascinate audiences in Cairo.

Again, historical characters have been surrounded with an atmosphere of reality which we do not see around Hamlet, Othello, Faust, Carmen or Lohengrin. Nevertheless, opera composers from the very first have sought to bring additional immortality to great men and women by placing them on the operatic stage. They do not seem to realize that many find it ridiculous to listen to the squat Napoleon caroling away to Mme. Sans-Gene—as

ridiculous as it might be for George Washington to stand back and sing an aria to Martha.

Among the many famous men who have been worked into opera, together with the number of times, as given in Mr. John Towers' remarkable dictionary of 27,000 operas that have been performed on the public stage, are Alexander the Great (over one hundred settings); Joan of Arc (seventeen settings); Attila (seventeen settings); Julius Caesar (over forty settings); Cleopatra (twenty-eight settings); the various Henrys of England, principally IV, V and VIII, have suffered many operatic settings. Strangely enough, Frederick the Great, one of the most musical of monarchs, appears to have but one setting and that by the Irish composer, T. S. Cooke (1782-1848). Napoleon appears in several plays, but his name is given to only three operas, while Nero appears seventeen times.

Thus do we see Figaro, the sprightly barber of Seville, triumph over monarchs of many ages, while Leonora, with her lover calling from the prison tower, survives the empress of the Nile.

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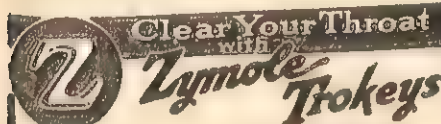
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The World of Music

(Continued from page 5.)

THE *Musical News*, of London, which raised a fund of some \$5,000 for mouth organs, which are greatly valued by British soldiers to relieve the monotony of trench life, has been compelled to call a halt on its kindly enterprise, on account of the supply of mouth organs being exhausted.

It is reported that Paderewski, the pianist, has received permission of the War Department to raise an army of 150,000 unnaturalized Poles to fight with the American forces in Europe.

JASCHA HEIFETZ, the young Russian violinist, who recently made his debut in this country, is proving himself an artist of the highest rank.

MCCORMACK, the noted tenor, rendered most efficient service as a Liberty Bond salesman. On October 22 he sold \$300,000 in three hours, at one of the department stores in New York. Several other well-known musicians busied themselves in the same way, with good success.

GRANVILLE BANTOCK has composed a new symphony, entitled *The Hebrides*. It is said to be a work of rare strength and beauty, using as thematic material some of the folk-song melodies of the western islands of Scotland.

THE school board of Oakland, Cal., has taken a most advanced stand in regard to music as part of a liberal education, arranging for a high school course in music, as a "major study."

A NEW opera, *Ole from Nordland*, by Ippolitoff-Ivanoff, has been presented with great success at Moscow. The music is said to bear some traces of the influence of Grieg in its style.

RIMSKY-KORSAKOFF's *Kashtey*, Tchaikovsky's *Yolantha* and *Mazeppa*, and Verdi's *Don Carlos*, have all had revival at the Grand Opera House in Moscow.

A PROMINENT piano dealer of St. Joseph, Mo., tells the *Music Trade Review* that farmers are at present his largest customers, and that many of them pay cash down.

MRS. JOHN PHILIP SOUSA, wife of the famous bandleader, makes a plea for portable musical instruments, such as mandolins, guitars, accordions, flutes, etc., for the use of our soldiers in France. The instruments need not be new, but should be in a suitable condition for playing. Communications may be addressed to 1 West 34th St., New York City.

THE Thanksgiving Day matinee at the Metropolitan Opera House, New York, was this season devoted to a performance of *Carmen*, in place of the yearly production of *Parsifal*, which had become a custom.

A FOLK SONG FESTIVAL was given by the Harlem Chorus, an organization composed exclusively of colored singers, in New York, a few weeks since. The work of the chorus was of a high order, and several noted musicians were observed among the audience.

THE band of the Newfoundland Regiment recently visited London and played with much acceptance. The members before the war were fishermen and tree-fellers. They were at Gallipoli and in Flanders.

THE Bethlehem Bach Choir, which gives annual festivals devoted to Bach's music, has accepted an invitation to take part in a concert of the New York Philharmonic Society, in Carnegie Hall, New York.

THE Elgar Choir, of Hamilton, Ontario, has been giving concerts of American music in their home city, in Detroit, and elsewhere.

ROME, ITALY, has a series of thirty symphony concerts by an orchestra of 100 musicians, under the leadership of B. Molinari. This orchestra dates from 1908, and besides the regular leader, many noted conductors have appeared from time to time, as guests.

ALFRED HERTZ, conductor of the San Francisco Symphony Orchestra, is receiving special praise for his effective arrangement and conducting of the *Star-Spangled Banner*, in contrast to the perfunctory way in which it is too often performed.

HAROLD BAUER and JACQUES THIBAUD have been playing together the complete set of Beethoven's ten sonatas for piano and violin, in a series of three public programs.

AMELITA GALI-CURCI, the noted coloratura soprano, by no means limits the range of her interests to music. To an interviewer from the *Chicago Daily News* she showed her cozy kitchen, and described some half-dozen of her favorite recipes.

THE Port-of-Spain Gazette has an account of an interesting concert given at the Royal Victoria Institute, at which several cantatas of Elgar were rendered, including *The Fourth of August*, *To Women* and *For the Fallen*.

LEOPOLD ATER, the noted violinist (the teacher of Jascha Heifetz), is planning to visit America in February. He is said to be highly gratified at the success of his pupil, Heifetz.

THE Government printing presses have turned out an official song-book for the Army and Navy, entitled *Songs of the Soldiers and Sailors*. Music has become a very important factor in training-camp activities, because of its recognized inspirational force. Chorus leaders and others who wish to secure copies of the book in lots of 100 or more should communicate with the War Department Commission on Training Camp Activities, Room 148, Old Land Office Bldg., Washington, D. C.

THE La Scala Opera Company is presenting Grand Opera at popular prices with great success in the West.

THE Boston Museum of Fine Arts has acquired and placed on exhibition a collection of 560 rare old musical instruments of all countries. It is known as the Leslie Lindsey Mason collection.

THE Metropolitan Opera House season in New York had a most patriotic opening. The whole great audience was deeply stirred as the company, led by Caruso, Muzio, Matzenauer, Mardones and other great singers, joined in the *Star-Spangled Banner*.

LIEUT. DAVID CHARLES BISPHAM, son of the eminent baritone, met with a tragic death in England while on a practice flight as an aviator in the British army.

A PERFORMANCE of *Carmen* has been given in a great Bull Ring in Mexico City, before an audience of 20,000.

SIR EDWARD ELGAR recently made the statement that his yearly income from the performing rights of *The Dream of Gerontius* amounts to but about \$125 per year. One recalls the fact that Gounod received but \$200 for *Faust*, and the purchaser, Tom Chappell, thought so little of it that he neglected to reserve the performing rights.

FREDERIC SHEPHERD CONVERSE was recently represented on a London program by his symphonic poem *Ormuzd*, the work arousing great interest. American composers are now receiving good recognition in England.

HIGH grade hand-made violins by various American makers, and cheaper instruments of the sort, from Japan, now fill the place in the market formerly held by German-made violins.

It is feared that piano manufacturers may soon find it impossible to get copper wire for the copper-wound bass strings, owing to the vast quantities of copper needed by the government for war purposes.

CERTAIN circles in Quebec have been excited over a "tempest in a teapot"—a lawsuit arising over a man who was alleged to have sung too loud in church, disturbing a funeral service.

A TRIO bearing the name of the "César Franck" has been organized in Montreal. Their repertoire will be drawn largely from the works of French composers, such as Vincent d'Indy, Boëllmann, Lalo, etc.

MRS. H. H. A. BEACH has written a *Labrador Suite*, in which she has made effective use of Esquimo melodies.

ISADORE DE LARA has given over 800 concerts of British music since the beginning of the war, representing 234 composers, not one of them German or Austrian.

THE students of the Latter Day Saints School of Music (Utah) recently gave a grand concert, the financial profits from which, amounting to \$2,000, were applied to the purchase of Liberty Bonds.

MASCAGNI's latest opera, *Isaheau*, had its first hearing in America recently, at the Auditorium Theater, in Chicago, but failed to arouse the hoped-for enthusiasm.

THE Brooklyn Orchestral Society, Herbert J. Braham, conductor, makes announcement of plans whereby it will ultimately develop into a professional organization. Meanwhile, it is the intention to give young artists of exceptional talent, who for various reasons have not had an opportunity to appear with orchestra as professional soloists, the chance to do so.

FOR the first time in the United States, the Roman Catholic Church has adopted a standard, official hymn-book for congregational singing. The book was compiled by Hans Meix, under the direction of Archbishop George W. Mundelein. The book contains but thirty-nine hymns, all of a high character musically.

A MEMORIAL to Sir George Martin, a church musician of singularly unobtrusive yet forceful type, was unveiled in London early last November. Sir Alexander Mackenzie gave an appropriate address.

THE Music School Settlement of New York started this season on its twenty-fourth year, with over one thousand pupils and nearly one hundred teachers. The school is making a special effort at present to encourage the study of the cello, there being somewhat of a scarcity of good amateur players on that instrument.



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Important Elemental Principles in Pipe Organ Playing

IN beginning this article on the organ and the organist's art, there comes to my mind an incident which I should like to relate: The organist of one of the great German cathedrals (an assiduous traveler, like all Germans) came to pay me a visit, some years ago, in the loft of the great organ, at Trinity Church, and later on at my invitation, came to my home at Bellevue; where I asked him to try my organ, and he played me some of Bach's works. Imagine my intense surprise on hearing him. His manner of playing was wanting not only in grandeur, but lacked clearness and precision as well, and he did not even play in time!

And I remembered that there had been a time when, in certain countries where the organ was honored and greatly in favor (as is the case in the United States and in England) the organists who desired to perfect themselves, or to learn to know other schools and other masters than their own, crossed France without stopping, or even avoided crossing France on their way to the country which was the birthplace of Bach, of Beethoven, of Mendelssohn, etc.

But it came to pass that among the organists traveling through Paris, a few stopped there, attracted at first by our French organists whose works are both well and widely known, attracted also by the fame of such masters as Widor and Guilmant, they stopped off in Paris, went no further, and studied in France. Why? They had found out the worth of our school of organists, they had learned to appreciate this school, and wished to belong to it.

What were the causes which brought about this change?

I shall endeavor to explain and indicate the causes which led to this change by giving an analysis of the principles of the French school. Having had the good fortune of studying with the two great masters whose names I have already mentioned, Guilmant and Widor, I am able to speak on their methods from experience, and I shall add to these remarks a few words of personal observation and methods of my own, which as a rule I reserve for my pupils. In a general way, our school is characterized by great preciseness in the rhythm, an exceptional clearness, an execution clear and absolutely exact, and a great respect for the authors' ideas on the interpretation.

I shall speak in turn of each of these different qualities, and shall try to indicate the way to work in order to acquire them. Thus in giving my readers an idea of what characterizes our school, I shall be able at the same time to give them different bits of advice which I hope they may find most useful and profitable.

Let us take the organist at the beginning of his studies. First of all, he must sit down before the organ, not as though

he were sitting in an armchair, but in such a way as to have his limbs perfectly free in order to be able, without moving the body (which is not only unnecessary but harmful in playing) to touch easily the lowest as well as the highest note on the pedal-board. Consequently he is to sit almost on the edge of the organ-bench so far forward as to just escape falling off; the organist must learn by experience just where to sit on the bench in order to have a firm seat and at the same time great liberty of movement for the limbs.

After sitting properly on the bench, the organist must place his heels and his knees close together, he turns the toes outward, he will be able thus to form a sort of compass, and accordingly as he opens this compass or V more or less widely, he will learn to measure easily, and, what is more important, surely, without looking at his feet, the intervals from seconds to fifths; if he wishes to play farther apart (for instance, fifths, sixths, sevenths or octaves) the knees kept close together will perform the same service as the heels for the smaller intervals. Working in this way, the young organist soon becomes very sure of his pedal-playing. And I may add, for the benefit of organists playing in public, that this position is much more graceful than if the heels and the knees are spread apart. When I was a young student at the Paris Conservatory, we used to speak of this position, very disrespectfully, to be sure, as "frog-playing."

All exercises must be begun very slowly. The first exercises should be legato, and should aim at making hand and feet quite independent of each other. I shall give here a few exercises or methods of working, which may be of help in securing the end in view and which are not to be found in the published methods or treatises on the organ.

As exercises developing independence in hands and feet (especially for the left hand) I strongly advise playing with the left hand alone, scales in thirds or tenths with the pedal, interspersed with the following exercise for the pedal:—



which will show whether the player is in proper equilibrium on his bench.

In any difficult passages, I very particularly recommend the following way or working: Practice the part of the left hand with the pedal. This way of working, which, it must be said, is rather dry, will be sure to give very evident and most excellent results.

It is also very helpful to work with a metronome, very slowly, at first, and to work gradually up to the proper time. When the player is at last able to play a piece in the right time, when he has quite mastered all the difficult parts, he will find it helpful to practice or to review the piece in much slower time than that in which it should be played. I may say that if he plays the piece five or six times, he should play it once only as rapidly as it should be played.

The great advantage of studying with the metronome is that the player works up, little by little, without making mistakes, and almost unconsciously to the right movement.

Metronome study develops other qualities to which I wish especially to draw attention, because they are qualities which characterize particularly certain artists of our French school—rigid exactness and perfect control in the rhythm.

These qualities add wonderfully to the beauty and grandeur of an artist's playing; they are indispensable in fine work. By an absolutely faultless rhythm, by the constant and perfectly regular repetition of the measure, beating time, as it were, very regularly, never faster, never slower, never hurrying, never lagging, the player must make his audience feel how completely he is master of himself; he must make them feel how absolutely his will controls the rhythm of the piece he is playing, and this calm and exact rhythm will force itself upon their attention and make them listen. The artist who neglects this very important principle, is sure to play poorly; his execution will be lacking in character, and will fail to hold the attention of his listeners. Although the organ is played by pianists, the only common link between the organ and the piano is the keyboard. These two instruments differ fundamentally by their structure, by their very essence; but there is another and very important difference: the organ can hold a note almost indefinitely; on the piano a note ceases to sound almost as soon as it is struck.

As a matter of fact, the organ must be considered as an orchestra, as an ensemble of wind-instruments. Taking as a foundation this rule that the organ must be thought of as an orchestra, I shall call the reader's attention to the fol-

lowing remarks, which may appear self-evident, but which are frequently forgotten or at least often neglected.

In a good orchestra, artistically composed and well directed, do not all the musicians begin exactly together? When the piece is finished, do we ever hear the bass-instruments holding their note longer than the other players? These rules must also be applied in playing the organ. Consequently every chord must be struck neatly, all the notes quite together and never in arpeggios—a habit common to many pianists, and which at the organ is entirely out of place, very ugly, and illogical. I may add that no matter how strongly one may wish to play a chord, there is no need to strike loudly and hard for a *ff*, or to attack it weakly for a *pp*; the only qualities which must be desired as well as demanded are preciseness, clearness and a perfect ensemble.

The organist must also, and for the same reason, remember in ending each piece to drop at exactly the same time all the notes of a chord, not forgetting a foot on the pedal, or holding the bass-note, a habit one meets with sometimes, but which is frightful, abominable and quite nonsensical.

Considering thus the organ as an orchestra, it becomes evident that each part of a polyphonic work must be perfectly executed, as carefully and as correctly as if it were played alone by a simple musician; consequently the legato must be perfect, excepting, of course, when the author has indicated a staccato movement; in this case, the rule is that each staccato note should count for just half its value; by neglecting to observe this rule, the execution loses its clearness; the whole character of a piece may even be changed, or become confused, as the notes which are not sufficiently cut off one from the other are not heard distinctly. It may even be said that there are two ways of playing a piece: according as the organ may be in a hall whose acoustic properties may be very favorable or less favorable, or according as the hall may be empty (in which case the sound carries easily) or filled with people, hangings, etc. (in which case the sound carries poorly). It is evident that a great deal of attention, and a player should take care that when playing in a hall where the sound carries very readily, his playing does not become confused.

I might add a great many more details, much more advice, on the role of the thumb, the fingering of the hands, and of the feet, on the use of the heel, of the toe, the position of the feet, etc., but it is quite impossible to explain these many important points in an article whose aim is to give a slight idea of how to play the pipe-organ. Although I have been able to give a little practical advice, I can of course not give a regular course on the organ; this is almost impossible in

M. Charles Quef

M. Quef was born at Lille in Northern France and became a student at the Conservatoire of Paris under Dubois, Widor and Guilmant. In 1898 he took the first prize for organ playing. In 1901 he succeeded the great Guilmant at La Trinité in Paris. Since then he has played frequent recitals in France and other continental countries. He has written numerous pieces for organ which have been brought out in France, Belgium and England. He also has composed suites for orchestra, piano and harmonium as well as some exceptionally fine chamber music.

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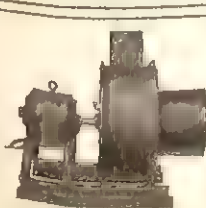
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a written article, and especially in an article necessarily short. Having had the great good fortune of being one of the few pupils privileged to study under the master, Widor, during his short professorship at the Paris Conservatory, I have endeavored to show in a few words the fine qualities of his school, of his manner of playing the organ. However, before closing this article, I should like to speak of two other important points, and in the first place let me say a few words on the subject of registration.

In the works of Bach, Handel, Clémabault and others of the old masters, it is preferable and logical to approach as nearly as possible the "sonorité" or richness of sound which the old masters employed or were able to use. At this period, the instruments lacked all the strong and powerful stops of our modern organs; they had scarcely more than one reed stop to a keyboard (and this stop was only used on certain definite and very special occasions); on the other hand, the instruments had a large proportion of mutation-stops, mixtures, etc. The "full-organ" of this period consisted of an ensemble of foundation stops and mixtures; the reeds were not used in the full-organ, but were sometimes used, for instance, to sustain a grand-chorus, or as a solo-stop, to make a choral stand out, when the accompaniment was played on another keyboard. In conclusion then, we may say that in playing the works of the old masters, it is preferable to use the stops we have just indicated; that is to say, the 8-, 4- and 2-foot foundation stops, and the mixtures, excluding the 16-foot and the reed-stops.

The shading, or, to speak more exactly, the different degrees of intensity in the sound may be obtained by changing from one keyboard to another; these changes are nearly always indicated; it must however be remembered that, at this period, the pedal and the keyboard could not be coupled together; the organist balanced his pedal and his keyboard by wisely choosing his stops; it was consequently very difficult for him, and one may say impossible, to change his pedal stops in the middle of the piece, for instance, in a Fugue by Bach. Furthermore, when the composer changed from one keyboard to another, he did not write the part for the pedal, and we may conclude from this fact, that in works like those of Bach, Handel, etc., those passages which have no pedal part are to be played on the choir or on the swell.

I may add, that, in my opinion, the changes which I have just mentioned are the only changes of timbre, color or intensity to be tolerated in Bach's works, or in other works of this period; the organist should endeavor to maintain a unity of color, which can only be attained by changing keyboards and by avoiding any fancy registration, changing of stops, etc.; all this seems quite out of place. This way of playing may doubtless appear somewhat severe to certain organists (and even to certain auditors) but it is logical, and one may thus reproduce exactly the sonorité best suited for rendering these works. An objection may be made to this manner of playing: by omitting the 16-foot and the reed-stops, the organ loses some of its power. To this objection I shall make this reply: the music will gain

very greatly in clearness, I may even say, will be more limpid.

Bach's Sonatas, written in three parts, which are so extremely interesting, and which occupy quite an exceptional place in his works for the organ, are also interesting as studies and as exercises in independence. They are to be played as if they were a trio of instruments. For instance, on the keyboard where the left hand is playing, soft 8- and 4-foot stops may be used; on the right hand keyboard, 8-foot foundation stops with oboe, and on the pedal, 8-foot stops (without the 16-foot, which would be too heavy).

Before leaving the subject of the old works, and particularly Bach's, I wish to make one more remark: as a general rule, they are played much too fast, which deprives them of a portion of their grandeur and of their clearness.

In modern works, the composers have adopted the wise and prudent method of indicating their registration. Nevertheless, as organs differ so greatly one from the other, the composers' intentions may evidently be indicated in a broad general way only, and each organist must interpret these indications according to the stops of his own instrument. I shall consequently not insist on this question, but I should like to add two remarks based on my experience.

It is preferable:—

First. In the full-organ (swell or choir) not to use the Clarinet, which renders the sound flabby and disagreeable.

Second. Never to use a 4-ft. stop with the Vox Angelica; these two sounds combine very badly.

Let me now indicate the methods, both simple, clear and logical, employed at present in France to indicate combinations or couplings of keyboards. We indicate the keyboards by their initial, and the manner of combining these initials indicates the manner of coupling the keyboards. Example:—

G.—P. R.—means Positif and Récit coupled to Great; or, in English:

G. Ch. Sw. (Choir and Swell coupled to Great.)

Ped. G.—(Great to Pedal.)

At the beginning of this article, I spoke of the Paris Conservatory school of organ, so fertile in results because quite exceptional in its studies. The tests which must be passed at examinations or at prize competitions are the following:—

First. Accompaniment and transposition of a piece of plain-chant.

Second. Improvising: taking as theme this piece of plain-chant and developing it (freely, as a prelude or an anthem).

Third. Improvising a fugue on a given subject.

Fourth. Improvising a piece (Sonata-form) on a given subject.

Fifth. Performing a piece of classical or modern music.

(In the improvising tests, two minutes of reflection are allowed before each test.)

The difficulty and complication of these different tests are so evident that any comment on the ability of those who can pass them brilliantly is unnecessary.

It may be objected that improvising is hardly useful for virtuoso concert or recital organists (so numerous in America). At first view, this seems true; how-

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ever, I believe that for every musician, the study and practice of improvising are to be commended. They develop the habit of thinking rapidly, of keeping cool in difficult moments, and, in short, are an excellent mental exercise. The very thor-

ough study required for improvising certainly makes an organist a more qualified player, able to cope with any difficulty; it makes him an accomplished artist. This is in reality the goal toward which every true musician should strive.

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The early anthems by Redford, Tye, Tallis, Byrd, Gibbons, etc., were written in a manner to admit of being sung unaccompanied, but as a matter of fact, were usually sung with accompaniment of stringed instruments or of organ; often of both. In the latter case, the parts known as *verse*, which were sung by a few solo voices, were accompanied by the viols; the parts marked *full* were sung by all the voices and accompanied by the organ. In no case, however, was the accompaniment more than a mere duplication of the vocal parts: many anthems were published bearing the inscription "fit for voices or viols."

How Independent Accompaniment Was Introduced

During the Great Rebellion, when Charles I was beheaded, and the young Prince Charles fled into exile, the Roundhead soldiers destroyed organs, choir music and everything of the sort which they could lay hands on. Doubtless their leader, Cromwell, himself a lover of music and the friend of Milton, was not altogether in sympathy with their actions, but he had weightier matters to govern, and did not interfere.

At the time of the Restoration, when Charles II came to the throne, music was at the lowest ebb. Choir boys were not to be had, and as a temporary expedient, the cornet (not the instrument now known by that name, but an obsolete instrument also known as Zincke) was commonly used to take the treble parts in anthems, the basses and tenors being old singers who had survived the troublous times, and were again pressed into service. One of these, a Captain Henry Cooke, is mentioned many times in Pepys' Diary, e. g.:

"After sermon a brave anthem of Captain Cooke's which he himself sang, and the king was well pleased with it." (Aug. 12, 1660.)

"A poor dry sermon, but a very good anthem of Captain Cooke's afterwards." (Oct. 7, 1660.)

"* * * This the first day of having viols and other instruments to play a symphony between every verse of the anthems, but the musique more full than last Sunday, and very fine it is." (Sept. 14, 1662.)

Observe that in the two years between the first and last entry here quoted, various changes had taken place. The king had during the years of his exile, previous to this period, heard in France, compositions (perhaps sacred, but more likely of a secular character, for instance, the operas of Lulli) in which an independent instrumental accompaniment added greatly to the effect of the voices, and when he returned to England and assumed the throne, at his urgent suggestion, his church musicians wrote anthems in which this effect was utilized. Pelham Humphries was one of the first in this line, though the honor of introducing solos with instrumental accompaniment belongs to Henry Purcell. Both these men had been pupils at one time of Captain Cooke: Humphries had been sent to France to be educated further in music at the expense of the king, and after his return, exercised a powerful influence.

It was but natural that when these innovations had been made, their originator should take an interest in the outcome, and we are not surprised to read in Pepys' Diary: "The king is a little musical, and kept time with his hand during the anthem."

Now see how curiously things work out:

1. We owe "independent accompaniment" of anthems to Pelham Humphries and other musicians in the employ of Charles II, including Henry Purcell, who also introduced "incidental solos."

2. Charles II got his ideas from Lulli's operas, in France, whither he had fled to save his life.

3. Charles II was fleeing from the army of the Roundheads (Puritans), who incidentally were using all their spare time in destroying church music, root and branch, as they supposed. Instead, they were contributing indirectly to one of the most important developments of church music that ever took place!

Yesterday and To-day

TWENTY-FIVE years ago an organist stuck to his own business, going to his services regularly every Sunday, meeting his choir once during the week, and caring very little about other forms of music. He made a wry face at the mention of fiddle playing; opera was a little out of his line; chamber music was passable, but outside of a few concerts he was rather indifferent as to what was going on in the musical world. All this is over and a marked change is going on in the world of the organist. He is being crowded from his former narrow field into a larger world; the organ is being used for strange doings and the organist must follow it. Theatrical work is increasing to such an extent that many of the best players are giving up the quieter paths of church work and going into the theatres. Church work itself is changing, and demanding more and more those musical capabilities which are to be had only by keeping close to the musical

development in all lines of work. It is not enough to know the organ and the choir. One must know orchestras, effects, organ building, orchestral instruments, and hear everything possible, because, after all, a good portion of our work is imitation. Therefore, the organist is not so much fenced in as he used to be; more is expected of him as he becomes more and more associated with the general musician. Organ work is not a thing to put away in the corner, to be used only on Sundays; those days are over. The organist should be proud of the fact that he is at last being discovered and is being called upon to give pleasure to persons who never before knew the beauties of organ tones. It is a wonderful thing to live in this age of active experimentation; to feel the development of the musical life around us, and to realize that we are taking our active part in the joyous work.—Reprinted from *The Console*.

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A Pig's Whistle

By Julia A. Robinson

THE boy loved music: he felt the inspiration of the musician within him, and had a great desire to study. Finally he approached his father on the subject.

His father was a farmer, practical and matter-of-fact. He could not understand his boy's desire to study music, which to him seemed entirely useless; or appreciate his feelings on the subject, and he discouraged the project as foolish. "You can't make a musician out of a farmer's son any more than you can make a whistle out of a pig's tail," he affirmed; and with that he let the matter drop.

But the boy was not so easily satisfied, and was not to be put off. He pondered the matter, and his desire to study music grew. It was the one desire of his life.

At last there was a pig-killing at the farm, and the boy lay in wait. He cut off the pig's tail, dried it well, hollowed it, made it the right length, bored holes in the right places, put it to his lips—when, listen!—There was a shrill sound, a whistle! He had accomplished his feat.

Proudly the boy took his treasure to his father and blew a loud whistle into his astonished ears. "See, father!" he cried, "I've made a whistle out of a pig's tail. Listen!"

"Why, so you have!" exclaimed the father, in surprise.

"Now can't I take music lessons?" urged the triumphant boy.

"Well, I 'spose I'll have to let you," laughingly admitted the father.

That boy was the founder of The New England Conservatory of Music—Eben Tourjee.

Crossing the Bar

By Mrs. C. Wyland

THE beginner invariably has difficulty with time. The trouble can usually be located at the bar. A measure is easily grasped at a glance and played correctly by the average student, but the hesitancy comes in the preparation for the next measure. Explanation that the bar is not a stopping point, but a dividing line to simplify the time, fails to bring the first beat on time. I tell pupils that their mistake is in making every bar a high fence and taking time to climb over, when it is merely a chalk line over which they can step.

The following illustration will demonstrate my plan for overcoming the difficulty. Before giving a new piece for a



lesson I check the notes that are unnecessary to the general outline of the composition. Then the pupil plays and counts, several times, the unchecked notes. This serves a double purpose. While the pupil is learning time he is also getting an idea of the foundation or principal notes of the composition. When this can be played correctly erase the checks and add the frills, ruffles, accompaniment notes, or whatever you may choose to call them. After using this method the pupil will be able to play with decided rhythm.

Music is a master which makes the people softer and milder, more polite and more rational. It is a beautiful and noble gift of God. —MARTIN LUTHER.



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Department for Violinists

Edited by ROBERT BRAINE

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Getting the Most Out of a Lesson

THE season of musical instruction is now in full swing, and thousands of violin pupils are pursuing their studies with more or less success. How few are the pupils who realize that it depends entirely on themselves whether they are getting the full worth of their money from their lessons. The pupil who is making double the average progress is really getting his lessons for half price, the one who is making four times the average progress, for one-quarter price. Or to put it the other way, the lazy, indifferent pupil, who does not practice and who takes no interest in his work, is really paying two, three or four times as much as the eager, industrious student. A few "Don't's" may be timely if the pupil will try and observe them.

Don't be late for your lesson. If there are other lessons following yours, your teacher will either have to shorten your lesson, or else run it into the time of those following. In either case the teacher will be vexed, and cannot give you as good a lesson as if you came on time. Hurry-up lessons are not good for either teacher or pupil.

Don't get into the habit of leaving your violin at home and asking your teacher to lend you one to take your lesson on. You cannot play nearly so well on a strange violin as on your own, and there may be a string broken on the teacher's extra violin, which will make a delay until it is put on, with a consequent shortening of your lesson.

Don't tell your teacher that you played that difficult passage "just perfect" at home, when he knows better. The trouble is that you are your own critic at home, and unless you are an advanced artist pupil, the chances are that in many cases you do not know that you are playing incorrectly.

Don't miss lessons at your teachers' expense. His time is money, and you have no right to expect him to sit around waiting for pupils who do not come. Besides it is not human nature for a teacher to take interest in irregular pupils, and the quality of instruction you get when you take irregular lessons will suffer in consequence.

Don't fail to keep an extra supply of strings on hand at all times. Many pupils think nothing of missing a day or two of practice because they have run out of strings.

Don't arrive at the lesson with one or two broken strings, and ask your teacher to put them on for you. It not only takes time to put strings on, but the strings will stretch during the entire lesson hour, and the lesson will be a tuning match instead of a lesson of good solid instruction.

Don't tell your teacher that you do not like the piece he is giving you for the next lesson, and ask him to hunt up four or five and play them over for you, until you find one you like. Take what he gives you, for he is supposed to know best

what you are ready for. If there is a piece you especially want to study, ask him to give it to you when you are ready for it, and the chances are that he will heed your request.

Don't hang around after your lesson is completed, asking questions, and gossiping about musical matters or anything else. Leave promptly when your lesson is finished and your teacher will appreciate it.

Don't neglect your technical work and studies, and put all your time on your pieces. If you do it will serve you right if your teacher stops giving you pieces altogether and keeps you exclusively on technical work.

Don't continually fish for compliments, and try to get your teacher to say that you play better than this or that pupil, that you are making famous progress, etc. The best teachers are very sparing about praising a pupil, but when a chance compliment comes, it is double welcome. Avoid teachers who are continually praising your work, and telling you what wonderful talent you have. Such things have a very bad effect on your progress, for you will get the idea that you know it all, and do not have to work.

Don't neglect to examine your violin before you go to your lesson. See that your strings are in good condition, and not just ready to break, that your bow is well rosined, and that you have all the music in your satchel that you will need during the lesson.

Don't argue with your teacher about position, method, interpretation or anything else. If you think you are not being correctly taught, hunt up another teacher in whom you have confidence.

Don't play in public without asking your teacher whether you are ready for it, and always ask his advice about what pieces you should play. This will save you from many mistakes. An experienced teacher knows just what is suitable for every occasion, and whether you are competent to play it.

Don't start lessons with a wheezy old \$5 fiddle, and give your teacher that time-honored chestnut about "gettin' a better one when you learn to play good." Teachers dread to see a pupil with a bad instrument come into the studio, and the lesson suffers in consequence.

Don't fail to be punctual, alert, polite, studious, painstaking, and attentive, and your teacher will give you the best that is in him.

Not Earning His Money

AN eminent concert violinist was playing the beautiful Schubert-Wilhelmj *Ave Maria* in a small town in the Middle West. He was giving a violin recital at the town hall, and was playing on a guarantee. The weather was awful, and the village impresario who had engaged him stood to lose \$200, for the expected packed house had failed to materialize.

While the long, sustained tones of the beautiful composition floated through the hall, the manager tapped one of his friends, who was sitting on one of the back row seats, on the shoulder.

"Can ye beat it, Billy?" he said, in a tone of supreme disgust, "here I'm payin' that cuss \$200 for this concert, and look how slow he's a playin'!"

New vs. Old

ANTON WITEK, the eminent Austrian violinist, at present concertmeister of the Boston Symphony Orchestra, and formerly concertmeister of the Royal Philharmonic Orchestra in Berlin—a violin authority of international fame—has interesting views on the future of violin making and on the Cremona violin. In an interview with the editor of this department, Mr. Witek was asked if he thought it was possible to produce violins at the present day, which compare favorably with those made by the Cremona masters, and which possess tone quality sufficiently sympathetic and sonorous to be used for concert work by solo violinists.

"I have no hesitation in saying," said Mr. Witek, "that modern violin makers of the best class, are able to produce violins which have nearly if not quite the tone of the Cremona instruments. When in Berlin I made some of my greatest successes in solo playing on new instruments. Especially is this true when playing in large halls. Again and again I have known of instances where new instruments have been mistaken for those of Stradivarius and Guarnerius, when played in concert."

Difficult to Distinguish Violin Tone

"Listening to fine violins one after the other when blindfolded, or where it is impossible to see what violin is being played, is the most deceptive thing in the world. I have seen violinists who, when blindfolded, and handed one violin after the other to play on, did not recognize their own violin by its tone, when it was handed to them to play upon."

Asked whether there was not danger that violins made 150 or 200 years or more ago, would lose their tone and value as musical instruments, owing to the decay of the wood and general wear in playing, he said: "It all depends on the care which they receive. Many Cremona violins have been badly injured by careless usage already, but if they are kept with great care, protecting them from the damp, the ravages of insects, and violent changes of temperature, careless usage, and the many causes which injure violins, there is no reason why they should not retain their tone qualities unimpaired for hundreds of years to come."

"Do you believe the theory that playing on the violin improves it?" was asked.

"Undoubtedly," was the reply. "This is capable of demonstration. I have experimented a great deal along these lines, by playing certain given notes on a violin a great deal. After these given notes had been much played, it was found that in a few weeks or months these certain notes would 'stand out' from the other tones on the violin which had not been played much, and would be much more sympathetic, sonorous and freer in tone. This proves to my mind that a violin which is constantly played by a good violinist will improve in tone."

"I have known of Cremona violins, which had been handed down in families, and which were kept as curios, and not played much, which did not begin to compare in quality of tone with other Cremonas which had been in constant use by good artists."

An Aspect of Ole Bull

By Oscar Sathar

IN a recent issue of your esteemed musical journal is found an article by Lorna Walsh, entitled *Antics of the Antebellum Virtuosi*, in which Ole Bull is represented as a briber and a vile trickster. Of all the accusations hurled against that remarkable man this is the worst, being without parallel in wickedness of thought and injustice.

Were this true, then we must also suppose that Ole Bull bribed Longfellow, in *Tales of a Wayside Inn*. He must have bribed Lowell and Emerson and Holmes and Lydia Childs and George W. Curtis and Edwin Booth, all of whom spoke or wrote of him in the highest terms.

It would seem that thirty-seven years after the death of this great man the envy and passions against him because of his greatness ought to have subsided.

In *Harper's Magazine*, Vol. 61, page 308, is an editorial declaring that when Vieuxtemps was here at the same time, he was an exquisite master of the violin, but that he was entirely eclipsed by the phenomenon from Norway.

In Vol. 48 of the *Critic*, in an article on Edwin Booth and Ole Bull, Edwin Booth exclaims in an extravagantly dramatic manner that "Ole Bull wasn't a man—Ole Bull was a god!"

In *Music*, Vol. 11, a writer declares: "I have heard all the great violinists, including Paganini, but no person living, or that ever lived, has done such wonders on the violin as Ole Bull."

Emerson wrote: "What a civilizing, dignifying influence is Ole Bull."

Even in sunny Italy, Paganini's land, they declared he was an extraordinary man.

(Here follows a most convincing list of references to the *Living Age*, *Spectator*, *New England Magazine*, *Century* and *Krieger*—lack of space.)

American Strings

It will be news to many readers that high grade gut violin strings are now being manufactured in the United States. I recently saw some of these strings in the workshop of one of the leading violin makers and repairers in New York city. This man, a native Austrian, praised the American violin strings highly. They were made in Chicago, and finished in New York. They came in single lengths, straight (not coiled), and were tested. The tone was surprisingly good, and shows that American ingenuity can produce anything it sets its mind to. In time, strings of the finest quality can be produced cheaply in the United States. Italian strings have recently advanced owing to the fact that the Italian government has just placed an export duty on violin strings.

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"The Lord's Fiddle."

We are accustomed to think of the early Pilgrim and Puritan stock in America as being people indifferent to music, if not altogether opposed to it, and in general we may be right in this opinion, but there is one little-known, yet very significant, exception which puts a new light on the subject.

The violin, it is true, was regarded as a particularly worldly and irreligious instrument, and was held in special aversion by the more devout, but not so the "bass viol." (Under this name they classed both what we call the Violoncello and the Double Bass). On the contrary, this was regarded as a particularly appropriate instrument for use in the accompaniment of hymn singing and was used in multitudes of churches in New England at a time when both religious prejudices and material poverty stood in the way of the introduction of organs. In at least one quaint old writer of the period we find it spoken of as "The Lord's Fiddle."

But the bass viol was bulky and expensive to import and was often damaged by the sea air during the long voyage from England, so it is not surprising that early attempts were made to manufacture it at home. The first efforts were naturally rather crude; the makers were generally carpenters, clock makers and others who had attained a slight familiarity with the structure of the instruments through being called upon to make repairs on those already existing. The problem of reproducing the famous Cremona varnish was one which apparently never counted among their troubles; they used a good quality of hard furniture varnish and let it go at that.

Benjamin Crehore, of Boston, was the earliest maker whose work is to be considered seriously. The writer has played on one of his instruments and found it of excellent quality. It was a 'cello, somewhat larger than the standard size, this peculiarity making it rather inconvenient to finger, except for players with very large hands. It was dated, we believe, 1791. (By the way, he afterward turned his attention to the harpsichord, making one in the year 1792

and in the year 1800 made the first piano produced in America).

The next maker of note was Benjamin Willard, of Grafton, Mass., by trade a clockmaker. He made at least sixty 'cellos and basses.

Probably the most representative of the early American makers was Deacon Abraham Prescott, of Deerfield, N. H. His instruments were much in demand, and he not only gave his whole time to the art, but employed several assistants. A few of his double-basses are said to be still in use at this day and highly prized.

It is reported that Deacon Prescott, after completing a number of his instruments, would strap them around the outside of his old-time chaise and carry them through the neighboring country, disposing of them to churches as he found opportunity.

Among his contemporaries we may name David M. and L. Dearborn, Concord, N. H.; Benjamin Philbrick, Joseph Darracut, William Darracut, William Greene, Joseph Minot, Z. L. Hodges, at various places in New Hampshire and Massachusetts, while at Brattleboro, Vt., was what might almost be termed a "school" of bass-viol makers, comparable to the Cremona school of violin-makers. The leading names of this eminent group of artists were Woodbury and Burdett, Woodbury and Kibling, J. Woodbury, Benjamin Conant. (This list is by no means exhaustive).

The frequent reappearances of the same surname suggests that the trade ran in families, just as in Italy, and among the bass-viol makers of New England the family of White occupies an honored place, beginning with John White, of Abington, Mass., and being represented in every generation up to the present date. Of course, however, we find the later generations turning their hand more to the making of violins rather than of 'cellos, in obedience to the well-known law of supply and demand.

American musicians should know that America has had her own "Cremona" as well as Italy, for it is a fact worthy of a certain modest pride.

WHAT is good for one person is bad for another. Playing an instrument until utterly exhausted may not harm one with good recuperative powers, but most assuredly will injure others. Excessive excitement inevitably spells an injury to health. Some strong, healthy persons can

practice music five hours a day and not feel it, while for others two hours is the limit of endurance. The object of all students' work should be to master the art and not to injure health while doing it. When one's health is injured, all else is vain.—GEORGE HAHN.

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Beethoven's Romance in F, Op. 50

THERE is perhaps no other piece in the whole range of classical violin literature which offers within a brief space so many points for the exercise of taste and discrimination. Styles of bowing, execution of embellishments and general artistic mastery all find exhibition in its technical material. Originally composed for violin and orchestra, it is nevertheless quite as effective with good piano accompaniment, and makes an excellent concert or recital number, when rendered by a player fully equal to the task.

The opening theme



should be played in a serene yet earnest manner, with perfect legato and little or no vibrato. That is not because vibrato is inappropriate, so much as because we wish to reserve that means of expression for the more intense portions met with later. An artist will never prematurely exhaust his means of effect.

The turn in the first measure demands careful treatment: it must not sound hurried or trifling, but spontaneous and graceful. Remember that a turn is a graceful ornament—not a snappy one, like a mordent nor a spirited one like a trill. All things considered, this is the best way to execute the one in question:



Notice that this first theme returns twice later on, making three appearances in all. The accompaniment is different each time, and the last time the solo part itself is different. In memorizing, take particular notice of which form comes in which place, as there is no more treacherous pitfall in playing from memory than confusing passages which are almost but not quite alike.

The second theme



is begun with the same tranquil sentiment as the first, but soon becomes more impassioned, and bursts into bloom, so to speak. The following measures should be played broadly as well as brilliantly, putting a slight *agogic* accent on the notes we have indicated by the sign ^. That is to say, make them slightly longer than the strict time, hurrying the others to make up, but by no means exaggerating the effect.



The next measure calls for a spiccato bowing



which soon changes to lying bow in the following:



If the change is made imperceptibly, the last few staccato notes, and possibly even the last few which precede the few slurred notes in example 5 being made a sort of compromise between "springing" and "lying"—in other words, the "spring" gradually flattening out and extending itself into broader floating strokes, the effect will be much more artistic. We shall have occasion to call for this same device later on in the piece, in another context.

The two trills which conclude example 6 should be powerful, even, and above all, well-connected with each other and with the closing note. Any break between, sounds very amateurish and clumsy.

The third solo



is very impassioned. Here the utmost intensity of tone is proper, with vibrato used to the limit. At the brief reminiscence of the opening theme



there may be a partial return to tranquility, though the sentiment it still intense.

The next solo passage is of quite a different character, having a sort of suggestion of the trumpet call.



Here a firm, biting, resonant martelé bowing is in order. Look out for a perfect ensemble with the accompaniment, and encourage the accompanist to bring out strongly the little echoing passages that occur during the violin rests.

Now comes another spiccato passage, followed by legato, but instead of changing suddenly from spiccato to legato, blend the two by a few notes of lying bow, just as suggested in a previous passage.

In the calando which concludes the solo



the tone should be sweet, clear and tranquil, without vibrato. Be sure to use an ample amount of bow, but at very light pressure, making the tone seem to float in the air, with no suggestion of catgut and rosin. The three longer notes at the close of the last solo may be more expressive, however.

Sometimes violinists attempt to join in with the accompanist in playing the *tutti* which are interspersed between the solo parts, but this we do not recommend. If one has a really good accompanist, best intrust these parts to him alone, and let him make the most of them. A sympathetic ensemble between the solo and accompaniment is of the first importance.

New ETUDE Prize Contest

FOR

Secular Part Songs For Mixed Voices For Women's Voices For Men's Voices

OUR previous contests have all been highly successful. The interest displayed in these past contests and the frequent requests for contests have inspired the institution of a contest of a different nature. Undoubtedly competitions of this kind will awaken a wider interest in composition and stimulate to effort many composers, both those who are known and those who are yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the pieces will be selected by absolutely impartial judges.

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will be divided among the successful composers in the following manner:

Class 1. For the best **Secular Part Songs for Mixed Voices**, with independent or supporting piano accompaniment:

First Prize - \$75.00
Second Prize - 50.00

Class 2. For the best **Secular Part Song for Women's Voices** (in Two or Three parts) with independent or supporting piano accompaniment:

First Prize - \$75.00
Second Prize - 50.00

Class 3. For the best **Secular Part Song for Men's Voices** (in Four parts) with independent or supporting piano accompaniment:

First Prize - \$75.00
Second Prize - 50.00

CONDITIONS

Competitors must comply with the following conditions:

The Contest is open to composers of every nationality.

Composers may submit as many manuscripts as they see fit, and be represented in any or all classes.

The Contest will close February 1st, 1918. All entries must be addressed to "THE ETUDE PRIZE CONTEST," 1712 Chestnut St., Philadelphia, Pa., U. S. A.

All manuscripts must have the following line written at the top of the first page: "For THE ETUDE PRIZE CONTEST."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

In Class 1 Secular Part Songs of all styles will be considered, four part writing being preferred. A certain amount of free and independent writing in the glee style is desirable, but involved contrapuntal treatment should be avoided, the piano accompaniment should not be a mere duplication of the voice parts.

In Class 2 the Part Songs for Women's Voices may be either in two or in three part harmony. The parts may be more or less independent but should not be complicated. There should be a suitable piano accompaniment.

In Class 3 the Part Songs for Men's Voices should be chiefly in Four Part Harmony with a suitable piano accompaniment.

In the Part Songs of all the Classes occasional short solo or unison passages are permissible.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided.

No composition which has already been published shall be eligible for a prize.

Compositions winning prizes to become the property of THE ETUDE and to be published in the usual octavo form.

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Musical Questions Answered

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

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

Make your questions short and to the point.

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

Q. What does a short straight line over or under a note mean?—Reader.

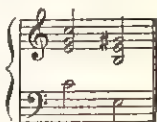
A. In piano music, it is a sort of accent, usually produced by a firm pressure touch. In violin music it is a sign of the sort of bowing known as "lying bow," which consists of smooth, somewhat extended strokes without any strong accent.

Q. My little finger sometimes gets tightened up and I have to "spring" it open. Is this injurious?—Young Player.

A. This is simply a slight contraction of a ligament. It is not injurious.

Q. What is meant by the term "false relation"?—E. S.

A. When one note in one chord appears in a different part or voice in the next chord but chromatically altered. This is a term used in harmony. The following serves to illustrate false relation:



Note that the G is in the alto voice in the first chord. G also appears in the second chord, but here it is in the soprano voice and is sharpened or chromatically raised.

Q. How loud is fortissimo? Does it mean as loud as possible?—L. G. M.

A. The term is purely relative and depends upon the quantity of tone available. The fortissimo of a player on a reed organ might be the pianissimo of the player upon an organ with 17,000 stops. The sign does not mean, however, as loud as possible, as we have the term fortississimo as a superlative, or the still more definite fortissimo quanto possibile (as loud as possible).

Q. Is the fife the same as the piccolo?—D. H. G.

A. No. The piccolo has keys, while the fife is a kind of a small flute, with six holes and without keys.

Q. Is the fingering in which the cross is used to indicate the thumb instead of the figure 1 still in use? Is it likely to be resumed?—D. H. G.

A. The so-called American fingering, which employs the X for the thumb instead of 1 is gradually becoming obsolete in this country and also in England, where it was in much greater vogue than in America. It is hardly likely that it will be resumed, as by far the larger part of the world's printed music now in existence employs the fingering 1, 2, 3, 4, 5. It must be remembered that in early keyboard instruments the thumb was not employed in playing; when the thumb was introduced a small circle was used to indicate it. Later the cross was adopted. In Germany, however, the 1, 2, 3, 4, 5 fingering has been employed since the time of Bach.

Q. What is a laryngoscope, and of what value is it in teaching singing?—Singer.

A. The laryngoscope is simply an apparatus for examining the larynx by means of a small mirror on the end of a rod (similar to the mirrors that dentists use to examine teeth). When the throat is illuminated by reflecting a ray of light into the mouth and focusing it upon the larynx, it is possible to view the workings of vocal cords under these artificial and somewhat strained conditions. Modern laryngoscopes have a little electric light upon the end of the rod just above the mirror. Manuel Garcia (1805-1906), the famous singing teacher, in 1854 first employed this idea to examine throats, and the value or worthlessness of the instrument in connection with the direct teaching of singing has been a matter of dispute between singing teachers ever since. In vocal physiology, it is of course, indispensable and is used by every physician in some form or other.

Q. How many Brass Bands are there in America?

A. No accurate figures are available and therefore we cannot quote. As long ago as 1895 a British report stated that there were 49,000 brass bands in the British Empire.

Q. Were not most of the great composers self-taught?—O. H.

A. By no means. The two mentioned in your letter, Bach and Mendelssohn, were splendidly taught almost from the beginning, and were given a very thorough routine. No amount of talent can make up for lack of adequate drill and preparation. No composer or writer just naturally knows how to do things. The few great composers who did not have proper early training, for instance, Schumann, Schubert, Wagner and Elgar, only arrived at success by hard struggles, which might have been spared them had they received regular instruction, and even they had to seek advice and instruction from skilled musicians later in life. Many of the great modern composers, such as Richard Strauss, Reger and Debussy, had the very best early training.

Q. Is it only within recent years that singers born in America have sung successfully in European Opera Houses?

A. No. As long ago as 1836, Marie Dolores Nau, who was born in New York in 1818, made her debut at the Paris Grand Opera. Her parents, however were Spanish, and she was educated at the Paris Conservatoire.

Q. What does the word "Noel" mean? A. "Good news." It is the French word for Christmas.

Q. What does the term "senza tempo" mean?

A. Without strict time—very much the same as ad libitum.

Q. Is it impossible for one born deaf to become a musician?

A. It is unlikely that a deaf person could make a beginning at music and go very far in it. However, one of the deaf and dumb institutions in New York had quite a creditable band. Another case in history, of the remarkable accomplishments in sound of one born deaf was that of Joseph Sauveur. He was a deaf mute, but he learned to speak in his seventh year and lived to publish several treatises upon acoustics. He was the first to explain the phenomena of overtones and calculate absolute vibration-numbers.

Q. Is the idea of having analytical programs very recent?

A. Not at all. Analytical programs were used in Berlin by Johann F. Reichardt, Capellmeister to Frederick the Great, in 1783.

Q. What is the meaning of "largo"? I find it in a Schumann piece.

A. Slow. It corresponds to the Italian "largo."

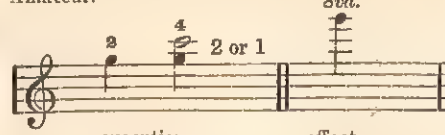
Q. My tuner says that my piano is overstrung. Will that injure it?

A. By no means. Most upright and grand pianos are overstrung. That is, in order to get additional depth of tone without increased size of the instrument, the longer strings run diagonally over the short strings.

Q. What does Danse Macabre mean in music?

A. The term has no musical significance whatever, except as it has been adopted by composers, such as Saint-Saëns, as the title for a composition. It refers to the Dance of Death, which is frequently mentioned allegorically in old books and old pictures, in which Death (represented by a skeleton) is seen making all ages and ranks dance to his tragic tune.

Q. Please give directions just how to produce an "artificial harmonic" on the violin.—Amateur.



execution.

effect.

A. Here is an example: place the first finger firmly on G on the E string, touch the string very lightly at the place where C would be produced, and draw a light, rapid bow-stroke. If the fingers are properly placed, you will hear a high G, two octaves above. Countless other harmonics may be produced on this same principle, elsewhere on the violin.

New Publication

Unicorns. By James Huneker. Published by Charles Scribner's Sons. 360 pages; bound in cloth.

Who, in all this present day world of turmoil, can write as James Huneker writes? Surely his pen is pointed with the philosopher's stone, that can turn any base and insignificant thing into a word image of precious interest. *Unicorns*, like many of Mr. Huneker's other works, leaps over art, literature and music, touching not merely the high spots which are known to the average reader, but also revealing many unknown workers. Its interest to music workers rests around such chapters as "The Passing of

Edward MacDowell," "George Sand," "The Grand Manner in Pianoforte Playing," "Richard Wagner," "Violinists To-day and Yesterday," and "My First Musical Venture." In the last named he tells, in very humorous fashion, how he tried to pass the entrance examinations at the Paris Conservatoire. The last lines of this unusual collection of reflections reveal the charm and insouciance (Mr. Huneker would kill us for that word) that inhabit this work. "Like certain oriental discourses, our little morality, which began in the mosque, has rambled not far from the tavern. Nevertheless, let us pray for the living as well as the dead."



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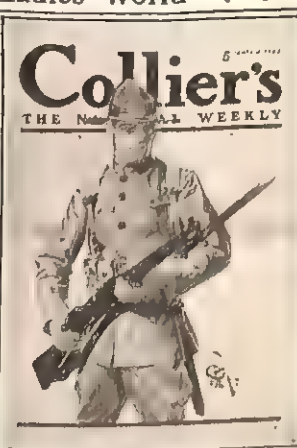
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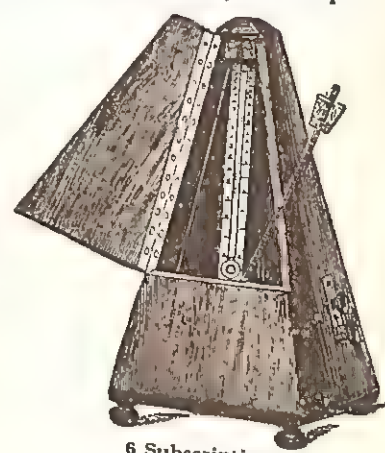


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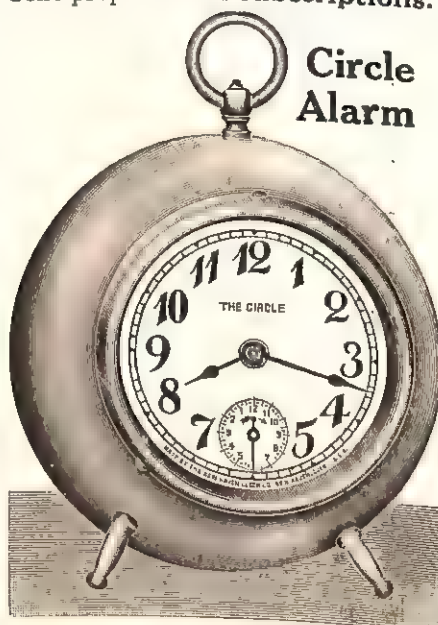
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Etude Prize Contest

We would again call attention to the **ETUDE PRIZE CONTEST**, a complete announcement of which will be found on another page of this issue. This Prize Contest is rather unusual in that it is entirely for part songs of secular character. It is divided into three classes, for mixed voices, for men's voices, and for women's voices. The part song is one of the pleasantest forms of vocal part writing, and we hope to have a large number of composers represented in the Contest, not only experienced composers, but also the younger and aspiring writers. Every manuscript received will be given most careful attention, and absolutely impartial judgments will be formed in all cases. We would suggest that the manuscripts submitted be of really practical character, singable, and melodious, and yet with a certain independence of part writing, and with interesting piano accompaniments.

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We have received many requests for this book from those who have been using it during the past year, not only for themselves but for their teacher friends. Every musical professional is welcome to a copy with our compliments.

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51 Old Hungarian Melodies for the Pianoforte By Arthur Hartmann

In this unique volume Mr. Arthur Hartmann, the well-known violinist, has collected some of the most attractive of the Hungarian folk melodies and arranged them in practical and playable style for the piano. It is sometimes difficult to understand just how to play the Hungarian music, but in his editing Mr. Hartmann has made everything so plain that anyone who has not had an opportunity of hearing the melodies will know just exactly how to interpret them. There is an introductory text by Mr. Hartmann, in which the origin and characteristics of the melodies are fully explained. This book will be a valuable addition to the library of any musician. The special price in advance of publication is 50 cents, postpaid.

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The themes of these little Airs Varies are popular melodies from various Italian operas, but the working-out is in the style of the French school of violin-playing—brilliant and showy, yet so admirably fitted to the nature of the instrument as to present no serious difficulties even to the amateur. They are almost ideal for "recital pieces," for this very reason, and the fact that the piano accompaniments are quite simple will be an added recommendation to many violin teachers who wish to play the accompaniments for their pupils and have not a highly developed piano technic themselves.

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This is one of our series of volumes printed from the special large plates. All of our four hand collections previously issued have been highly successful, and we feel that this one will be no less so. It contains a splendid assortment of duets, both original and arranged in practically all styles, but chiefly of intermediate grades, representing modern and contemporary composers, as well as some standard and classical writers. An unusually large number of pieces will be found beneath the one cover. Every piece is a gem well worth playing. The special introductory price in advance of publication is 25 cents, postpaid.

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Just at the time of writing this notice Senor Joñas, the great Spanish pianist, is going over the final notes of his great work which bears the highly original title *The Pianoscrit Book*. This is the most distinctive book that has been planned in musical pedagogy for years. It started out as a kind of musical blank book with plain staves, such as most successful teachers have used for years to put down those precious instructions that otherwise would go out of mind a few moments after the lesson was over. Then Senor Joñas, who has himself taught many virtuosos, realized that he must place in the hands of the average teacher a book that would be so classified and so annotated with special exercises that it would at once map out a fine course for any teacher or student to pursue. The book is so new in type that it is difficult to tell about it. The teacher must see it to appreciate its great value. The advance price is 50 cents a copy.

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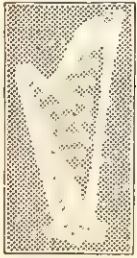
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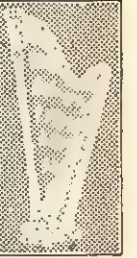
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"Children must learn to creepe ere they can learne to goe."—HEYWOOD (1565)



The Christmas Knight

KNECHT RUPRECHT is a merry, noisy fellow who helps Santa Claus when he is very busy; he harnesses the reindeers and does the driving; he opens windows and crawls down chimneys; he is so spry that good old Santa Claus can not do without him. Knecht Ruprecht, or Knight Rupert, gives presents to obedient children; sometimes he forgets those who are not obedient, and then Santa Claus scolds, because Santa gives to every child good and bad.

A Good Piece to Learn for Christmas Day

Robert Schumann has written a little piece about Knecht Ruprecht,—it is in the *Album for the Young*, Op. 68. You can not fail to find it, and it is a good piece to learn for Christmas day. In the first eight measures, you hear Knight Rupert bustling around getting the harness on and the toys in the sleigh. Rupert calls these "Santa Claus' calling cards," and he has many of them,—oh, just bushels of lovely calling cards. Then rumble—rumble goes the sleigh, and pat—pat—pat go the hoofs of the reindeer; then bump—bump—bump over the frozen ground. Hurry—scurry, up hill and down into the valleys, just a tiny moment of a pause, and then it commences all over again, only here and there a pause for Rupert to dash into a cottage with an arm-load of toys. Hush! "Tranquillo," says the music here; they must be very quiet, for John and Ruth and Elmer are sitting up to catch good old Santa. But, who has ever been able to catch the young Knight Rupert, who is as agile as a cat and as quiet as a mouse. See, he enters the house by the window, and Santa follows on tip-toe. There stands a glittering Christmas tree and the lights shine brightly. Santa's voice rumbles in alarm "What is this I see! What is this I see!" (Measures 33 to 36). Santa is not used to bright lights and besides he is suspicious. The Knight is satisfied that all is well (Measure 37), and he goes to work; someone has told him that John and Ruth and Elmer fell asleep an hour ago, so why should Santa worry; and why indeed should he worry! Tip-toe, tip-toe they go from mantle to tree, and then from stockings to sleigh and back again. See the tracks in the snow. Knight Rupert sees the time,—midnight! Quick, time flies back again to *Tempo I*; and rumble—rumble—rumble—rumble, and pat—pat—pat—pat, away goes the sleigh over the snow, bump—bump—bump! Twigs snap, branches crack, the moon rises, the owl hoots. Oh, what a merry fellow is the young Knight Rupert! Can't you just see him laughing "Merry Christmas, Little Folks!" at everyone he sees.

J. S. W.

My New Year's Resolve is, practice every moment of my practice period as though it was the most important part of the day—to make every second a step ahead.

Music and Picture Post-Cards

By Gertrude M. Greenhalgh

I HAVE found that my pupils gain in expression if their interest is aroused by pictures indicating the mood of the piece and the source of the composer's inspiration. For this purpose picture postals, which are now so easily obtained, are most convenient. As so many of our composers have been highly influenced by Mother Nature we need not look far to find suitable examples, of which the following are but a hint:—

Farewell to the Alps. Bohm. Show a picture of the Matterhorn. Its beauty and grandeur never fail to arouse interest.

Tarantelles. Picture an Italian scene, the venomous spider lurking in a bunch of bananas, the frantic dance by a long chain of dancers, including the person bitten, such a dance being believed an antidote for the bite of the spider.

Barcarolles. Show a picture of Venice,

and describe the song of the gondoliers as they row their graceful boats along the canals by night.

Loch Lomond. (Song.) Show a picture of the place, and endeavor to get the spirit of the Scottish Highlands.

Spanish Dance. Scene of the Alhambra. Dancing girls dressed in bright colors with spangles and and tambourines.

Rustle of Spring. Sinding. Norwegian scene. Spring gently thawing the rivers until they come tumbling down the mountains and through the fiords in their mad rush to the sea.

Chanson Russe. Smith. Picture Russia, with its vast cheerless plains, its exiles, its deep repressed melancholy.

Angelus. Bohm (also Liszt). Show Millet's painting of the same name.

Many more might be indicated, but these are sufficient to show how music may tell a story or picture an emotion.

The Early Trials of Great Artists

IN reading the lives of Bach, Beethoven, Wagner, in fact of nearly all the greatest composers, as well as of many of the greatest executive artists, we are struck by the fact that they all passed through a more or less protracted period of privation, suffering and lack of appreciation on the part of their contemporaries. (The only prominent exception that we can recall is that of Mendelssohn.)

It is quite probable that this fact is not a mere coincidence, but founded on

a fundamental law, which was long ago recognized by some of the greatest sages. Mencius, living in China about B. C. 100, wrote:

"When Heaven is about to confer a great office on any man it first exercises his mind with suffering. It exposes his body to hunger and subjects him to extreme poverty. It confounds his undertakings. By all these methods it stimulates his mind, hardens his nature and supplies his incompetencies."—KAOU TSZE, XV, 2.



HOW THEY MOVE PIANOS IN INDIA.

The old elephant has to work for his living in India. In America he performs twice a day in the circus and during the rest of the time he stands in his stall munching peanuts and eating hay. In India he is a beast of burden. Here one is seen about to deliver a piano. Wouldn't it be funny to have an elephant walk up to your house some day with a piano on his back?

Alphabetical List of Practice Hints

By Jo-ShIPLEY Watson

- A—Aim straight, play straight.
- B—Breathe deeply, chin up.
- C—Count aloud, keep on counting.
- D—Depend upon sound, not sight.
- E—Energize.
- F—Finger memory alone is not to be too far trusted.
- G—Get a right start.
- H—Haziness is often nothing more than laziness.
- I—Interruptions are fatal.
- J—Jot this down—Play for the family.
- K—Know first what you are to play before you play it.
- L—Lighten mother's worries by having a fixed practise hour.
- M—Metronomes were made for you to use.
- N—Neglect kills the finest talent.
- O—Overcome shyness. Say, "I can." "I will."
- P—Preparedness is never wasted.
- Q—Quality is better than quantity.
- R—Random practise means risky public performance.
- S—Silence is golden even in music, so mind the rests.
- T—Thinking music away from the piano is worth a term of lessons.
- U—Use your head first and your fingers will follow.
- V—Very slow practise is the discipline you need most.
- W—Without patience, nothing worth while is won. Win your music!
- X—X-rays of our practise periods would cause many of us to shudder.
- Y—You can live up to this alphabet if you try.
- Z—Zig-zaggy practise ends where it began.

A Doll Program for Little Girls

By Mildred Jennings

NOVELTIES in recital programs for a teacher who has a class made up of beginners, or nearly so, are few and hard to find.

The following is a very attractive program made up of "Dolly" numbers. If you have older and more advanced pupils also to appear on the program, the program can be divided, and the second part, or the first, if you desire, may be called

A Doll's Musical Party

Here are the numbers, any of which can be obtained from a good music dealer:

- The Doll and the Jumping-Jack.—Lynes.
- Dolly's Lullaby.—Williams.
- Dolly's Music Box.—Mrs. Crosby Adams.
- Bye Lo Dolly.—Orth.
- The Doll's Music Lessons.—Hall.
- Dolly's Minuet.—Florida.
- The Japanese Doll.—Swift.
- In Dolly's Kitchen.—Hollaender.
- Lamentations of a Doll.—Frank.
- The Dolly's Funeral March.—Tschalkowsky.

The progressive teacher may even go so far as to have dolls appropriately dressed, as favors.

What Shall I Teach in the Fourth Grade?

A SERIAL ADVERTISEMENT

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Arranged in Progressive Order

No.	Key	Pr.
5565	Handel, C. F. Gavotte....Bb	.30
7344	Mozart, W. A. Sonata, No. 1.....C	.30
7336	Haydn, J. Sonata, No. 1.....G	.50
5785	Schubert, F. Military March, Op. 51, No. 1.....D	.20
8217	Three Themes from Schubert.....Ab and Db	.30
1330	Mendelssohn, F. Songs Without Words, No. 16.....A	.20
2918	Chopin, F. Valse, Op. 69, No. 2.....B Min.	.35
2917	Valse, Op. 34, No. 2.....A Min.	.35
3607	Mozart, W. A. Three Melodies from Mozart.....C Min.	.30
4880	Schumann, R. Blumenstück, Op. 19, No. 1.....Db	.20
4692	Chopin, F. Three Favorite Preludes, B Min., A and C Min.	.15
7002	Schumann, R. Two Valses.....Ab	.20

SEMI-CLASSIC

11558	Sartorio, A. Rondo Mignon.....F	.60
931	Grieg, E. Album Leaf, Op. 12, No. 7.....E Min.	.25
9264	Merikanto, O. Summer Evening Idyl.....F	.20
9492	Poldini, E. Tarantella.....A Min.	.30
8618	Horvath, G. Hungarian National Dance.....Eb	.40
8556	Schutt, E. Petite Scene de Ballet.....G	.40
9859	Scharwenka, X. Barcarolle, Op. 62, No. 4.....E Min.	.20
3442	Jensen, A. The Mill.....C	.35
4646	Borowski, F. Valsette.....G	.40
9172	Dvorak, A. Humoreske, Op. 101, No. 7.....G	.40
8925	Bohm, C. Mignon, Op. 394, No. 1.....Ab	.60
8977	Dolmetsch, V. Menuet.....A Min.	.50
9546	Benson, G. N. Toccata Caprice.....Db	.60

POPULAR

8167	Lindsay, C. Fraternal March.....G	.50
7928	Eggeling, G. To Springtime, Op. 149.....G	.60
9614	Frysinger, J. F. Mezurque Characteristique, Op. 73.....G	.50
8855	Rathbun, F. G. Petite Rapsodie Hongroise.....A Min.	.60
7435	Engelmann, H. Heart's Melody.....Bb	.50
11020	Lieurance, T. Star Gleams.....Ab	.50
8884	Fontaine, L. J. O. Vivacity, Op. 96.....A Min.	.50
11081	Laroso, G. Scene de Ballet.....Eb	.50
11004	Frysinger, J. F. Mazurka Impromptu.....A	.40
3499	Marks, E. F. Farfalletta.....Eb	.40
7421	Atherton, F. P. Mazurka Di Ballet, Op. 151.....G	.50
11598	Hewitt, H. D. Thoughts at Sunset.....Eb	.50
8382	Holst, E. Beetles Dance.....Eb	.50
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9288	Ferber, Richard. Sylphs and Elves.....Eb	.60
7927	Eggeling, G. Spanish Dance, Op. 150.....G Min.	.60
8922	Fucik, Julius. Entry of the Gladiators.....C	.30
3495	Rathbun, F. C. Twilight on the Mountain.....Eb	.50
9737	Schmeidler, C. Glittering Waves, Op. 18.....D	.60
11200	Williams, T. D. Valse Romantique.....Eb	.60
1168	LeHache, W. Sailor Boy's Dream.....Eb	.50
11639	Wildermere, H. Song of Paradise.....F	.60

Making the Fourth Grade Interesting

Practical Suggestions for Wide-Awake Teachers

- 1.—The pupils should now be sufficiently advanced to have learned what wonders can be accomplished through a little direct application to technic. That is, he should begin to take kindly to technic and any of the studies and exercises in this list will be found appropriate and practical.
- 2.—Some teachers get careless with the grading at this point. They give fifth grade pieces when a strictly fourth grade piece is just as necessary here as the right kind of first grade material is at the beginning. For instance the following extract from Koelling's *Hungary* embraces two characteristically Fourth Grade features,—runs and the further study of syncopation. Passages more complicated than this would fall in the fifth Grade and should be avoided.



- 3.—The pupil at this grade should have sufficient confidence to take pleasure in home pupil's recitals. Encourage them to want to play in public.
- 4.—When you write us to send you particular about our "On Sale" system ask us to send you gratis a Graded List of Pieces, Studies and Exercises we have had expressly prepared for our patrons.

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9751	Loeb-Evans, M. Mando-line.....A	.50
9768	Deceves, E. J. Days of Chivalry.....Eb	.60
6524	Kern, C. W. Mountain Echoes.....Ab	.50
4267	Rathbun, F. G. Valse Caprice.....G	.60
8339	Harding, W. A. Gipsy Revel, Op. 15.....G Min.	.60
6616	Kern, C. W. Valse Episode, Op. 160.....Eb	.60
9333	Jorda, Louis G. Mexican Dance No. 1.....F Min.	.25
8931	Mora, Carol In Confidence.....Bb	.60
8947	Flagler, I. V. With Song and Jest.....Bb	.50
11628	Fontaine, L. J. O. Mazurka Noble.....C	.50
5589	Kern, C. W. Ariel, Op. 151.....G	.50
8967	Nölck, A. The Trout, Op. 176.....C	.60
7719	Geibel, A. Nocturne.....Eb	.60
6899	Nölck, A. In May Night's Fragrance, Op. 150.....Ab	.40
11298	Eggeling, Georg. In a Black Forest Spinning Room.....F	.60
4169	Wachs, P. Rosy Fingers.....Ab	.60
7014	Koelling, C. Hungary, Op. 410.....D Min.	.60
9271	Bräun, L. P. Pansies and Roses.....G	.60
9173	Greenwald, M. Scenes of Splendor.....Ab	.50
8810	Necke, H. Rapsodia Zingara.....C Min.	.60
2125	Chaminade, C. Scarf Dance.....Ab	.40

No.	Key	Pr.
8934	Merz, O. Polacca Brillante.....E Min.	.60
1236	Bohm, C. Frolic of the Butterflies, Op. 282.....Ab	.50
11011	Christiani, E. F. Valse Idylle.....A	.60
8116	Lack, T. Aragonaise, Op. 273.....Ab	.60

FOUR HANDS

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8946	Atherton, F. P. Crown of Triumph.....F	.60
3579	Ringuet, L. Processional March.....Eb	.60
8780	Atherton, F. P. Constantinople, Op. 212.....Bb	.60
8166	Verdi-Engelmann. Quartet from "Rigoletto".....C	.35
8923	Fucik, J. Entry of the Gladiators.....C	.50
9020	D'Haenens, A. Feathered Songsters.....Eb	.60
9937	Flagler, I. V. Military March.....Eb	.80
7288	Engelmann, H. Concert Polonaise.....F	.75

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Pupils of Mary P. Bickford.

Maypole Dance, In the Gondola (4 hds.), A. Sartorio; Frolic of the Lambs, Engelmann; Miniature Waltz, F. R. Webb; Skylark, Bohemian Dance, Matthews; Swing Song, Rene L. Becker; Gypsy Life (4 hds.), Theo. Kullak; Little Cradle Song (4 hds.), A. Sartorio; The Puppet Show, F. R. Webb; Pink Domino Waltz, Pierre Renard; Playtime, Steinheimer; Katydid, R. E. DeReef; Arrival of the Guests, from "Masked Garden Festival" (4 hds.), Ludwig Schytte.

Pupils of Mrs. Ethel Stickley.

Polonaise in A (8 hds.), Chopin; Recordati, Gottschalk; Witches' Dance, MacDowell; Kamennol-Ostrow, Rubinstein; The Chase, Rheinberger; Impromptu, Chopin; Concert Polonaise, Op. 11, Hahn; Will-o'-the-wisp, Adolf Jensen; Souvenir, Drda; To Spring, Edward Grieg; "If I were a Bird," A. Hen-seit; Two Larks, Th. Leschetizky.

Pupils of Stephen Comery.

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Pupils of Madeleine Crozer.

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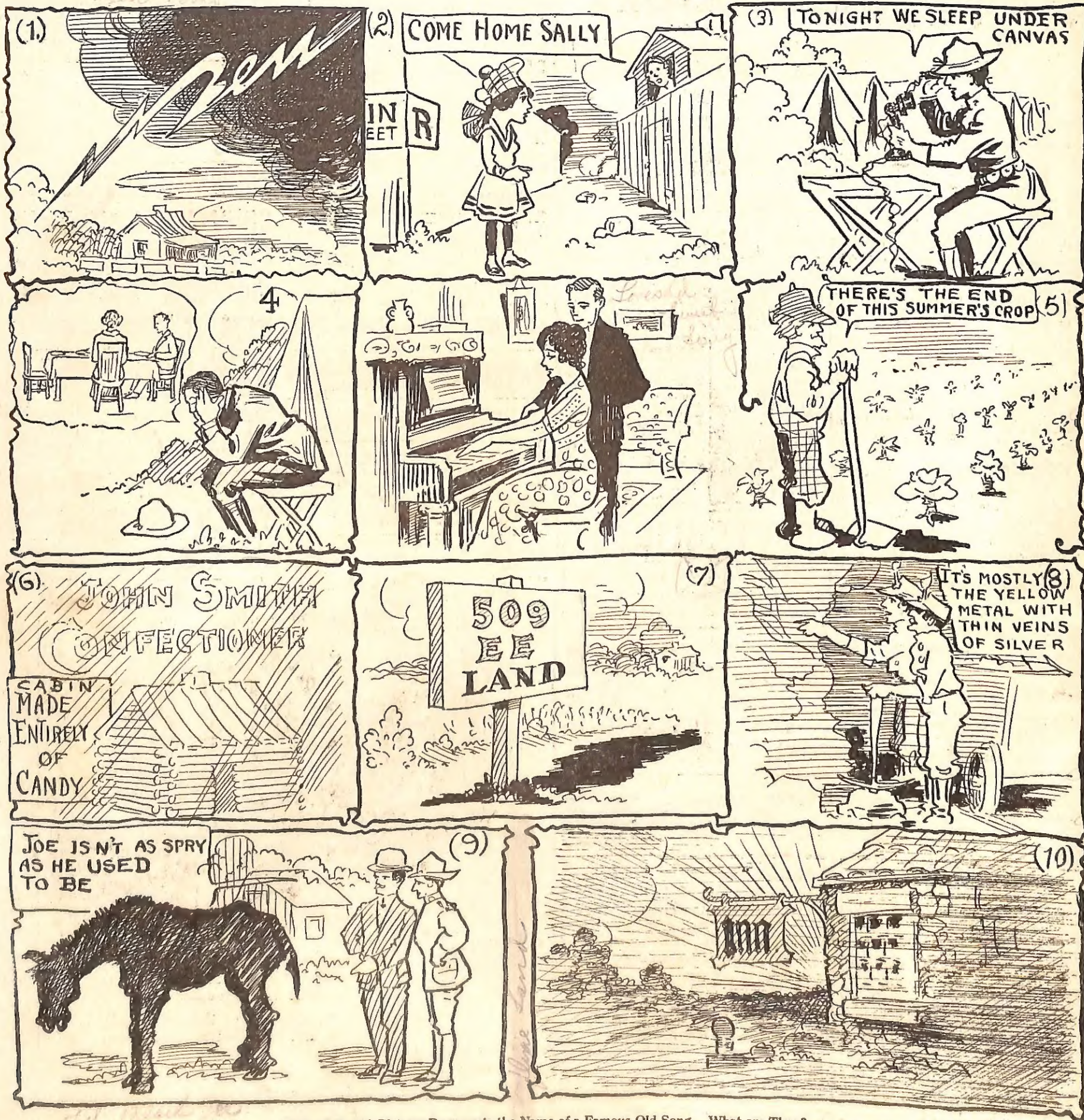
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