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James Francis Cooke

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THE ETUDE

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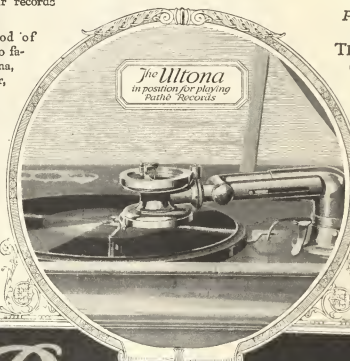
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VOL. XXXVI, No. 7

Our Greatest Joy

We have always considered THE ETUDE work both a privilege and an opportunity; but our greatest joy is in helping those ambitious friends who are eagerly looking for ideas and materials to help them in getting ahead in the world.

Every day in THE ETUDE work is a day of life profit to us. We learn something new and interesting every hour. The whole musical world seems to be eager to send in its best ideas and its best thoughts in order that they may be sent out to others.

Every now and then we meet some wonderful individual who has advanced so far that he looks lightly upon those who are still eagerly seeking more and more information through the world currents continually flowing past everyone eager to learn. The very thought of riding on those currents to greater triumph seems futile to the omniscient individual. He belittles the assistance that such a paper as THE ETUDE might give him, —he knows it all, and therefore he is quite without any need of outside assistance.

THE ETUDE has no sympathy with such musicians. If we had our way we should have a bronze medal cast with a large "B.N.," signifying "Back Number," placed upon it, and award it to any one who fails to realize that at no time in life is it impossible to advance in some way.

THE ETUDE has literally hundreds of letters from many of the greatest men in the whole realm of music, indicating that they read THE ETUDE in a manner which is most complimentary and encouraging. The list sounds like a kind of musical *Almanac De Gotha*. To mention any one name would be to do injustice to all. When many of the world's greatest teachers, pianists, singers and composers write of their own accord, commenting upon some feature in some one article, there can be no question of the alertness of such men to the value of the musical currents of thought for which THE ETUDE is proud to be a channel.

Our greatest joy, however, is in helping the thousands of "upward-looking" friends who eagerly look forward to THE ETUDE for new and interesting music and bright, practical, illuminating ideas, which help to carry them on to their goals.

Let's Have More Music in the Home

If American homes are the social and economic centers around which our great commonwealth revolves then our first consideration should be the development of the home in its highest sense.

In the old fashioned home, before the age when there were so many alluring entertainments outside of the home, much of the joy of life came from the joy that was made in the home by the people who lived in it.

The home circle is one of the greatest treasures in the memory of those who have known one. Those who have not are to be pitied. There is no substitute — nothing "just as good" and nothing that can possibly take its place.

Music has been the delight of millions of homes. Music that the people in the homes make themselves rather than music they go out of the home to hear. Let father, mother, uncle and aunt do everything possible to foster the love and study of music among the children. This does not merely mean preaching about it, but taking a lively interest in music in the home, playing with the children and letting them take an active part in the home musical life.

One of the reasons why some children do not take any interest in practice is that the little ones feel that they have to carry the entire burden of the work. Their parental advisors tell them to practice but give no indication of ever attempting to help them or set them an example.

Get together in little groups now and then and bring music right to your hearthside. The automobile, golf, moving pictures and other interesting entertainment add a great deal to life, but if they lead our American people away from this great joy of music in the home they will have been dearly bought.

The strength of the individual often depends upon the strength of the home. Boys and girls "go bad" not so much because they are born bad as because the home has been undermined with vicious frivolity instead of those things which make for fine minds, clean bodies, high ideals. Music is one of the chief of these: Don't neglect it!

The Silver Lining

When a bomb dropped from an enemy aeroplane flying over London and wiped out the life of Mrs. Lena Guilbert Ford, author of the worthily famous war song, *Keep the Home Fires Burning*, it could not silence one of the most heartening and inspiring thoughts that the great war has given to us,

"There's a silver lining through the dark clouds shining;
Turn the dark clouds inside out, till the boys come home."
Armies of soldiers, fleets of ships, squadrons of aeroplanes will not do more to keep up the spirits of the people at home than this fine, cheering, confidence-making thought which has gone singing around the whole English-speaking world.

We all know that many of the things that seem disasters for the time "turn out to be for the best in the end." If you are a teacher and have had a weak season it has probably taught you that unless you work harder than ever your next season will be weaker. Then, having spurred yourself on to higher efforts in trying to develop a larger musical interest in your community, your next season will, in all probability, turn out to be the best you have ever known in peace or in war. That has been the experience of many, many teachers this year. Plan what you expect to do next September now, and set to work so that there can be no "slip ups" in your campaign. Don't waste a second worrying about anything you may have missed this season. "Turn your dark cloud inside out." There's almost always a silver lining.

JUST SIXTY DAYS MORE TO GET READY FOR THE NEXT TEACHING SEASON

When Composers Compose

By Francesco Berger

I know exactly what I want to say, but I am not sure whether I shall be able to find the precise words with which to make my meaning clear. It is more difficult to do so in artistic matters than when dealing with tangible things. There would be no difficulty in pointing out the difference between a camel and a pianoforte, or between a mutton shop and a patent razor. But one might find it difficult to explain the difference between a sermon and a discourse, or between the tone of a Stradivarius and a Guarnerius.

In the works of the greatest masters there is less difference between those of one and those of another than in the works of minor composers. This is not because of absolute similarity, but because the genius of the great ones binds us to their methods—we overlook details because of the overwhelming importance of the whole. The French and the Italian, the English and the German, meet on common ground when they are truly great. A Purcell and a Handel and a Palestrina have more in common than a Bellini and a Hummel.

Italian and German Composers Compared

When we compare the scores of the average German composer with those of the average Italian we are struck with primary differences between them, arising from the attitude with which they severally approach their task. The German sets out to discover new harmonic combinations, new chords, new orchestral effects. The Italian seeks lovely melodies, tunes which express in music what the drama represents on the stage. If, in the course of three entire acts, the German has succeeded in introducing "augmented fifths" that resolve into "diminished ninths," or in affixing to a tube the kind of phrase generally allotted to a piccolo, he is happy. He goes to bed exulting, feeling that "something attempted, something done, has earned a night's repose." Not so the Italian. He cares not for chords, casts harmonies to the dogs; instrumentation is his handmaid, not his mistress. His object is to invent tunes, rhythmic tunes, and these shall play loudly and emphasize the action or sentiment of the moment and live for ever after in the hearts of his audience. Tunes that the public can sing, or whistle, and cherish. He wants to compose for the sentiment, never another *Una furvia lagrima* as Donizetti did in his *Elizaire d'Amour*; for the grandiose *piano donna* another *Casta diva*, as Bellini did in his *Norma*; for the rollicking baritone another *Largo al fidoj*, as Rossini did in his *Barbiere di Siviglia*; and for the love-sick villain another *Il balen*, as Verdi did in his *Trovatore*. Let him but do this, and he'll make you a present of Albrechtsberger's fugues and the whole of Berlioz's Treatise on Instrumentation.

The German devotes too much attention to detail, losing sight of the outline; the Italian concerns himself chiefly with the outline and lets detail take care of itself. The one is grammatically accurate and artistically wrong; the other is artistically right but grammatically faulty. Neither is fully satisfactory, for a perfect work should, of course, include both art and grammar. Of these two opposite methods one has only grammar to recommend it, the other only plastic beauty. And one is tempted to ask: Which is the more important element, grammar without new ideas, or new ideas without grammar? A man may be a great thinker, or may have a fund of poetry in his nature, but not be able to clothe his ideas in poetical or even grammatical language; while another may have complete command of language and be able to versify elegantly without having anything to tell us that is worth listening to. A great critic requires both material and design. While, on the one hand, we do not want to be continually reminded of the brick, or the stone, or the iron element of the construction, while art demands that we shall be sufficiently impressed by the complete structure to forget all about the stuff that builds it up, we do not want, on the other hand, while contemplating the beauty of its design and the symmetry of its parts to stand in awe of its collapsing by reason of its material being sand or sawdust.

Personal Habits of Composers When Composing

When considering the methods of composers of different nationality one is tempted to remember what is recorded of some of them as to their personal habits while in the act of composing. We have all read of Beethoven washing his hands constantly and dipping his fingers into basins of water during the process. If this be authentically accurate (which is questionable), it was an obsession on the part of Sir

Herbert Tree not to have introduced it when, a few years ago, he gave us his wonderful impersonation of the Bonn master. One has also read of Haydn dressing in Court costume, sword and all, and when he sat down to compose. Of Auber I have read that he used to call upon his old housekeeper to judge a new melody he had conceived before deciding whether it was or was not suitable for a particular situation in one of his operas. And Rossini would suspend cooking his macaroni to hastily write down an overture, and then return to it, eating the butter and cheese.

But one would like to know what were the habits of other composers while in the act of composing. Did Wagner don his crimson satin dressing-gown when inditing *Tristan*? Was it Heideick or Cliquet that

Where Not to Use the Pedal

By Anton Rubinstein

THE pedal must not be used:

1. In a regular succession of notes (especially ascending) in the middle and lower portion of the pianoforte, without harmonic accompaniment, in moderate or slow tempo, and where the separate notes have a similar amount of tone. Example:—



In the upper portion of the instrument (which is not supplied with dampers) the pedal may be used under such circumstances. Remark: The pedal can be used only very sparingly in older polyphonic works, and then only for a short time, because these works are played principally in a moderate tempo, are written principally for the middle portion of the pianoforte, and contain comparatively few harmonic figures.

2. The pedal cannot even well be used in harmonic figures if the voices therein lie near to each other and in the lower part of the pianoforte.

3. The pedal must not be used in a decrescendo passage in quick tempo, especially in going from *ff* to *pp*.

Remark: Nicholas Rubinstein used the pedal even under the above conditions, changing it constantly to avoid any uneasiness of tone at the end of the decrescendo he used the second pedal (without *corda*) also. But a pianist who is not thoroughly a master of the pedal should avoid its use in such cases. Example:—

Offenbach imitated when penning *La Grande Duchesse*. How many lumps of sugar did Montebello drop in his coffee when composing *Leijah*? And what time of cigars did Sullivan smoke when jotting down *Madama Butterfly*?

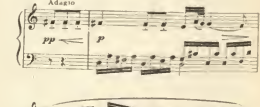
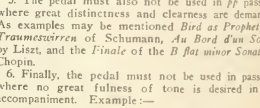
A collection of the few truths and the many falsehoods that are current about musicians would form a curious record; a page or two would suffice for sustained facts—a whole volume would scarcely hold the inventions.

Hero-worship is partly accountable for this; we do love a good, old-fashioned, full-blown hero, and the tales which accumulated hearsay has woven round the birth, events and habits of these worthies—*Præterita* of the Musical Olympus, London.



4. In a phrase which is to be played staccato, or very lightly or classically, the pedal is not to be used, and especially when such phrase follows directly upon one of an opposite character, where it has been in *pp* passages where great distinctness and clearness are demanded. As examples may be mentioned *Bird as Prophet* and *Träumereien* of Schumann, *Au Bord d'un Sarcophage* by Liszt, and the *Finale* of the *B-flat minor Sonata* of Chopin.

5. Finally, the pedal must not be used in passages where no great fullness of tone is desired in the accompaniment. Example:—



(—From *Guide to the Proper Use of the Pianoforte Pedals* by Anton Rubinstein.)

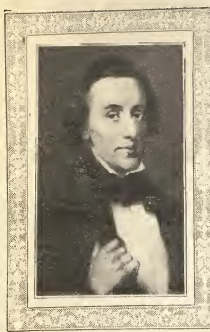
The Pupil-Teacher

THE writer has been astonished to observe quite commonly (more particularly among uneducated people) a singular attitude of those young teachers who were making every effort to round out their musical education by continuing to take lessons of some distinguished teacher after they themselves were well launched on their professional career. Remarks like these are not uncommon: "Miss Blank is still taking lessons; she wouldn't do that if she were perfect in music; I will send my little girl to Miss Dash, who got through her lessons three years ago."

This sounds really ludicrous to the educated musician. With the exception of a few great composers and a few concert performers of world-wide fame, there is no musician or music teacher who does not feel it a privilege and a duty to take lessons, to refreshen up and extend his knowledge in various directions by taking lessons from more lessons from some excellent teacher. The writer knew of one case where a well established and success-

ful teacher, after twenty years of steady grind, took a year off and spent that year as a pupil at a famous conservatory, afterward returning to his work in the same old town. He knows personally of another case, where a singer of world-wide reputation has gone occasionally to a comparatively unknown piano teacher to be "coached in repertoire" and at the same time get the somewhat difficult accompaniments of modern songs properly played, in order that he could judge of their musical effect.

If one is obliged, because of limited means, to patronize a young and inexperienced teacher, it is a matter of congratulation if that teacher is at the same time studying under the direction of an older teacher of established excellence. The young teacher who has so completely finished his studies, and after attaining a certain amount of success is settling down into a routine rather than the one to be shy of.



F. CHOPIN.

"Wit's end" Chopin, one immediately thinks "Piano" Liszt and Beethoven employ musical themes that could have been communicated to the world through the medium of the orchestra as readily as that of the piano. The genius of both Schumann and Schubert was more a lyric genius than a keyboard genius, but with Chopin we find a rare pianistic Mase, unprecedented and unequalled. The exquisite tonal possibilities of the instrument, the infinite delicacy with which it may be treated, as well as the majestic and sonorous passages that may be brought forth upon it are all to be found in the treasure of beautiful works which Chopin bequeathed to the world.

"In approaching the work of this master, the student must beware of a pitfall which often makes the immature performer's interpretation of Chopin more of a bore than a delight. Chopin's own intuitive feeling for the intricacies of the keyboard, as well as his great care in going over his manuscripts when they were sketched out, make all of his compositions so 'playable' that the average student does not work with them sufficiently to bring out their beauties. What is the result? A kind of irritating superficiality and sickly sentimentality. It is extremely difficult for me to describe this, even when I hear it. All I know is, that I rarely hear Chopin played without feeling impelled to say to myself, 'it sounds all wrong.' For the most part, it is not so much the sickish sentimentality as the fact that the rhythms are completely wrecked in some foolish attempt to develop the tempo rubato. Sound artistic judgment and sanity are just as necessary in playing Chopin as in playing Brahms.

"Chopin, despite the 'playableness' of the fact that the notes seem to group themselves so comfortably under the fingers, demands infinite care and thought and exercise for well-balanced effects. Even the simplest *Waltz* or *Naturelle* requires this. Unfortunately many of his most beautiful works have become so hackneyed through performance by superficial amateurs that artists hesitate to play them. Even *Havenet* or *The Doll's House* could get a bad reputation if they were to be given only by a troupe of barnstormers night after night.

"Chopin, as is well known, recommended Bach as a preparation for his own works. The converse is also true. To perceive the beauties of Bach, play Chopin. Bach compels more of an intellectual concentration. One cannot study Bach and dream at the same time.

"I like to think of the healthy, vigorous Chopin as well as the delicate sickly pianist. It seems to be the fate of certain men with sickly bodies to have minds of powerful, luminous intensity. Such men as Spencer, Darwin and the American, Francis Parkman, in whose works I have just been revelling, represent what phenomenal things may be accomplished by a powerful mind in a weak body.

"Sympathy is certainly one of the qualities which one must possess to appreciate Chopin. The performer must look through his own life experiences until he becomes the composer's idea. One must feel the re-

The Spirit of the Masters

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HAROLD BAUER

While each one of these interviews may be read independently, the whole series of such brief talks will be of great value to teachers and students, but to intelligent music lovers, it will give a new view of the subject covered in each conference. Only those who are sincere and sympathetic towards all matters pertaining to the art can appreciate the personal concern in presenting discussions of these problems.

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Preparation for the Study of Chopin, Debussy and Modern Composers

spensive chord and feel it keenly and sympathetically. Whether it be a *False*, a *Prélude*, or a *Mazurka*, or one of the great *Sonatas* or *Bolides*, one must have lived through varied and great experiences to divine the soul of Chopin. He is not the composer for the prosaic.

"The Chopin *First and Preludes* seem to me the introduction to the master—better, perhaps, than the *Falces* or the *Nocturnes*. The *Bolides*, *Scherzos* and *Sonatas* are so exacting and comprehensive in their artistic requirements that only the rich and experienced mind could approach them with the hope of bringing out their musical beauties.

Modern Composers

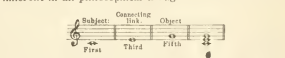
"When one turns to modern composers, one thinks principally of the works of the Modern French school, which some think have leaped clear over the bounds of reason into a kind of musical anarchy.

"As a matter of fact, I have never been able to see that Debussy, Ravel and others are Revolutionaries. Their art is a very logical one, even though it may be circumscribed. To me they seem like reactionaries. Are they not, in their attempt to represent objects and various sounds of nature as musical pictures, reverting to the art of Couperin, Rameau and other composers who lived at the end of the 18th century? Indeed, many of the titles taken from the lists of pieces of that day show a striking resemblance to the titles that modern French composers have adopted. Their art is in some ways a literary one. It does not seem to me that it will be an enduring art, because music should stand upon its own legs and not be merely a translation of sounds and impressions received from the outside world. There is not such a wide gap as between *Le Coc* and the long procession of *Waterfalls, Bells, Storms and Pearls*, which tumble from the ingenious pens of the modern composers. Please do not infer that I am not delightfully conscious of the exquisitely beautiful effects that Debussy, Ravel and their school have achieved in many of their works. I play their compositions with enjoyment, and I am not criticising individuals, but the movement as a whole. Of course, the reader realizes that the harmonic scheme of the 18th century is very different from that of the present-day composers, but the aim was so similar that the individual pieces must be considered upon their own musical merit, rather than upon any fancied difference between an absolute and a new idiom.

"The pictorial musical art of the 18th century was overthrown by the Italian school, which may be said to have been based upon the principle that music is a pure and independent representation of emotion which requires no aid from outside sources to bring it to its highest manifestations.

"Debussy has revived the ideals of French 18th century music, but in spite of its undoubted charm, this music, as I have said, does not seem likely to last. It already seems old to me, while the immortal works of Beethoven, Brahms and Bach seem ever new. One might almost state a postulate 'No great school can survive where it is dependent upon extraneous influences.'

"Our cars readily become familiarized with sounds and musical effects which were at first strange and unwelcome to them. Yet musical art after all is always reaching back to the common chord. This chord, which has something in common with the feeling of the Christian Trinity, seems to be the basis of all of our great musical art. In using the word *trinity*, I reach out of course, beyond its theological meaning to that of the Subject, Object and Connecting Link; to the principle inherent in all philosophical thought.



"Whether in the major or the minor form the common chord has a feeling of finality. When we get very far away from it for a long time we seem to be wandering in a wilderness, and may indeed die of musical starvation when we might have plenty. The common chord reminds me of the lines in Browning's *Abt Vogler*:

"But here is the finger of God, a Bath of the will that can, Existence behind all laws, that made them and lo, they are! And I know not if, save in this, such gift be allowed to man, That out of three sounds he frame, not a fourth sound but a star.

Consider it self: each tone of our scale in itself is sought; It is everywhere in the world—loud, soft, and all its said: Give it to me to use! I mix it with two in my thought: And there! Ye have heard and seen: consider and bow the head!"

"Much has been said about the whole tone scale so frequently employed by Debussy and others. It is interesting to note how this came into such vogue. Debussy, in the first place, is a man with unusually acute artistic sensibilities. His ears are so keen that when he heard the common chord struck he always heard the ninth above the root as a kind of overnote; and this sensation of an additional sound so disturbed him that he actually thought that he was being observed with the idea, as was poor Schumann, who heard a mysterious voice in the music of the 18th century, was of another mettle, and he commenced to investigate.

"The chord of the major triad undoubtedly originated in recognition and acceptance of overtones which are inseparable from the fundamental. In other words, C cannot be sounded without G and E being also present; it is truly one in three and three in one, and the effect of these three tones together is so satisfying and so conclusive that we have gradually accustomed ourselves to the thought that this chord signifies the beginning and the end of everything in music. But it is true that C cannot be sounded without G being heard as an overtone, it must be equally true that G cannot be sounded without D being heard as an overtone, so that

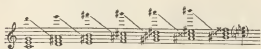
Debussy's "obsession" is shown to be based upon an unanswerable law of acoustics. The addition of this ninth note the original chord of its character of repose, and one instinctively resolves



but this is of little use, for the ninth again comes into evidence,



and we specify realize that this process must continue indefinitely, unless we decide to adopt one of two alternatives, either to abandon the sense of finality or to eliminate the intruding ninth by simply refusing to recognize its existence. If Debussy had done nothing more than to put this problem squarely before us, his contribution to the world of musical thought and experience would have been of great value; but he went further, for the adoption of the whole tone scale is nothing but the practical utilization, so to speak, of these ninth, as will immediately be seen by the following example:



Future composers cannot fail to avail themselves of this material, constituting as it does new resources for expression and opening up new fields for investigation in the domain of musical science. Bold experiments will always be made, and men of genius will, as in the past, overthrow and demolish conventions held to be immutable and indispensable. It seems probable, however, that there will be any difficulty in getting ambitious he went to Leipzig to study, and when he came back he insisted in attempting to unload upon his less-suffering publisher compositions of the ultra-modern type, the result of much ill-digested learning. It was not this disparaging the ultra-modern tendencies, for had his work shown the poetic atmosphere, and inspiration which is not infrequently present among even the "moderns," but that he had lost the sense of what he had lost the free, spontaneous naturalness which made his early pieces acceptable, and acquired nothing to replace it save ponderous academic learning.

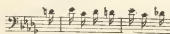
"Interfering Notes" in Schumann

Young pianists are sometimes puzzled by finding the same key is apparently to be struck by both hands at once, and lay it to an oversight on the part of the composer or the printer. In the majority of cases, it arises from the accidental interference of the notes in attempting to carry out the melodic idea of two combined melodies, or of a melody and accompaniment. To write it in this way gives the player a better idea of the musical thought which the composer had in mind, and one's common sense should be sufficient to leave out the note with one hand or the other, in actual performance.

There are, however, some rare cases where it was plainly the intent of the composer that *both hands should strike the key together*, in order to produce a special effect, bringing out a series of notes with a mild accent, somewhat different from any they could receive in the usual way. The most noteworthy example of this occurs in one of Schumann's *Blumenstücke*:



The intention is certainly to bring out the following subsidiary melody:



Some editions, with ill-adviced good intentions, simply manage by deleting the conflicting notes from either one hand or the other, but this really nullifies the composer's intentions.

"A musical thought is one spoken by a mind that has penetrated into the innermost heart of a thing, detected the innermost mystery of it. All deep things are sung. See deep enough and you will see musically."

THOMAS CARLYLE

How to Get Your Music Published

By Arthur Selwyn Garrett

Out of every hundred manuscripts submitted to a successful music publisher, probably not more than five or six get into print. This sounds decidedly depressing. It looks as though the publishers were an unenterprising lot malevolently bent on discouraging the embryo composer. Yet this is not the case; on the contrary, most publishers are eagerly alert to get new music, and especially glad to welcome a new composer who has something to say. Why then the large percentage of returned manuscripts and disappointed hopes?

Is Your Manuscript Worthy of Printing?

There are several answers to this question. First and foremost, a great number of manuscripts submitted are simply unfit to print. They are composed by "composers" who do not know the merest rudiments of musical composition. The very formation of the key and the melody that the composer has hardly ever even written notes before. The melody—supposing there is a melody that is even remotely acceptable—is crude and ill-balanced, the harmonies obviously contrived at the keyboard, and it is evident at a glance that the "composer" is utterly without knowledge of the rudiments of composition, and his piece stands about as much chance of acceptance as a poem written by a man devoid of all knowledge of grammar or syntax. Yet even these manuscripts are carefully examined by conscientious publishers, apparently mindful of the fact that the Lord once spoke through the mouth of Balaam's ass.

Then there is the other extreme; the composer who has seriously studied his art almost, it seems, to his own detriment. The writer recalls a young American who wrote very agreeable little piano pieces which were well liked by many of his friends. Getting ambitious he went to Leipzig to study, and when he came back he insisted in attempting to unload upon his less-suffering publisher compositions of the ultra-modern type, the result of much ill-digested learning. It was not this disparaging the ultra-modern tendencies, for had his work shown the poetic atmosphere, and inspiration which is not infrequently present among even the "moderns," but that he had lost the sense of what he had lost the free, spontaneous naturalness which made his early pieces acceptable, and acquired nothing to replace it save ponderous academic learning.

Quite experienced composers often fall into the sheer lack of inspiration. Their music is structurally good, but commonplace in melody and hackneyed in treatment. Obviously work turned out to keep the pot boiling, and for that very reason doomed to fail in its object. Others again fail through lack of judgment; they write third-grade pieces with one or two passages that can be played by more advanced performers. Or they fail to study the publisher's needs, and send him music good of its kind, but for which he has no market and no facility for making one.

Much has been said and written about the lack of encouragement given to the American composer, and

nine-tenths of it is sheer nonsense. When you find an American complaining that he can get no sympathy or encouragement from publishers or conductors, look closely at his work. As likely as not it will betray a wholly inadequate technique in harmony, counterpoint or musical form. And if it possesses these qualities it may yet be lacking in inspiration. Or he may have failed through efforts to exploit it through the wrong channels.

Notwithstanding the many fake schemes of the "Song Poems Wanted" variety—now still dangerously flimsy—the American publishers as a whole are a fair-minded lot. The present writer has more than once had manuscripts accepted, or received the generous encouragement from publishers to whom he is utterly unknown. During ten years spent in the office of a well-known publishing house, he saw manuscripts coming from all parts of the world carefully examined on their merits—by a number of composers along with those by himself, whose names are a household word. The same condition without doubt exists in the editorial department of almost all the well established American publishing houses.

Publishers Have Their Specialties

What the average composer will not realize is that most publishers have fairly definite fields of activity to which they confine their efforts. One publisher will cater more especially to the needs of piano teachers; another aims to satisfy the needs of churches or gospel meetings. Some specialize on piano music, violin music, etc., having a limited market in what they publish.

There is only one way for a composer to be successful in "landing" his manuscripts. Let him first of all acquire a good (not necessarily an erudite) knowledge of the laws of music, and then, when he has a good judgment first in composing his music and secondly in sending it where there is a chance of there being an outlet for it. The writer has found it a good plan on completing a composition to put it away for a time, and then to take it up again with a fresh glow of writing has cooled off. A careful and critical examination will often reveal shortcomings either in technique or inspiration which indicate that the best thing to do with the composition is to burn it. If you submit a manuscript to a publisher, you ask him to invest much time and money in it, in addition to paying you a remuneration for your work. Do not send him music he cannot possibly use and then feel insulted because he returns it. If you send him consistently good work, he will appreciate it, and being human will naturally look over any manuscripts you submit with a little more care than he bestows on the composer who bombards him with half-hearted efforts. And you yourself will enjoy the cumulative benefit that always comes from work well and truly done.

Let's Have More Charity in Criticism

By Wilbur Follett Wright

be heard in that one display, and be rated accordingly with unfair superficiality.

The least said is soonest mended to young pianists the better. It is too big a subject to be handled comprehensively in a short article like this but I will merely this in defence of nervousness: Without it, a performance would be flat and dull—stare as that may sound, it is the very life of the performance. Nervousness is a spur which incites the performer to a keen realization of his best efforts. A sudden relaxation of the control of this force is often the cause for failure.

Ability, like everything else in this life, is relative. One musician may have full claim to the title "musician" by being an excellent pianist, yet know nothing of the pipe organ. Another may be a fine organist, yet be unable to sing. A great singer may have little or no knowledge of the piano—and so on. One pianist may be a fluent sight-reader but a very poor memorizer, and vice versa. A man may have great natural aptitude for teaching, and yet possess a small amount of technique when it comes to performing himself.

The critic's greatest blessing is charity. He should read regularly Chapter XIII of Paul's first Epistle to the Corinthians.

Important Uses for Music

Noted Critic Claims World War Upsets all Ideas

By HENRY T. FINCK

One of the most touching war stories from France has been told by a nurse about a soldier who was brought in on a stretcher. Before him, thirty, shivering and much in need of a dressing for his wounds, his idea of "first aid" was a piece of music! When he had heard that, his nerves were calmed.

Another witness declares that "the men on the other side drop all the beast songs, all the military songs, and sing almost solely the sentimental and pre-war songs." These give them what they need in camp—relaxation and entertainment.

There is a story about the famous operatic baritone, Maurice Renaud, singing Wolfram's song to the Evening Star from *Tannhäuser* to the French soldiers in the trenches, which were so close to the enemy's line that the Germans joined in the applause.

This may be fictitious, but it calls attention to the fact that many singers as well as players have devoted their time going from camp to camp, bringing songs and entertainment to hundreds of thousands of soldiers, very much in need of it.

World War Upset All Ideas

The great world-war not only upset all previous ideas of military tactics, but of military music as well. Trench warfare did away with the time-honored function of the band, marching at the head of the troops and inspiring them with courage for the coming battle. What bands are now used for is to provide entertainment and lessen home sickness in camp; to stimulate and sustain soldiers on the march, to rouse the bystanders and to encourage recruiting.

In the Bible there are frequent references to the encouragement given to warriors by music, as, for instance, in *Chronicles*, where the king's army, after the singing stir up the men to combat, and is attributed to the encouragement derived from the sounding of the trumpets by the priests.

Everybody knows that patriotic hymns like the *Marseillaise* have been a great help to the guns and bayonets in winning battles. They are even more effective than brass bands in arousing patriotic sentiment, ardor, and self-sacrifice, because it is more inspiring to help make music than merely to listen.

For this reason the military authorities of the United States, like those of other countries, are doing all they can to foster singing among the soldiers. Our boys in France have been called "The Silent Army," but that is being changed. The complete silence has been due to mere diffidence. A number of musicians are now engaged in overcoming this diffidence. A little instruction works wonders. As Havrah Hubbard relates in a letter to Leonard Lichner:

I went out Wednesday to Camp Merritt with Robert Lloyd, who is the pianist in the songleader work in the camp. In the U. S. M. I. he had brought before him in the U. S. M. I. building 1,500 artillery men who had arrived in camp only one day before, who came to the U. S. M. I. direct from long hike, tired and not knowing why they had been ordered to report. There did not seem to be a song in use of them. In half an hour by the watch Lloyd had taught them five songs, one of them an old artillery song which was not easy, and at the end of the time the men left the hall replete, and encouraged by them. They were singing a song of their own singing or humming the songs they just had learned. I saw at Quatrico that the boys were singing and were never heard from before, and in half an hour they had learned a song and went out of the hall taking their music with them. I saw at Quatrico that the boys were singing and were never heard from before, and in half an hour they had learned a song and went out of the hall taking their music with them.

Field Marshal Lord Wolseley, in a preface contributed by him to *The Soldier's Song Book*, wrote that "troops that sing as they march will not only reach their destination more quickly, but will be in a better condition than those who march in silence, but inspired by the music and words of national songs, will feel that self-confidence which is the mother of victory."

Music a Real Need Now

In his splendid appeal, *A Fight in Defense of Music*, the editor of *The Etude* has made a mark which is of prominence have been going about the country, making unthinking statements that in order to win our great war it will be necessary to discountenance certain so-called "non-essentials." Frequently the first named is music.

That music is, on the contrary, one of our most essential assets in wartime is strikingly proved by the preceding facts. Similar details are appearing daily in the newspapers and the musical press; whole volumes might be filled with them.

Let us therefore hear no more nonsense about music being a mere luxury, like a sumptuous feast or a superfluous accomplishment like dancing. We can give up dancing with impunity and we can benefit by cutting out elaborate repasts; but we cannot give up music in wartime without taking away a great soul tonic and lowering the morale of both soldiers and civilians. Music helps to win the war. To oppose it is an act of disloyalty, of treason to our country.

One of the few redeeming features of the war is indeed that it has emphasized the utility of music, and has shown how closely this art is interwoven with our soul life. But its function as a stimulant, tonic, and comfort in the army is only one of many uses for music. There are a dozen others, which I will consider briefly. And what I wish to emphasize particularly is that these uses are not recent products of civilization but are, as were known even to barbarians and savages thousands of years ago. Therefore those who speak of music as a mere luxury or a non-essential put themselves below these primitive men in their lack of comprehension of the vital functions of music.

Anthropologists tell us that there are tribes so low that they have no dwellings and no clothes, but none so low as not to have some sort of music, to which they are passionately addicted.

Changes and improvements have, of course, been made, particularly in war music. Grey relates that in Australia among the aborigines four or five old women, after the singing stir up the men to combat, and is attributed to the encouragement derived from the sounding of the trumpets by the priests.

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Religion and the Divine Art

Martin Luther preached that next to religion music ranks highest among the spiritual and moral forces. World those men who assert that music is a thing that can be spared in wartime have the audacity to go and ask the ministers of the Gospel to banish the divine art from the churches?

At all times and in all countries religion and music have been inseparably associated. The Puritans are only a seeming exception. It is true that they removed organs from churches and caused the choir books of some cathedrals to be destroyed; but Henry Davey's words that it is not true that music was forbidden or discouraged by them. Cromwell was a musical enthusiast, and so were Milton and other Puritan leaders.

Bishop Potter declared that the history of music is the history of religion. This is true in the sense that, since time immemorial, every church in every land has had its characteristic tonal service, varying from epoch to epoch. This is one reason why music is called the divine art. Another reason is that it exalts the mind like the contemplation of things supernatural. Yet we are asked to "cut it out" in war-time as a "non-essential." For shame!

Military music makes it easier for soldiers on the march to endure muscular fatigue. In many of our fighting men, girls contribute a large part of their daily earnings to pay one of their number for reading or singing for them.

Among more primitive peoples the utilitarian element of music actually overshadows the artistic side. Wild tribes use it a great aid in stimulating them to work. The books of missionaries and explorers abound in

allusions to this function of music, Collingwood, writing about Borneans, says that "the boatmen, as usual, enlivened the way with their songs, some of which were wild and musical. They all joined in the chorus . . . keeping time to the music. The music was cheerful and inspiring, and seemed to help them along." Roth, another writer on the Borneans, says that "Mr. Grant preferred his boatmen to sing, for it made them pull better."

The African explorer, Winwood Reade, found that his negroes, when he ordered them to row, began to sing as an aid to overcoming their natural laziness. James Grant, in his *Walk Across Africa*, says that when the negroes who formed his escort were deeply tired, they were always supported by singers who accompanied their work by stamping their feet and clapping their hands.

Thus, at all times and in all parts of the world, the value of music as an aid and a stimulus to work is abundantly attested. Details regarding this function of music would fill another big volume. To cite only one more: Among the ancient Hebrews, as we read, the grape-gatherers sang as they gathered in the vintage, and the wine presses were trodden with the shout of a song; the women sang as they toiled at the mill, and on every occasion the land of the Hebrews during their national prosperity was a land of music and melody.

The Only Remedy for Grief

Music is also the great consoler in times of anguish, after the loss of a relative or friend. It is clearly the thing that cannot at such a time sit down at the piano and play a funeral march by Chopin or Beethoven, or the thrilling chords of *Jesus's Death* from Grieg's *Peer Gynt*. Such music at first makes the tears flow more freely, but then follows a calm—a vision of a heavenly hereafter which Chopin, with the inspired psychological insight of genius, put into tones in the melodious middle section of his *Funeral March*.

If music is a "non-essential" why is it introduced at nearly all funerals? Everywhere is this done, and has been done the world over at all times of which there are records. Here again those who would cut out music in war-time show themselves below the level of barbarians and savages, who invariably express their grief in songs of mourning or instrumental dirges. Hundreds of cases in point might be cited. I prefer, however, to quote a few eloquent remarks on the subject as a mourning instrument, made by Vernon Blackburn in an article on *The Music of the Gael*. He dwells on "the cry of the pipes, and the immeasurable sadness of the Scottish tunes," and continues: "As you wait by the coffin of the dead, you hear the dim sound of the Coromach as it grows keener to your hearing. The pedal-note is a long monotone of grief, an enduring moan for the thing that has been. The melancholy and windlike harmonies that are blown above that note higher and thither, fall to the varying mood of the mourner, who finds, it may be for the first time, with wonder and dismay, that to the human heart, even the most lowly and mean, in its actual condition of the present, take a relief and a change which seem almost a treachery."

"Such music as this," the writer continues, in what is one of the most magnificent sentences in all musical literature—"such music as this, thus played, and on this instrument, once more, in its gloomy and magnificent completion, shows that in the mourning for the dead Scotland triumphed upon the attainment of the culmination of her musical art."

Among primitive races the function of the priest is commonly combined with that of the medicine man. That is the same man who undertakes to conciliate or frighten the evil, also performs the healing, and with his musical organs, expel the demon who is supposed to be responsible for a case of illness. Many African tribes have special musical doctors, who play their instruments, ring bells, and perform various foolish antics around their patients. In British Columbia this

Indian doctor—had a band of assistants who, while he sang in the house near the patient, intoned a chorus on the outside, while beating time on the low roof with sticks.

The Walla Walla Indians made convalescents sing by the hour—which was not a bad idea, because singing expands and strengthens the lungs—another of the important uses of music—and leads to deep breathing, which is the most powerful and useful of all tonics.

Of course, the medicine men's antics were mostly tomfoolery. It is not on the body directly that music has an influence, but on the mind. More and more the tonic and even curative effect of music is recognized in asylums for nervous and mental invalids. In many institutions there are bands made up entirely of the patients, and testimony is unanimous as to the remedial value of music under these conditions.

In this country concert audiences are usually made up almost entirely of women. Men are usually "too busy" or "too tired" to attend them. They would change their mind if they could realize the truth of Plato's contention that music is a powerful tonic which does for the mind what gymnastic exercises do for the body. We might change the comparison and say with equal truth that as music is to the mind as anything and refreshing to the mind as a Turkish bath is to the body. In these days of exceptional nervous strain, what could be more valuable than such a tonic?

Messages and Signals

One of the most important war-time uses of music lies in its employment in the army for military signals. There are dozens of different battle calls, each of which means as definite a command to the troops as if words were used. It remained for Wagner to show what subtle artistic use could be made of such "signals," by his system of leading motives.

The Maruts of *Siegfried* have fixed calls for each of their friends by means of which they can summon them at any time—a very serviceable arrangement, especially on hunting expeditions. The horn calls are played in the *Adagio* to indicate the position of the chief during a battle. An African negro never mistakes the meaning of a drum beat, knowing instantly whether it summons to war or merely to a dance.

Social Gatherings, Weddings, Entertainment

The list of important uses for music is inexhaustible. Let me refer briefly to two or three more of them. At social gatherings, how often is it resorted to when conversation flags, and how often does it form the climax of the evening's pleasure!

Social gatherings on a large scale are the community chorus "sings," which have in recent years become a sort of musical cult, like religious revivals, which they rival in their serviceableness.

The supreme social festival is a wedding, and a wedding without a march is as great an anomaly as a church service, or a funeral, or a political meeting, without music. Shall all these things be dropped on the amazing contention that music is a "non-essential" in war time?

Funds have been collected by the hundred thousands to supply our soldiers in the trenches with tobacco; and it is worthy of note that some of the contributors are men who do not believe in smoking. As we have seen, some of the boys prefer music even to tobacco as "first aid." They are surely entitled to it, and so are we who live through such anxious days at home. Not only because, as Shakespeare attests, music has the power of "killing care and grief of heart," but because it is the most innocent of all amusements.

Three cheers, I say, for our musicians and our music teachers. By keeping up our spirits and in many other important ways they are helping to win the war.

Mistakes Cannot be Corrected in Public

By W. F. Gates

It is not enough for a public performer to be sure he can come off with honor when conditions are entirely favorable; he should make himself so certain that nervousness, distracting surroundings, slight physical indispositions—none of these can detract from the artistic standard of his performance.

One of the most necessary things to acquire, is the ability to go right on as if nothing had happened, in case one is so unfortunate as to make a mistake. To this end, it is well not to form the habit of stopping at a mistake, but to school one's self to go right on to the end of the piece, without becoming "rattled" in any way.

Foundation Steps in Practicing the Scales

By E. J. Deceve

comes a mental as well as a physical exercise. Now try this one, as follows:



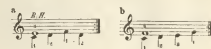
Depress C, then strike E, F, rather firmly; then G, A, but without depressing them (G, A) in the slightest; then reverse the operation in this manner: depress C, then A, G, firmly; then F, E, without depressing them. The exercise should then be practiced with the left hand, placing the thumb instead of the fifth finger on C, and proceeding as indicated for the right hand.

Regarding Tone Color

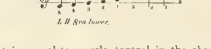
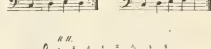
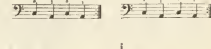
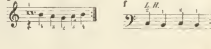
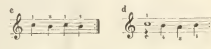
We would next direct the pupil's attention to tone quality in scale practice, beauty of tone being the great desideratum in all technical work. Tone color is the life of music, just as it is in painting. As before suggested, mere finger dexterity over the keyboard, mechanically, but tone color is purely an intensive affair, and obtainable largely through conscious direction of attention. It is true that Touch is more or less a God-given gift; still, a pupil can, by taking thought, add to his musical stature. Do not practice, therefore, the scales in a perfunctory manner, but infuse your work with a large element of thought substance. Strike any tone at random on the piano just as hard as you would a piece of wood, and note the result—it is hard, metallic, tubby. Now strike a note, using a slight finger pressure just as if you felt a weight on your finger. Note now that the tone has quality, richness, and two important elements of quality and richness should underlie all scale practice, and that without conscious direction to them first, last, and all the time, you will inevitably develop into a very mechanical and soulless player.

Another Value in Scales

The practice of the scales also has a practical value in addition to that of tone quality. The remark is often made by pupils that they cannot read with ease music written beyond two or three sharps. "I just hate sharps" is a very common remark. This is probably due to the fact that more pieces are written in flat than in sharp keys. In picking up at random about fifty pieces, the writer discovered that thirty-five were written in flat keys. Such a preponderance of flat over sharp signatures must result in a limited development in this matter of sight-reading facility, and the writer has been able to overcome this deficiency by giving his pupils pieces written only in sharp keys, and insisting on the daily practice of the sharp scales. But, frankly, after all is said, and the prescriptions have been carefully written out, we face the brutal fact that the average pupil refuses to take the medicine, and he really has to "just hate to practice scales," just as we did when we were pupils. There is nothing to do except to assure the pupil that this kind of drudgery is unavoidable, and that art is an art of compromise, opening her treasures only to those who are willing to pay the price. To the pupil I would say: practice your scales slowly, try to make each tone sing; do this listen intently and above all, don't lose courage.



The above exercises should be practiced at first very slowly, and after perfect evenness is obtained, the speed may be increased. In order to gain complete muscle control, we would suggest that the pupil practice the following exercise: Let the fingers rest lightly on the keys. The slightest depression of any key will destroy the value of the exercise:



To obtain complete muscle control in the above exercise and without depressing in the slightest any key will require the utmost concentration; it therefore be-

What "Eurythmics" Means

By Maud H. Wimpey

JACQUES DALCROZE developed a system of eurythmics—which is a rhythm and counter rhythm expressed simultaneously in bodily gestures. This is the rediscovering of one of the chief secrets of quick education by exquisite beauty of gestures and of groupings in bodily exercises of expression or, as he terms it, realizing music in motion. His teachings develop rhythm to the highest imaginable extent, and it is claimed that lessons in rhythmic gymnastics help children to grasp other lessons better, they develop the powers of observation, of analyzing, of understanding and of memory, thus making them more orderly and precise.

The writer has found these exercises a great aid in teaching piano playing, so much so that it seems an excellent plan to devote some part of nearly every lesson hour to eurythmic movements. Good results are especially indicated when it comes to the matter of rhythmic complexities, like "two against three." These and many other advantages are to be gained by combining the Dalcroze exercises with the study of the piano, viz., grace of bodily motion, beauty of tone, a finer sense of imitation, emotional and mental response, more freedom of thought and feeling. All these and more claim to be largely the result of this delightful aid to musical training.



"Etude" Readers Decide the Case of Richard Wagner

Interesting Results to the Trial Proposed in the February Issue of "THE ETUDE"

Votes in Favor of Performing Wagner's Works Outnumber Those Against Their Production Five to One

Khayyam hints of the possibilities along this line. Aits and choruses from Wagner now in print in English setting artist. Recitative might sound out of place, but it is the public because educated to the sound of its own language in opera.

However, if this step is too radical, let them be translated into Italian or French, to maintain their foreign charm. Then let us drop from Wagner the only thing that is German—the language. But Wagner's own tongue, music itself, we cannot spare. He will always be Wagner, while the kingdom of Germany crumbles. His music always will be ours though the years will between us and those who have betrayed the land of his heritage—D. L. Kink, Spokane, Wash.

MILITARY PRACTICE OPPOSITE OF ART.

The matter of Wagner or no Wagner for America during the war seems to represent the question pro or con of all the German composers for America. There is a distinct reason why such Germans as Richard Strauss, Weingartner and Humperdinck should be debarred from American ears, inasmuch as they have, in writing, announced they were in the line of a Chauvinistic attitude which is more ridiculous than practical.

But as to Wagner—and the whole list of classic German and Austrian composers, many of them, for a century or more—it is well to consider whether by advocating their rejection on present-day programs we are not allowing our (perhaps unconscious) enjoyment in public applause to lead us into a Chauvinistic attitude which is more ridiculous than practical.

The great German composers, from Bach to Wagner, would not, could not have been guilty of the modern German atrocities. Their whole preaching was in the other direction. The bestiality of the modern German soldier has no relation to the art of his ancestors. He is driven to atrocities by his masters;

he is criminalized by a spirit that was foreign to their natures and to their works.

German military practice is the opposite of German art, not the outcome of it. Had German followed the spirit of her really great men, her Beethoven, Mozart, Goethe, Schiller—she would not now be the despised of nations.

Are we, then, to fear and reject the good that was in Germany because of the evil that is in Germany?

A certain class would have all German and Austrian composers shelved. Not only that, but a New York paper has sent out to the mayors of American cities an appeal to melt down all busts and medallions of the great German authors and composers.

Then why not destroy all the pictures of Kaulbach, Deitger, Boeckelman, Hartmann, Hermann, Mueller and a score of others, who are in the Art museums of Boston, New York and Chicago?

And but a step further in reasoning: as printing from movable type was invented by Gutenberg, a German, would not the same spirit prompt us to go away with the printing press until after the war? A *reductio ad absurdum* that may carry conviction.

By failing to draw the line between the good and the bad which comes out of Germany, we simply show ourselves as being unable to distinguish between good and bad. And we, as a nation, take the attitude of a child pointing in fear of legendary bog man.

England is playing the German classics in her concert halls. Germany is playing the French and Italian composers. They are not retreating, each to his corner, and making faces at the other. Each is putting up a better fight, and each is respecting what it considers good in its neighbor.

Shall the United States, then, in its newness in world politics and wars adopt a less dignified attitude? —W. FRANCIS GATES, California.

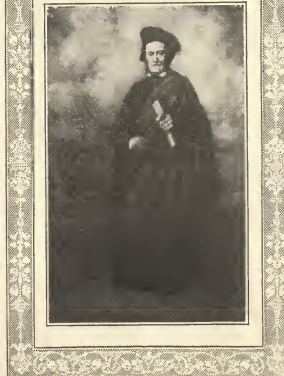
POLITICAL INFLUENCE OF WAGNER'S OPERAS ENTIRELY NEGLECTIBLE.

If German operas are banished from the stage on account of the war, then everything of German origin should not be used at this time. As an example, I suggest the X-Ray, which was invented by a German. Its value to the medical profession makes it indispensable. This instance suffices to show the folly of disbanding German operas from our stage, as we are the losers and the Germans are the winners. We are enjoying ourselves of something we have enjoyed for so many years. Certainly the Germans do not care whether we perform their operas or not.

I presume that Richard Wagner is discussed in connection with the German opera because he was Germany's greatest opera composer. I wish to point out that while he was a German, and lived long before this world conflict was ignited, it is not fair to him to be associated with current events. Whatever his opinions may have been about his government concern him only and his contemporaries. But, as his arguments were in favor of a democratic government, his ideals were the same as ours, and for this reason his operas should not be debarred from our stage. I am positive that every one will agree with me that a person is not judged by his nationality, but by the great works he produces.

Richard Wagner's operas have always been considered as being among the best ever written, and have been performed annually here and abroad. The stories of most of them are mythical, and consequently cannot be offensive to anybody. When we attend an opera it is the music we think about and not the composer. I have never heard a composer discussed at an opera, and only his name appears in the program and libretto. Foreign operas are sung in foreign languages, and therefore it should be immaterial to us what that language is, so long as we approve the music.

Referring to the paragraph in your article regarding



The grace of Fitzgerald's translation of *Omni*

line, of chord-masses of color, movement of rhythm and harmony. All these, growing and intensifying, become one, a unit, a whole, and speak to his feeling, not alone through their individual beauty, but through symmetry, contrast, growth, in sound.

Modern impressionism appeals to the senses differently. Here the story of pictorial impression is of first importance.

The second group, that of complex compositions, will contain several kinds of music, in many respects, the "complex," perhaps the first composer who comes to mind is Bach. In Bach's works can be found every type of structure and feeling, from simple and obvious Dance Movements to the French and English Suites, the complex and obvious *G major Fugue* (second series), the simple and subtle *E flat minor Prelude*, to complex and subtle compositions without number.

But the wise teacher will not choose Bach for introducing the pupil to complexities. First of all, there must be an appeal to the pupil's taste, if there are to be results in working out complexities. And not every pupil will take pleasure, at this stage, in studying out Bach. So the teacher turns to the Romantic School. There he finds various sorts and degrees of complexity. Rhythmic surprises and complications, themes interwoven with accompaniment, parts, in many instances, broken and tossed about among various parts, chord-progressions unusual and deceptive, curious balancing of phrases—these all appear in more or less difficult guises—difficult to unravel, to execute, to make plain. But in either the Romantic or Modern compositions, even in Beethoven, only a portion of the structure is complex.

A short list of typical compositions in this group, of various grades of difficulty, would include: Mendelssohn, *Variations for Violin*; *Prelude and Fugue*, E minor, *Songs Without Words*, D flat, E major; Weber, *Sonata*, C major, first movement; Chopin, *Prelude*, first movement; Chopin, *Prelude*, C minor; Schumann, many portions of the *Fachensackchen*, *Papillons*, *Kristlelied*, *Aufschreibung*, *Grillen*, in *Der Nacht*; Grieg, *Ensuite*, Scherzo, *Sonata*, first and second movements, *Arde e Rigando* from *Holberg Suite*, *Balade*; Heine, *If I Were a Bird*; MacDowell, *Brook*; Rachmaninoff, *Prelude*, D minor; Wagner-Brauns, *Music Fire* *Music*, *Waldschreien*; Liszt, *Les jeux d'eau*; Scherz, *Reger*, *Am Meinen Tagebuch*, Op. 82, Vol. 2, No. 8; Brahms, *Rhapsody*, G minor, Op. 79, No. 2; Intermezzi, Op. 10, No. 3, Op. 79, No. 4; Beethoven, *Sonata*, Op. 31, No. 2, *Rondo*, minor, Op. 28, *Allegro* and *Rondo*; Op. 10, No. 2, *Presto*; Op. 10, No. 1, *Allegro*, *Adagio*; Op. 2, No. 2, *Allegro*; Op. 2, No. 3, *Scherzo*, *Adagio*; Op. 7, *Allegro* (3d movement).

A Comparatively Small Group

Except for Bach, Handel and Beethoven, this group is smaller, necessarily, than either the obvious or subtle group. For, naturally, the majority of obvious compositions would be simple in structure. The subtle ones would include both simple and complex structures. So both of those classes would be large. For instance, MacDowell would use simple structure in the simple and Chopin rarely in the complex, but often in both subtle and simple. (Note—To even the simple and obvious composition, the artist will often add a touch of finesse. The present student is in the development of the student. For him, the effects of finesse can occasionally be suggested, at this juncture, rather than systematically taught.)

At this stage of development, complex structures which are in the subtle groups should be studied in direct fashion, without finesse. For technical and mental grasp must precede fine elaboration of phrase, color and touch. Chopin, *Prelude*, *Etude*, *Scherzo*, *G minor Nocturne*; Scherz, *G minor Ballade*, *C minor Nocturne*; Liszt, *Waldschreien*; Schumann *Symphonic Etudes* (some requiring very frank treatment) and *Sonatas*; César Franck, *Prelude*, *Allegretto*, *Adagio* belong to this stage. For students whose musical and intellectual gift is beyond the technical, easier compositions could be selected.

What is Subtlety?

What differences in feeling, what elements of playing, set the last group so decidedly apart from the first two?

Suppose we look to poetry for our answer. It is not difficult to find poems, or portions of poems which correspond in structure and feeling to the groups of technical compositions. As to the elements of playing, that is a question of how the lines of Hamlet or Rosalind or Shylock would be said by this actor or that, a question of technique and interpretation.

For the simple and obvious type of composition, take Wordsworth, *To Sleep*:

"A flock of sheep that lazily pass by,
One after one; the sound of rain and bees
Murmuring; the fall of rivers, winds and seas,
Smooth fields, white sheets of water and pure sky;
I've thought of all by turns, and still I lie
Stretched, and soon the small birds' melodies
Must hear, first uttered from my orchard trees;
And the first cuckoo's melancholy cry.
Even thus last night, and two nights more, I lay,
And could not see this, Sleep, I say, my dear,
So do not let me wear tonight away;
Without thee what is all the morning's wealth?
Come, blessed bird, better than day and day,
Dear master of fresh thought, I join thee still!
A portion of The Cloud, of Shelley, serves as type of simple and subtle—

"I bind the Sun's throne with a burning zone,
And the Moon's with a gleam of pearl;
The volcanoes are dune, and the stars reel and swim,
When the whirlwinds my banner unfurl.
From Cape to Cape, with a bridge-like shape,
Over a torrid sea, I hang like a roof;

The mountains its columns be;
The triumphal arch through which I march,
With hurricanes, for my wars,
When the wings of the air are chained to my chair,
Is the million-colored bow;
The Sphere-fire above its soft colours rove,
Which the least wind can scatter in clouds;
A short selection from many examples to be found in the works of Robert Browning, will illustrate the complex and obvious—a fragment from Bishop Blougram's *Apology*:

"That way
Over the mountain, which who stands upon
Is apt to doubt if it be indeed a road;
While if he view it from the waste itself,
'Tis once the line that there, plain from below to brow,
Not vague, mistakeable! what's a break or two
Seen from the unbroken desert either side?"
"Complex and obvious" composition is found much more often in music than in poetry, unless we include the drama.

For a complex and subtle poem, not too intricate, let us take these verses of Swinburne, called *Sleep*:
"Weil that arrow should always keep
Dawn, nor see in the gloom above her
Sleep."

"Dawn, through darkness meet and sleep,
Sinks, and the wings of his comforter cover
Close the soul though her wound be deep.
God beloved of us, all men's lover,
There may be much weight or little weight, and yet, whatever quantity is used, it may be evenly swung.

To compare in detail the two sorts of technic, would be outside the scope of the present paper. But we can say in general, that whether the meaning lies on the surface, or whether it is hidden, it is whether the music, after intricately twisted threads of melody and chord and rhythm have been disentangled, the basis of all the different interpretations must be in the technic. And technic must respond automatically to the thought of the player. For technic provides not only the velocity and modeling of the phrase, whether in single notes or chords, but it provides also the coloring—different uses of hand and arm give different colors.

Tone in Expression of Simple Ideas

Choice of color, or tone, therefore, means choice of technic. For simple, obvious expression, that tone is suitable which is made by the free descent of the weight—through mobile joints, while the comfortably balanced arm dips, rolls, extends and returns, with fingers and thumb, when they are to appear only as makers, firm in support at the tip, sometimes firm throughout their length. "Free descent of the weight" does not necessarily imply *forte*, or even *mezzo forte*. There may be much weight or little weight, and yet, whatever quantity is used, it may be evenly swung.

Within the limits of this one kind of tone, there is yet variation of color which comes from choice in the free action—the sparkle of finger-sparks for the richness of tone made by rolling, balancing arm when fingers are in contact, the richness of the chord with forward relaxation, the brilliancy of the chord with vertically descending, relaxed action.

But our loftiest feeling, our most intense meaning, our finest lines of melody, these movements cannot give. Joy is not always "unconfined." Grief is not always without restraint. When we are withdrawn into our deepest contemplation, or when we would speak

with all intensity the noble or the tender or the tragic, then we do not shout with full voice, we speak with carelessness. We reserve and refine and intensify on tone.

Just so, in complete control of our instrument, we must have a reservation, a refinement, an intensification which does not conflict with velocity, which is capable of great carrying power and great climax. Such a technic is a restrained one, a controlled, guided movement, with intensity which is translated from thought into muscle—muscular energy assisted by weight, but no longer dominated by weight, a diffusion of thinking that the free, relaxed, technic is a wholly uncontrolled movement and swing. Too much swing, too great release of the weight would be crude and ineffectual. The distinction between the two kinds of technic is between a tone made by swinging weight, and that made by muscles which exert a form of pressure, reinforced by controlled weight.

Styles of Technic Applied

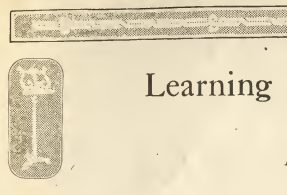
A small composition may illustrate these different ways of playing.
Go Down Fiddler, with the relaxed, free technic, the direct, vertical swing and fall of the freely moved hand and arm, with fingers in contact with the keys. Every tone may sing clearly, with a certain delicate, neighboring tone, and the shadings of the phrase may be sympathetically done. Yet something is lacking. Again, take the melody with finely controlled, circling, gliding hand, with fingers "prepared" by somewhat less controlled lifting, with careful descent of the guided arm, directly from the shoulder, making the finest of shadings by these means. Let the left hand swing its accompaniment freely, or let it, also, be controlled in a loose, sideways swing which is almost a glide, with not too free a wrist. Then choose which of the two styles of tone suits best that melody.

Or take the *Aves* from Schumann's *Concerto*. First play with free swing of the fingers in the knuckle, while the arm rotates, or balances vertically, freely, with the finger. Observe that "freely" does not mean, necessarily, with large movement. Too large a movement may destroy perfect co-ordination of the joints. Take the octave with a direct drop of the arm, not too heavily weighted. Use the same kind of tone in the accompaniment.

Next, play it with fingers close to the keys, forming the tone by swinging the arm only, in small movements, with several notes delivered by one swing. The octaves will be played as they were before. The accompaniment is to be played with a drop on the lowest bass-note, the other notes "swung" out, like the melody in the right hand. This gives another tone effect, more flowing, less distinct. Compare the capacity for expression, the intensity of feeling, in these two. Then play in a third manner. Fingers hand and arm, are as if molded together, yet not hard, not stiff, only quiet. The fingers, however, take their places, the elbow yields slightly. But the tone is made by "massing" the fingers, making action and control, sometimes with gliding, always with gliding and lifting at the end of the phrase. Some players would add, too, to the arm movement, a rather high, controlled lift and descent of the separate fingers, except in the octave passage. When these movements are correctly made, they result in a tone of a certain, unmistakable expressive quality, which will immediately be chosen by the discriminating ear as better suited to the mood of this little composition than was either of the other tones. It is a tone of intensity, of subtle quality, of the finest possibilities in shadings.

The effect of this technic is harder to acquire than that of the free technic, on which it is based. Those of a cogent reason why the compositions requiring them should not be attempted (except, as has been prepared by the free style) until the student is well prepared by the free style of composition.

These two varieties of tone may be classed as marking the two large divisions of technic, suitable for obvious or subtle effects. But they are often interchanged in a single composition, as in the mood requires. And they have manifold variations in the study of interpretation. The student will learn how to apply them in the treatment of the phrase, that is, the modeling implied in melody and chord, the character and impression of the rhythm (not merely marking the accent), the coloring of the pedals. All these are used for contrast, for inevitable sweep or sudden check, for contrast of the measure, for contrast of the phrase, for frankness to finesse. It is with all these necessities in view, that the usefulness of the grouping here given, has been tested.



Learning How to Teach the Pianoforte

By OSCAR BERINGER

Professor of Piano at the Royal Academy

Up to now most young teachers have been forced to acquire their knowledge of teaching by long and painful experience; their first pupils having suffered badly in consequence of being taught by teachers who, although capable of playing decently themselves, had only the most rudimentary notions of how to instruct their pupils. Their knowledge to their own pupils. This fact should be realized and faced by all competent teachers.

The first point of importance to be noted is that nothing must be taught merely mechanically; everything must be clearly explained. It is not sufficient for a fact to be merely stated, but it must be explained so clearly that the pupil-teacher will be able to impart it again to his own pupils. *Cross-examination* is most helpful in every case.

Teaching Technical Exercises

The object of every new student should be fully explained, with regard to quality of touch, amount of tone, and especially with regard to time and rhythm. Every exercise should be given with a definite object, be it finger dexterity, scale playing, arpeggios, octaves, extensions, etc. The student (Eldes) should always be chosen with a view to putting the already acquired technical efficiency to a real musical use. The pieces selected must be well within the grasp of the technical ability of the pupil. It is not possible to play a piece artistically if the performer is afraid of anything ahead which he knows he is not yet able to master. It is not enough to teach a pupil to play a piece correctly, or in a perfectly fashionable way. He must understand it melodically, harmonically, rhythmically, and must also thoroughly grasp its form.

Broad Repertoire Desirable

In order to select appropriate music for each individual pupil a considerable knowledge of pianoforte literature is required. Every teacher ought to be fairly conversant with the most suitable studies and pieces for teaching composed by the great masters; such as Bach, Scarlatti, Haydn and Mozart; also with the *Sonatas* of Beethoven up to *Opus* 30; with Mendelssohn's compositions, especially his *Lieder ohne Worte*; with Chopin, in particular his *Mazurkas*, *Waltzes*, *Nocturnes*, *Impromptus*, and his *Variations—Opus* 12. The pupil should also have acquaintance with the easier pieces of Schumann, and Modernism may safely be left to the individual taste of the teacher. Personally I find MacDowell's small pieces very charming and most helpful. To avoid monotony the student should always study two or three pieces simultaneously; one of the classical school, one of the romantic, and a modern composition.

Must Know Musical History

We do not want the art of music to stand still. It is essential that both teacher and pupil should have some knowledge of the history of music, more especially with regard to pianoforte playing, as the different schools or periods require very different treatment. For instance, Bach, who brought the art of counterpoint to its greatest perfection, requires very clear part playing, every voice being of equal importance. In the homophony of Schumann, the characteristic is made more prominent than the rest. Bach requires very little pedal.

Mozart is essentially a lyrical composer. His music does not require strong contrasts, and a single continuity of tone, and most even legato playing. Beethoven, perhaps the greatest of all composers, requires quite a different treatment. His compositions run the gamut of well-nigh every phase of human emotion and passion. As I feel that Beethoven frequently forgot entirely that he was writing for the pianoforte. He thought orchestrally, until Chopin, to whom the piano was everything, found it therefore, find it more useful to imagine how Beethoven's *Sonatas* would sound if they were orchestrated. For instance, how would such and such

a passage or melody sound if played by a flute, another by an oboe, another by a clarinet, by the string quartet, or a rumbling bass passage by the double basses; or a humorous passage played by the clown of the orchestra, the bassoon? Beethoven's music often requires strong contrasts, and also the most subtle lights and shades. The music of Chopin, the pianoforte *par excellence*, does not reach such heights as Beethoven's. His nature is more feminine, emotional and intensely intimate, while his rhythm is more classic. That is to say, his music requires much *rubato* playing. But this *rubato* must be understood in the sense in which Liszt, who was a great friend of Chopin's, and frequently heard him play his own compositions, describes it. Liszt's definition of *rubato* is: "You see that tree? It leaves move to and fro in the wind and follow the gentlest motion of the air; but its trunk stands there immovable in its firm." Putting

that to suggest remedies for overcoming these defects. For example: A is a lady pupil who has rather small hands, not very flexible fingers, and is also rather wanting in rhythmic feeling. What technical exercises and pieces would you give her? B is another lady, who has long fingers and very loose joints. What technical exercises would be best for her, and what must she do to prevent the joints from being unduly depressed? C has hands with very strong tendons, has rhythmic feeling, but is wanting in expression. What kind of technical exercises and pieces would be of most service to her? D has good hands, considerable talent for music, but is careless and lazy. How would you treat her? E is a boy who is ambitious but has very big, clumsy hands and stiff fingers. What should he do to get a musical touch, lightness of touch, and a fairly brilliant technique? (Innumerable cases could be cited, but I think these are enough for our present purpose.)

Of course a great deal depends on the selection of the most appropriate technical exercises, studies and pieces. Let me suggest a few remedies for some hypothetical cases.

How to Deal With Certain Cases

Rhythmically defective pupils must be made to rhythmically accentuate all technical exercises. Both studies and pieces must be chosen with the particular object of cultivating the sense of rhythm. Such pieces are: *Mazurkas*, *Waltzes*, *Polskas*, *Marches*, *Marches*, etc. It is a curious fact that many teachers consider dance music beneath their notice. They regard it as far too vulgar, and yet most great composers have tried their hand at dance music. Bach in his *Suites*, Beethoven in his *Diabelli*, *Razs*, Schubert in his numerous *Waltzes* and *Ländler*, etc. Mozart said, "If a man cannot write a good dance tune he is not worthy to be called a composer," and Brahms, on hearing the first performance of Strauss' *Blue Danube Waltz*, said that his only regret was that he had not written it himself.

Pupils lacking in expression but having some sense of rhythm would do better with lyrical pieces such as *Nocturnes*, *Lieder ohne Worte*, etc. Program music, portraying certain definite emotions, would also be of material assistance. Lazy but talented pupils require much patience on the part of the teacher. Firmness augmented by occasional sarcasm. Pleading must be useful in such cases, specific praise require stirring up. To appeal to their ambition is the most likely way of influencing them. Competition with more diligent and successful students will often have the desired result.

How to Teach Phrasing

We now come to the most important subjects, namely, phrasing and interpretation. Two of the most important visible signs of phrasing are of course the slur and the dot. I particularly wish to warn teachers against the slavish habit of breaking off a passage or phrase at the end of each measure, and marking it especially applies to the older editions of music. Composers of yore were most careless and remiss in their markings generally and seemed to put slurs anyhow—phrases of decoration; often separately over every single measure, although the passage was intended to be played without a break in following measure.

In the example below, for instance, the slurs are manifestly incorrectly marked:



The slur must be continued to the seventh note where the measure ends. It is an essential rule, subject to but few exceptions, to lead into an accented note, but not out of it.

OSCAR BERINGER.

This seventh note could be emphasized either by a slight break or by agogic or dynamic accentuation. The next example, from Beethoven's *Sonata, Opus 2, No. 2*, requires a slight break where the asterisk occurs.



Here are two more examples from Beethoven's *Sonatas*:



When in doubt about the correct phrasing of a composition it is a good plan to sing or hum the doubtful parts carefully noting the inflections of the voice. In this way it is much easier to find out where a natural break should occur, as the singer always tries to take breath in the least vital spot.

A pianist should know something about singing also. Thalberg considered that it was impossible to be a good pianist without a knowledge of singing, and I personally consider that there is a good deal of truth in his assertion; but pianists must not forget that one of the advantages of their instrument is that it is never hampered by want of breath. He can prolong a phrase *ad libitum* if needful, whereas it is obviously impossible for a singer to do so.

In pointing out the interpretation of a piece one thing must never be lost sight of, that is the climaxes; roughly speaking, each phrase be it large or small has its climax. There is no real musical phrase which does not contain something that requires a special emphasis.

But, besides this, every real work of art leads up to one or more culminating points, to which all the lesser climaxes must minister.

How to Teach Fingering

The importance of correct fingering must next be taken into consideration.

In our modern fingering, the thumb is not treated in a stepmotherly fashion any more. Like Cinderella, she has become the most useful of all her sisters, even on the black key.

It is a most pernicious habit for a teacher to mark the fingering over almost every note, or to use editions in which this is done. The consequence is that the pupil never learns to think for himself. If you put an unfingering piece before a pupil who has been taught in this mechanical fashion you will find that he will take the most haphazard and the most outrageously bad fingering imaginable. No, it is much better to classify the fingering, and to give certain fixed rules to be observed in each case where it would apply.

For instance, rules for—
Sequential Passages: every sequence being fingered alike, regardless of black keys.

Broken Chords: where possible, always in octave positions, that is to say, the thumb following the little finger and vice versa.

A Scale Passage: according to the fingering of its particular key.

Repeated Notes, especially if quick repetition be required, with change of finger on each repetition, such change of finger always taking place towards the thumb, not from it.

Fingering ought only to be marked in places where these rules do not apply, or where peculiar fingering is necessary to produce certain phrasing effects.

Teaching the Use of the Pedal

The importance of the correct use of the damper pedal is also far too much neglected by most teachers. Rubinstein, who was the most perfect master of the use of the pedal I ever came across, called it "the soul of the pianoforte."

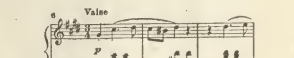
But one does not want to be all soul; in fact, this delicate instrument must be treated with especial care.

To be able to use the damper pedal really artistically, the right foot requires a considerable amount of practice; especially in the most important use of the pedal, the so-called syncopated pedaling. This implies that the pedal must be put down directly after the note or chord has sounded, and taken up immediately the next note is played, to be put down instantly again, and so on.

I would suggest the following exercises as being helpful in overcoming this difficulty:



The pedal is required for basses such as the following, to lengthen the sound of the lowest bass note:



Pedal must be used for most arpeggio passages and also for broken chords. Example:



Pedal is even occasionally effective in scale passages. I give below a remarkable illustration of this. The way Rubinstein used the pedal in the last movement of Chopin's *Sonata in B flat minor*. The effect produced was that of a rushing wind in a desert of sand.



Half-pedaling, rather a misnomer, does not mean that the pedal must be put down only half way. It must be fully depressed, but must instantly be allowed to rise, and as quickly be depressed again. The effect of this is that the higher strings will be damped but the lower ones, whose vibrations are much more violent, will keep on sounding. This pedaling is especially necessary in the pianoforte arrangements of Bach's *Organ Preludes and Fugues*.

To make a pupil realize the difference in tone quality with and without the use of the pedal, it is a good plan to make him play a piece requiring pedal twice through, the first time without, the second time the teacher to put down the pedal for him.

One more point, which perhaps ought to have come at the beginning of this article instead of at the end, is that every student, be he professional or amateur, should be taught something of the mechanism of his instrument.

Surely it is necessary to have some knowledge of the tools with which one has to work: such as the action of the key, the hammers, the damper, the pedals, etc.

Watch Others Teach

Every student who intends to become a teacher should either attend class lessons, or should be in the room while others are being taught. He should take careful notes of their good qualities, and their faults, and listen most attentively to the criticism of the teacher.

The latter should also occasionally turn the tables, and become the pupil, by playing some rather easy

composition, putting in wrong notes and generally making such mistakes as would most likely occur with a careless pupil, and compel the budding teacher to point out the faults and also correct them.

To sum up this article—and to put the matter in a nutshell—the aim of every teacher of pianoforte playing ought to be, not only to make his pupils play a few pieces decently, but to make them sound musicians both technically and theoretically.

Why Do They Do It?

By Lella Bathurst

(This Australian writer tells why some artists adopt one instrument or others. Perhaps you have had a similar experience.—Editor's Note.)

"Can you tell me why people play instruments like the French horn, cornet, saxophone, etc.?" asked my friend Filkins the poet, whilst dining with me at the old bar and bush.

"Hereditarily," I replied. "Now don't be silly," said he. "How can a French horn be hereditary?"

"Well, the fact is that a French horn has been handed down from generation to generation and has to be played by some unfortunate member of the family. The instrument simply must be used up, so to speak. In other cases, the infant's first shrieks suggest what he must play. 'What a musical cry, I am sure he will be a wonderful flautist, or maybe a violinist, for it is quite obvious he has perfect pitch.'

"Why do I play the violin, did you say? Well it so happened that my father was indiscreet enough to call on the local barber of Wagga Wagga one evening, to be shaved, and to hear some news which was slightly alarming, whilst placidly lathering my Dad's face, the barber dropped an awful bomb.

"You see, sir," he announced, "I play the fiddle, and I want you to let me teach one of your daughters."

"My father was almost too stunned to reply, however he finally said: 'Well, I'll consult my wife on the matter.' He did, and they picked on me.

"My first lesson consisted of me very much, for the barber taught me the open strings and *Nelly Bly*, which I played in my father's study that evening, much to his delight, and from that moment he seemed to take me into account. This gave me quite a new outlook on life, for he had never spoken to me before. During my eight years, beyond telling me to get out of his way.

"My violin lessons continued for one and a half years, and in the matter of bluff, young America had nothing on me. I watched the barber very carefully (what else was I to do?) for he never told me anything not even how to hold my fiddle and bow. I watched his fingers and bow, and imitated like the best kind of Australian parrot—it was all very simple. I had a quick eye and a retentive memory. I learnt ever so many pieces and my mother played my accompaniments with great pride.

"However, the poor old barber died, and I continued my studies with a man called Smith, and, believe me, I have hated the name of Smith ever since, because he found me out. I played a sharp instead of a natural. He screamed at me: 'Play a natural,' and mark you, he wanted me to play it alone (unnatural), how could I, unless he located it? He continued wrathfully: 'Will you play a natural?' and I said, 'No, I'll go from the beginning.' Then he roared like the nastiest kind of bull: 'Go on from where you left off.' I became rigid. He said: 'Where were you?' 'I don't know,' I told him (but inwardly I wished he were with the flamings on the Murrumbidgee). Then he acted like a comedian, pointing prominently all over the page, saying: 'Play this, and play that,' indicating odd bars.

So unromantic. So I braced myself up to face the terrible situation, put my wee fiddle down, stood erect, and said: 'Listen, I don't know one note, I play by ear.' He seemed flabbergasted, and instead of having a sense of humor, he began to scold me, and saying, 'You're putting her arms around me and saying, 'You're a clever little thing,' sent me to the nursery and spanked me.

"My Dad looked very grave, for his Scotch blood made him think of the fatted pounds he had spent, however, barbers aren't so ruthless as Vass's and Levick's, so he smiled sweetly, patted me on the head and said: 'Never mind, child, we'll begin all over again.' Many artists doubtless have reasons no more rational than this for their artistic preferences of their instruments at the start.

The Etude Master Study Page

Composers of Music of Wide Human Appeal

Moritz Moszkowski

MORITZ MOSZKOWSKI was born at Breslau, German Poland, August, 1854. He was the son of a Polish gentleman and was given the best possible musical training at the conservatories of Dresden and at the Stern and the Kullak Conservatories in Berlin. He taught in the Stern Conservatory for many years. In 1873 he made his debut as a pianist and thereafter made many tours. Gradually, however, his attention was turned to composition and to teaching. In 1897 he removed to Paris and since that time has been closely identified with the musical life of the French capital.

No composer of meticulous pianoforte music of the last quarter of a century has met with so great a success as Moritz Moszkowski. As in the case of Chopin, he speaks the idiom of the instrument so fluently that it is a delight to play his compositions. His *Spanish Dances*, *Serenades* and his *Grandes Valses de Concerto*, notably those in A flat, in E major and in several concertos with success in G flat major, *Grandes Valses de Concerto*.

He was exceptionally enthusiastic over the Moszkowski pianoforte concerto—many declaring it one of the most effective of all compositions in this form. Moszkowski has written one opera, *Bodadé*, and some works for orchestra.

Eduard Schmitt

WHILE most people think of Schmitt as a German or Austrian composer, he is really a Russian. He was born at Petrograd, October 2, 1856. He studied at the St. Petersburg Conservatory and at the Leipzig Conservatory. Eventually he settled in Vienna as a teacher and conductor.

As the director of the Academic Wagner Association he has achieved much renown. He made many tours as a concert pianist introducing his beautiful *Concertos in G minor* and in F minor. Although he has written a comic opera and many interesting pieces of chamber music he is best known for his very fascinating and graceful pianoforte compositions such as the *Capriccio Mignon*, and his very popular waltzes, *A la Bien Aimée* and *A la Jeunesse*.

Jochim Raff

RAFF's career was one of the most romantic and at times one of the most pathetic in musical history. He was born May 27, 1822, at Lachen, Switzerland. He was educated at a Jesuit Lyceum and received first prizes in Latin and Mathematics. Immensely fond of music, he was unable to afford a teacher. He became a school teacher and studied music with the greatest of teachers "oneself." Mendelssohn became interested in him and induced a publisher to issue some of his compositions. From that time to his death he wrote incessantly, often producing works which were so trivial that their value was purely ephemeral. Liszt, Von Bülow and others who saw in Raff a great genius drifting in any direction the winds might blow induced him to devote himself to furthering his musical career. Meanwhile he was so miserably poor that he was often close to starvation and ready to turn out any kind of cheap pot boiler to keep himself alive.

Liszt, whose great heart and breadth of sympathy made him a good friend to many musicians in need, induced Raff to take up his home in Weimar, where Raff's opera, *King Alfred*, was produced many times with great success, but with little profit to Raff. In 1856, however, he went to Wiesbaden, where his fortunes turned as he had many piano pupils. In 1859 he married the daughter of a famous actor. Encouraged by prosperity he wrote many highly interesting works for the orchestra including the *Symphonies, In the Woods, Leonore, The Alpine, Spring Sonata, in Summer-time, and In Autumn Time*. In all, Raff wrote eleven *Symphonies*. None of these rank with the great symphonies of Beethoven, Schumann, Brahms or Tchaikovsky, but they are exceedingly interesting music with occasional moments of lofty inspiration. His technical skill was often quite amazing as is shown in some of the first movements of his sym-

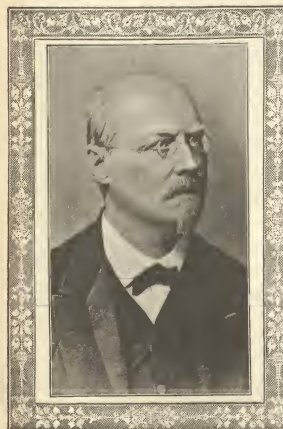
phonies. He is at his best, however, in the slow movement which are often (like his famous *Cavatina*) exceedingly impassioned and filled with emotional charm.

As a composer for pianoforte Raff produced so many compositions that it is surprising that so very few remain. His pianoforte *Concerto* was once very popular, but is rarely heard at his time. *La Fille au Polka de la Reine*, however, are probably his best known works for piano. His songs are rarely heard although he wrote many and his violin compositions with the exception of an occasional performance of the *Suite for Violin and Orchestra* and the immortal *Cavatina* are practically unknown. Possibly one should add *La Fée d'Amon*, a violin piece, which was a favorite in Sarasate's programs.

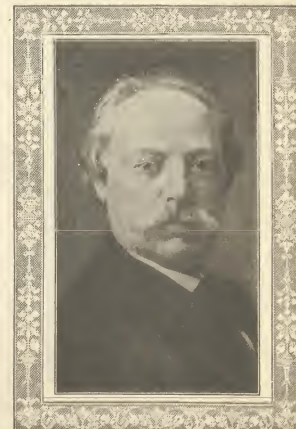
In 1877, Raff was appointed director of the very fine Hoch Conservatorium in Frankfurt am Main, an endowed institution, which has done much for music. There among his many noted pupils he had Edward MacDowell in whom he took a great personal interest. Raff died on June 25, 1882. His life is a singular monument to his ability in many directions, to his great industry, and yet to the colossal amount of effort wasted in pursuing inconsequential musical aims.

Carl Goldmark

IF GOLDMARK had written nothing but his *Concert Overture, Sakuntala* would have secured a permanent position in musical history. Few overtures are as large in their design and as rich in their coloring. Goldmark was born at Kezsehely, Hungary, May 18, 1832. Outside of a few less than scores, received when a boy, and one year at the Vienna Conservatory, he was self-taught. When he was twenty-six years of age he gave a public concert in Vienna, playing his own concerto for pianoforte. His opera *The Queen of Sheba* is a splendid musical spectacle. It was first produced in 1875 and is frequently revived. His operas are *Melba* (1869), *Das Heuschreck am Herd* (Dickens' "Cricket on the Hearth") (1896), and *The War Prisoners* (1899). Goldmark's two symphonies and his other overtures, while full of spirit and fiery Hungarian dash in parts, have not met with the popularity which continually attends his *Sakuntala* Overture. Goldmark died in 1915.



JOACHIM RAFF.



CARL GOLDMARK.

Theodore Leschetizky

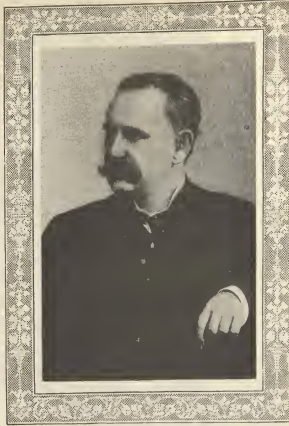
LESCHETIZKY ranks with Czerny, Cramer and Liszt among the most distinguished of all pianoforte teachers. He was born June 22, 1830, at Lant, in Austrian Poland. He was a pupil of Czerny and Sechter, and achieved local fame as a pianist when he was fifteen. From 1852 to 1878 he taught in the St. Petersburg Conservatory. In 1882 he married Mme. Antoinette Esipoff, and was divorced twelve years later, since which time he had three other wives. His chief fame rests upon his exceptional success with his famous pupils Sliot, Paderevski, Hambourg, Bloomfield-Zeissler, Goodson and many others.

Leschetizky made many appearances as a pianist when a young man, but when he adopted teaching as a career he confined himself almost exclusively to that, rarely giving public recitals. He was a composer of many brilliant and effective pianoforte pieces, including upon the salon type. He also wrote an opera, *Die Ernte Felle*, which was produced in Prague, in 1867, with great success. Leschetizky died in Dresden, November 17, 1915.

Robert Franz

FRANZ's real name was Knauth—and in his time he was not without enemies who contended that in taking the name of Robert Franz he was stealing the fame of Robert Schumann and Franz Schubert. However, since Franz himself produced vocal masterpieces which the critics of to-day are glad to rank with the great compositions of his forerunners in Art-song composition, we may excuse him on his own for fixing up his name as he chose (the family name was changed by Royal permission in 1847).

Franz was born at Halle (Halle's birthplace), October 24, 1815. As in the case of Schumann, Franz's parents tried every possible means for inducing the youth to abandon all idea of becoming a musician. However, he was permitted to study under Schneider at Dessau, and wrote many compositions. Upon his return to Halle he spent much time trying to dispose of his works, but with no avail. They might be masterpieces, but the publishers could not see them in that way. Therefore, he gave much time to the study of the masters, notably Bach. He was twenty-eight years of age when his first set of songs appeared. Mendelssohn, Liszt, Schumann, Wagner and others became his firm admirers. This led to his appointment as director of the Singakademie, organist of the Ulrichskirche and musical director of the Halle University, which later conferred the degree of Doctor of Music upon him. When he was fifty-three, however, deafness and nervous troubles afflicted to such an extent that he was forced to give up all his positions, and he and his wife (née) Marie Hinrichs, a singer of much ability) were practically penniless. A group of friends in Germany and a group of American musicians se-



XAVIER SCHARWENKA.

ured a fund to support him during his lifetime. Otto Dresel, B. J. Lang and others gave concerts in America which netted \$35,000.00. As Chopin is essentially the composer of the piano, so Franz' genius lay almost entirely in the province of the art-song. Of his three hundred and fifty songs there are many that are masterpieces of the most striking kind. Probably his best known song is *Im Winter*, although there are many others less dramatic but more exquisite in their melodic and romantic charm. His other works are mostly for chorus. One of his greatest achievements was the revision of the arrangements of the works of Bach and Handel. These, like their originals, were so excellently done that they have become classics.

Franz died October 24, 1902.

Xaver Scharwenka

XAVIER SCHARWENKA was born at Samter, the Polish province of Prussia, January 6, 1850. He received an excellent general education at the Posen Gymnasium. Later he became a pupil of Kullak and Wuerst at the Kullak Conservatory in Berlin. His debut as a pianist was made in 1869 at the Singakademie. His many turns as a pianist brought him wide renown as a virtuoso. In 1881 he founded a conservatory and later, together with his brother, he engaged in the work of the Klinkworth-Scharwenka Conservatory in Berlin. In 1891 he established a conservatory in New York, which continued for some years. In 1914, he opened a school for piano teachers in Berlin. Scharwenka's name in the minds of the public is still associated with the *Polish Dance in E flat minor*. He wrote many Polish dances, but none ever proved as popular as his famous one. He has also written many compositions for orchestra including a *Symphony in C minor*. His opera, *Matasveintha*, has been produced in Berlin (1894) and at the Metropolitan in New York (1897). His older brother, Philipp Scharwenka, and his nephew are also distinguished as composers. Scharwenka's four pianoforte concertos have been played by most of the distinguished piano virtuosos of his time.

Adolf Jensen

JENSEN, like Raff, was largely self-taught. He was born at Königsberg, January 12, 1837, and died at Baden Baden, January 23, 1893. Through the friendship of Elbert and Dr. Margun he was encouraged to write many works in his youth that proved an excellent drill for him. Jensen was a Schumann enthusiast and expected to study with him if Schumann's health would permit. Accordingly, he set out for Dusseldorf in

1856, but Schumann died at the end of July of that year, and Jensen was terribly disappointed. In 1857 he became the Kapellmeister at the City theatre of Posen, and in 1858 he went to Copenhagen, where Gade became his friend and gave him much assistance. Later we find him in Berlin (1866-1873) teaching advanced pupils in the conservatory of Tausig. He contracted consumption, and after many futile resorts for his health he removed to Baden Baden, where he died.

Jensen's music was more lyric than dramatic. He excels in the smaller forms, and for this reason many of his songs and some of his piano pieces have been very widely employed. Nevertheless, he written amount in larger forms. An opera which he left uncompleted (*Tarandot*) was finished by W. Kienzl.

Hugo Wolf

Nor since the deaths of Schubert, Schumann and Löwe has any writer of songs attracted so much deserved attention as has Hugo Wolf. He had the true lyric soul and lived his life right into his songs.

Hugo Wolf was born at Windischgratz, Austria, March 13, 1860. His father was in the leather business and greatly disapproved of his son's intention to become a musician. Nevertheless the son entered the Vienna Conservatorium when he was fifteen years old. Naturally an iconoclast, he was expelled from the conventional old institution after two years, because he refused to obey the rules, and neglected to give the proper amount of time to counterpoint. For a time he was brought very nearly to the point of starvation through his inability to get enough piano and violin pupils to give him a living. Friends secured him the post of Second Capellmeister at Salzburg. In 1882 he became a critic in Vienna.

In 1888 he commenced his serious work as a song composer. He wrote two hundred masterly songs, one right after the other with hardly a break. Thereafter his writing was spasmodic. That is, he would lie fallow for a considerable time, and then in a sudden burst of inspiration he would turn out some very remarkable work. In 1896 he produced his opera *Der Corregidor*. The work was successful, but was given but once during the lifetime of the composer. In 1897, when he was engaged in writing another opera, *Mandragora*—he was stricken with insanity and confined to an asylum. Though he had occasional periods when it seemed as though his mind would be restored to him, they were of but short duration. In 1903 he died in the asylum.

Wolf's orchestral works, such as his *Symphonie pour pentecoste*, are rarely heard, but his art songs are becoming more and more popular and they are frequently on the programs of the foremost singers.



MORITZ MOSZKOWSKI.



Five thousand dollars is a comfortable sum of money. Many a capable music teacher has been glad to devote five years to its acquisition, and has dreamed of the time when one year would suffice for earning it. The gifted young singer or player has nursed the thought that perhaps if he worked long enough and hard enough in the right way he might become great enough to earn it at a single concert or operatic performance, or he has heard others have done. However long or brief the time one is now willing to work in order to earn such a sum it is safe to assume that when, or even a little before, he is able to accomplish the feat, he will wish to do it in a little less time or by a little less work.

Reputation an Indispensable Asset

Such articles as that by Mr. Finck in the December, 1917, *ETUDE*, on *Musical Reputations and How They Are Achieved*, are of great value and interest, therefore, and the sentence in it: "Surely, the question of 'How are reputations achieved?' is all-important from the practical as well as the ideal point of view," will win general assent. But it will be evident to most young aspirants for such brilliantly remunerative musical reputations that the points noted in the article cannot be followed step by step for lack of a bridge here and there or on account of some cave-in or landslide on the path since it was traveled by the artists who are instanced. In fact the article itself notes that the bridge (it might be called a viaduct) of beauty is often sadly out of repair, but quotes no less an authority than Richard Wagner for the opinion that cosmetics will make it safe as a passage for some athletic and careful travelers on the road to fame. Certainly many have reached the goal without making use of this bridge or even of the viaduct, and the question of something striking in personal appearance, such as the much-discussed "fiery locks" of Paderewski.

Somehow the reputation must be achieved. However disinterestedly one may determine to serve art for art's sake, it will remain true that a public success and an established reputation are essential to the extensive usefulness of such service. Every musician needs to be known more or less in order to be of any use to the world, to the art, to his pupils, to his family, even to himself. Don't think of a reputation merely as a means of getting wealth and flattery for self, but as an essential in extending usefulness. Liszt, Strauss, Thomas, are names not merely of brilliant geniuses who have won enviable successes; they are names of those who have added to the world's artistic resources, and increased the power and value of music itself. So the musical aspirant should study not only how reputations are achieved but how or why they elude, since even the rarest gifts have sometimes failed to secure adequate success.

A really great composer wrote a song which competent critics have pronounced to be the greatest work of its class. When finished he threw it into his wastebasket because earlier efforts along that line had brought him no reward—no success with singers in general or the public, and no adequate remuneration from the publishers. The song sprang up in his heart, he had the satisfaction of coping it between the bars of his music paper. Enough! Let it die in the wastebasket! But a great singer came in to call, discovered the song, recognized its value, and saved it for the world; yet not so as to bring reputation to the composer before his death. His other masterpieces also were neglected during his whole lifetime, which was doubtless shortened because the world failed to recognize him soon enough. Who can say why he achieved no reputation during his lifetime? Was he utterly lacking of patience, or friends, or advertising, or what?

Really great poets and authors have gone to their graves poor and comparatively unknown, but with their work all done and placed before the public, which at

The Musical Reputation That Pays

How to Become Known to the Public in the Right Way.

By DR. HENRY G. HANCHETT

last decided to honor and reward. There has recently died in France one who has been ranked by competent critics as the greatest sculptor of all lands and many recent years, but who worked and waited for his first pronounced success with the public till he was sixty years of age. Would he have been less of a man and an artist, less worthy of honor and wealth had he died in 1855? Let us assume for the purposes of the present article, just such a man with just such history and ability dying at fifty-five.

These men deserved success, worked for success, did all that they could or that was necessary to do to win success eventually—may more, they actually did win success, but too late to know it or to profit by it themselves. With success fairly and honestly won they yet felt that they had scored only failure—a bitter, bitter thought. What more could they have done to assure prompt success? Surely personal beauty or the cosmetic substitute for it recommended by Wagner holds out slight promise of aid. Long hair has been tried perhaps more than any other minor accessory, but it has not proved certain to produce the desired result. Government aid seems more hopeful, but while "Miss Novas" enjoyed the advantage of being paid by the Government of Brazil to Paris to continue her studies, and at present seems to have already attained a considerable degree of success, there are a number who have been winners of the *Prix de Rome* or favored with royal or noble patronage who have yet been classed as failures.

When Money is Needed

Were a talented young American musician to prepare a motion picture to Congress, have it signed by say two hundred thousand music-loving voters, and on the strength of it get a bill passed appropriating \$2,000 from the United States Treasury to be expended under the auspices of the Secretary of State and the Director of the Marine Band in defraying the expense of a year's study abroad for the T. Y. A. M., the petition and the law would both aid in securing newspaper attention to his debut. Mr. Finck has explained in his own paper more than once that such attention is rather difficult to secure; but the plan just outlined for securing Government aid is not easy, and this might even be secured without incurring the desired Musical Reputation. And the same remarks apply to following in Miss Novas' steps in getting a Brazilian journalist and Maecenas, J. C. Rodrigues, to supply the funds for two introductory Metropolitan appearances. It is not unlikely that several young ladies might be found who after "two recitals at Aeolian Hall" might each become "most favorably known pianists." The trouble is that such recitals, given so as to secure newspaper attention, cost several hundred dollars, but it is doubtful if there is a "J. C. Rodrigues" for every aspirant. If at all possible he should certainly be found and utilized.

Composer's enthusiasm, to the full measure of that which Grieg accorded to Percy Grainger, hardly ranks as a thing difficult to secure; many famous artists and teachers often have been lavish in praise. Liberality with encore numbers involves nothing more than keeping up a creditable repertory. But how is the enthusiasm to be conveyed to managers and the public? How are the ladies of the audience to be persuaded to crowd about the piano after a recital, and insist upon the encore?

The young musician who aspires to a reputation that will insure profitable public appearances must first discharge adequate natural gifts, including a measure of that mysterious something called magnetism, and should be well certified to these gifts by a competent, uninterested and honest judge. Next he must have those gifts trained till he can demonstrate his claim to rank among that small number of artists at the "top," who are all that are required for paid public work. This

training must include manners, personal appearance, bearing in society, off the stage, and authority and respect in performance, as well as the actual, definite, artistic skill. He must also acquire and apply sound knowledge of the methods of preserving health, physical tone and elasticity, and a certain alertness and aplitude that will make him ready on the instant to seize favorable opportunities, and turn them to good account. And if the aim of the young musician be operatic, the training must include still more—linguistics, histrionics, stage presence—and the natural adaptation must also extend to whatever is required to fit one to the personality of the character assumed—an undersized singer cannot impersonate a giant.

Demand for Soloists Limited

And one more thought is important. It is about "that small number of artists at the top" mentioned in the last paragraph. Of a thousand concerts that might be given on any single date the country over, think how many would be club concerts given by amateur members; how many would be pupils' concerts or concerts by teachers endeavoring by a free display of their powers to attract pupils; how many would be concerts by great choral or orchestral societies before their associate members, using for soloists, young aspirants desirous of a bearing as an introduction, and willing even to give up the privilege of appearing under such auspices, instead of demanding it as an honorarium; how many would be out-and-out charity or church concerts; and (Americans must consider) how many would be concerts in which only foreign-born and bred artists would be regarded as worth hearing.

Leaving the operatic artists out of the account, one hundred would, according to some authorities, be a liberal estimate of the number of musicians in this country who can demand and secure \$100 or more for each of fifty or more appearances as soloists in one year.* With traveling expenses, wardrobe, advertising, and commission to agents to be provided for out of the honorariums, a good many of the hundred, if there are so many, find their net incomes a rather poor return on the investment in education and labor. Were it not for the interest and pleasure to be derived from the work itself, the travel, the friends made, and scenes enjoyed, the prominence and applause, especially the music itself and the thought of the pleasure that gives to others, the concert artist at the end of his usually rather brief career, might decide that the final balance was on the wrong side of the account. Many have been dissatisfied with the ultimate results of what has been regarded as brilliant success. Many others have found joy in looking back over a life before the public, even when the prevailing opinion counted it only moderately successful. There is always another side to any picture.

Do Not Despair Extraneous Aids

It is not well to think too much of the beauty, the cosmetics, the government aid, the prizes, the wealthy patrons, the plaudits of famous persons, the encores or any other extraneous aids; yet they should not be so wholly forgotten that one may fail to take advantage of them when they come within reach. The things to rely upon are the severest judgment of the most competent and experienced critic available; the hardest and most persistent kind of hard and persistent work taken in connection with such rest, play and attention to health as will keep one in prime order, alert and sunny; the seizing and utilization of every opportunity that can be found or made for playing before directors and managers, and under the proper auspices, and among proper associates, before the public—pay or no pay—just as last the young artist is well enough known to be worth

*This estimate is presented by the Author, but the *ETUDE* has made no attempt to verify it.

a fee and not so well known as to be worn out. It is a difficult matter to tell just when that time has come. One can rely only upon experience, and the public is notoriously fickle. But if one can keep before it enough in one town without pay that fact may lead it in another town to desire appearances with pay. And if in the end it is found impossible to win such a reputation as will make public appearances remunerative, never forget that many have found that music yields its best and most lasting rewards to its teachers, under three heads—Pedal Legato, Pedaling for Accent, and The Pedal in Bravura Passages.

Can You Keep Time?

A CERTAIN noted traveller had just returned from a trip across Siberia, passing through the northern end of Manchuria. He was lecturing before the Geographical Society, and created some good-natured surprise by first exhibiting a large general map of Asia, with the following notice composed—"I owe the members of the Geographical Society an apology for assuming that they may not be acquainted with the location of countries in Asia, only I know it to be the case!"

Similarly, the present writer feels that he ought to apologize to many of the readers of THE ETUDE for doubting their ability to keep correct time, only that in many cases the doubt is well justified. If this were merely a matter of the feeble efforts of beginners, we might well leave it to be corrected by the guidance of their teachers, but unfortunately it exists in many whose repertoire and whose achievements in regard to tone and velocity-technic bear witness to long years of study. Without wishing to say anything unkind, we are constrained to say that faulty rhythm is most common and glaring among lady players. A fault in rhythm is not a mere fault in detail and finish—it is an element of musicality. A person destitute of a sense of rhythm is on a par with one who is "tone-deaf" or unable to distinguish pitch. "In the beginning was rhythm" is part of the Story of Creation as regards Music.

A Horrible Example

As an example of the abnormal results of a faulty sense of time-keeping, we would quote a performance of an arrangement for violin and piano, which we found to which we recently listened with very poor satisfaction. The original is 6/8 time, but the soloist practically deformed it into 5/8 by cutting short a note in each measure. The accompaniment kept with her, but of course this involved a similar perversion in the piano part, and the sentiment of the piece was changed from what should have been an exalted sweetness, and calm, to something jerky and eccentric. Wagner's warning:



The young lady's version (approximately):



The first suggestion that occurs to us is that elementary teachers should be much more strict and thorough in the teaching of rhythm, the counting of time, of exact, not approximate observance of notes and rests. Where a pupil is weak on this point, the matter must not be allowed to go by default, but should take precedence of all other branches of the subject until the deficiency is corrected.

As an aid to absolute mastery of time-keeping, there is nothing equal to ensemble playing. For pianists, the most available form is usually four-hand playing; for violinists, violin duet; for singers, the practice of unaccompanied partsongs, duets and madrigals. Solos with accompaniment do not altogether answer the same purpose; if the accompanist is a good one, he will keep with you even if you keep poor time; if he is a poor one, he may compel you to faulty time in spite of yourself. Even practice in a good-sized orchestra is not an absolutely certain means of learning correct independent time-keeping, as one often depends more on the general swing and motion than on one's actual intelligence.

After one has mastered the rudiments of time-keeping, the very best practice of all is that of trios, quartets and quintets. As these have been written both with piano and without piano accompaniment, the great composers, there is a very rich field from which to draw.

Constructive Pedal Technic

By Elizabeth Simpson

CONCERNING pedaling, volumes might be written; for nothing makes of a mere piece like the correct or incorrect use of the pedal. Although all the pedals of the piano are useful, and each requires special treatment, we shall confine ourselves in this article to the consideration of the damper pedal, grouping the remarks under three heads—Pedal Legato, Pedaling for Accent, and The Pedal in Bravura Passages.

Melodic Pedaling

Synopated pedaling is most useful as an aid to cantabile playing, and may be developed by an extremely simple exercise. Play c, d, e, f, g, counting two to each note. Play c on "one," pressing the pedal down on "two." Release the pedal on "one" of the next measure, putting it down again on "two." Continue through the exercise.

Repeat the exercise, imagining a rest on "two," so that if the pedal produces a perfect legato, it so, gradually increase the speed of the passage until you can easily synopate the pedal.

Then play the middle portion of Chopin's *Nocturne*, Op. 37, No. 1, in which there are chords in quarter notes. Count the passage in 8-8 instead of 4-4 meter, pedaling on 2, 4, 6 and 8, or, in other words, on the last half of each note, and raising the pedal on 3, 5, 7 and 1, or the first half of the next note.

This synopated pedaling materially aids the legato in all chordal passages like the above example; and it is also of the utmost importance in melodic work of all kinds, not only because it greatly enriches the tone quality, but by permitting sympathetic vibrations in all the strings.

You remember the familiar axiom of acoustics, that any body capable of producing a given tone will also produce that tone by sympathetic vibrations whenever that tone is sounded near it.

Consequently, as all the strings of the piano are related and inter-related by their upper harmonies, we see that we have only to raise the damper pedal and the strings to set them all into sympathetic vibration whenever one key is played. This is what the pedal does; and you can easily test its effect for yourself by playing a chord first without and then with the pedal. The result is heard and dry, and the latter is richer and more sonorous, for it is floating around it a web of harmonies produced by sympathetic vibration.

Therefore, it is most important to give a melodic aid of the pedal to produce a beautiful singing tone; and synopated pedaling is the pedaling for all cantabile work.

Accent Pedaling

In waltzes and other dance forms, or in pieces like Moszkowski's *Scherzino* in F or Mendelssohn's *Capriccio* in E minor, the pedal may help enormously in giving the incisive, definite accentuation which is so necessary. Take, for example, the G flat waltz of Chopin and play the left hand alone. On "one" of each measure, give a quick pedal pressure, releasing it instantly on "two," and playing the second and third beats very staccato. The result is a strongly marked waltz rhythm, which is difficult to attain in any other way.

Then take the Mendelssohn illustration, beginning with the fifth measure. On "one" and "three" give a very sharp tap of the pedal, releasing it instantly, and you will at once note that it helps materially in emphasizing the rhythm. Your audience will not suspect that you are using the pedal, for there will be no effect of connection, but only the sharpening of the measure to attain in any other way.

Bravura Pedaling

The pedal may be used to aid the hand and arm in tone augmentations, by holding it over several measures of the same harmony, as in the last two lines of Chopin's *Andante Spianato* and *Polaris*. It may be held over dissonant harmonies to produce a great crescendo, as in the passage of figured chords just above the last illustration.

By "cutting" with the pedal, great brilliance may be attained, as in Liszt's *Rhapsody No. XII*, sometimes in the tremolo passages on Page 1. The pedal is held during the tremolo, but on the final chord it is snapped off very quickly, giving exactly the bravura effect that is demanded.

These are only a few of the uses of the pedal, but its abuses are legion. If there is any one department of piano study or teaching that requires careful work, it is this; and too often the pedaling of a piece is left to the indirection of the pupil, with harrowing results. If one has a naturally good ear, he usually will avoid actual crimes of pedaling; but if his ear is in an undeveloped stage, word to his listeners, if he does not work out the pedaling as carefully as the notes, time and fingering.

The correct pedaling should be marked in every measure, and the student is urged to study the piece most attentively; and when the piece is memorized, this feature should be memorized too, or disaster is imminent. Good playing includes good pedaling.—Pacific Coast Musician.

Making A Town Musical

By Russell Sively Gilbert

A YOUNG piano teacher went to live in a small but progressive town. She secured a large class and passed a very successful winter. Most teachers in her place would have settled down to a pleasant and uneventful routine year in and year out, but fortunately this young woman had a broad vision.

She found that the town had no other piano teacher. This lady had taught so long that all her pupils were grown up and married and she now had her children as pupils. She had slaved at her work as only the old-fashioned music teachers knew how to slave, and in her old age she still had to work for a meager living. She had lost all her enthusiasm and almost her faith in her work. Those with whom she had once worked with so much joy and faith, now smiled pityingly at her as they passed.

The only violin teacher in the town was so busy that no one ever saw her. She had hopes of being a notable artist and when she was not teaching she was practicing, and practicing for her that her pupils had. Her vision became narrower each month and her playing announced it only too plainly.

For several years a young man with a strong personality had been teaching singing in the town, but his entire interest lay in vocal music. Now a fine contralto town is considered the most musical in that section of the country.

One thing was very plain to our teacher, and that was that the pupils of each teacher were banded together so closely, that they never met or exchanged ideas with the other pupils. Musically, the town was divided into four groups, each going its own selfish path. Unless they were all united in some cause the music of that town would never rise to a higher level.

Teamwork Does It

In all other ways the town was really very wide-awake. It was all from its flourishing Women's Club, which was organized, and after studying the situation from all sides, the new teacher went to the president of the club and had a long talk with her, with this result: At the next meeting of the club the president spoke highly of the young musical talent that was being developed. She also reminded the members to be proud of the fine music-room in the building; and suggested that the room be thrown open every Saturday morning to the young musicians. The plan was agreed, and the members of the club were very excited. The first morning broke down the bars that had divided the different groups for years. Then the singing teacher led them in a real community sing that united them all. All winter they all worked together, and in the spring a fine vocal music group was organized. Now a fine contralto town is considered the most musical in that section of the country.



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 department. Full name and address must accompany all inquiries.

The Teachers' Round Table

Conducted by N. J. COREY

Cabinet Organ

"I can suggest some good beginner's finger exercises for the cabinet organ."

"Is there any rule as to what stops should be used?"

"What is the best way to teach the names of the stops of an organ or piano to a young beginner?"

—C. V.

1. So far as the action of the fingers is concerned the same processes should be pursued in training them as with the piano. You can carry these processes into the third grade even before you will find much that cannot be used with advantage on the organ. Presser's *Beginner's Book*, for example, will answer equally well for either instrument. Five-finger exercises, scales and arpeggios are the same for organ or piano.

2. You will need to study the stops yourself and find out just what they will do. Names differ so on the various makes that it is hard to lay down any general directions. Study out which are the soft stops, which speak louder, which at the same pitch as the piano, and which an octave higher. Meanwhile *Landon's Reed Organ Method* will be an almost indispensable book for you. *The Reed Organ Player*, by Lewis, also contains useful material.

3. Locate the keys by means of the groups of two and three black keys. Show how C, D, and E are placed in relation to the group of two, and the same with F, G, and A with the group of three. Practice this until on these by rotation and by skipping about until able to name them. An excellent plan that has been tested and seems to work well is to say as little as possible about the names of either keys or notes at first. Show the pupils that the note on the first added line below the staff applies to the first key below the group of two black keys. Carry this principle out with the other black keys. Teach the names later. This avoids the confusion of trying to teach too many things at a time. The pupil simply associates a certain note with a certain key on the piano. At first the idea seems impossible to the average teacher, but it has been tested out with success, and conduces to rapid sight reading later.

At Six Years

"A pupil of six can neither read nor write, but knows names of keys. I have difficulty in teaching her to read her notes. She is bright and so she will practice from a half-hour to two hours a day, but by going over about a half-hour each day, what she puts together one by one, and studies forgets. Please advise me how to proceed. What a good method to use with such pupils?"

—G. S.

A successful principle in public school work is that of Pestalozzi, "the thing before the sign." Learn to know a thing, then its name and information about it afterwards. In music teaching there has been too much of the principle of telling a child that a dog is an animal with four legs. Then when a cow goes by the child says—"See that dog." If the child had been shown the dog first, there would have been no mistake and the name would have easily been learned. Children who cannot read or write can be shown that the white key first below the group of two black notes is that the first space on the staff represents the first white key below the group of two black notes, and so on. Their first tiny steps may be learned in this way, saying nothing about the names of either notes or keys. This seems strange to the practiced musician, but it must be remembered that the child still has absolutely nothing to correlate received knowledge with, and will remember what key the second line of the staff represents more quickly than the name. I have seen this plan tested with little children with remarkable results, and it can be used with equally well with older pupils.

When the time comes to introduce the names of notes and keys they are learned much more quickly, for they are names applied to something that they have already come to know. The plan can be worked out in many ways there is nothing better than Presser's *Beginner's Book*. Teachers who are skeptical of this idea when presented to them for the first time, will be astonished at how it will work out if they give it a practical trial.

2. I presume you have the *Musical Kindergarten* method of Batchelor and Landon. Good supplement.

Classical Versus Superficial

A. C. wrote at length concerning (a) a girl student of fourteen, with professional ambitions, for whom the whimsy shows pieces of classical nature, and (b) a student of sixteen, who is talented and plays with feeling, but likes to study only superficially. "I have noticed any serious music may give her for transcriptions of opera, melodie and such lighter things. The latter has a little facility. What can be done for her?"

Scale Concepts

"I have a half-dozen girls who will not practice scales. Will you suggest how I can get them to scale and thus across their inertia?"

Get your pupils interested in the idea by preliminary conversations. Then have them meet all together and talk it over, and play their scales so that each can see just how well the others do. Then set a date for the first trial. Decide whether you will have four, six or eight weeks preparation for it. Two months would not be a bad idea. For the first contest playing the scales in two octaves would be a good idea. Select three judges from among your musical friends, and such as have some idea of music, have good ears, and will be just in their decisions. Three prizes will be a good number, first, second and third, consisting of some inexpensive but attractive objects. Several points of judgment may be listed: 1. Number of scales learned; 2. Quality of touch; 3. Velocity. You might think of other points, but I would not have many for young students, the judge should sit in another room with curtains drawn, and the students playing by number only, so that there can be no accusation of favoritism. You could have a little musicale afterwards, and perhaps the next Friday evening, when the occasion would thereby do a good deal of talking which would arouse interest in your work. For the next contest the scales could be played in four octaves. At the end of the time to learn as many as possible as well as possible.

"A pupil of six can neither read nor write, but knows names of keys. I have difficulty in teaching her to read her notes. She is bright and so she will practice from a half-hour to two hours a day, but by going over about a half-hour each day, what she puts together one by one, and studies forgets. Please advise me how to proceed. What a good method to use with such pupils?"

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A Grade Graduate

"I have a sister, four and one-half years old, whom I would like to teach as much as possible preparation for future work. How would I best teach her?"

You should not expect very much from a pupil at this age. It will be a good plan to use the *Musical Kindergarten* method by Batchelor and Landon. You will find in this a number of good songs most excellent with a great deal of other appropriate drill for young children. In addition it will be a good plan to select simple melodies from great musical compositions and present them in a simple way. For example, the first in a Beethoven Sonata, for example, you will find an eight or sixteen measure phrase, perhaps two or more of them, that you can use in this way. Making a child learn to know these simple phrases is absolutely necessary with a great deal of other appropriate drill for young children. In addition it will be a good plan to select simple melodies from great musical compositions and present them in a simple way. 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Did You Know?

Did you know that an opera was once written (*Uthal, by Méhul*) in which there were no violins in the orchestra, violas taking the leading string part? The composer, Grétry, who was in the audience, remarked: "It is all very fine, no doubt, but I would give a gold piece to hear a few squeaks on a violin."

Did you know that Rossini failed to appreciate Wagner's *Lohengrin*? He described it as "a lengthy work of considerable importance on which it would be difficult to give an opinion after a first hearing only—and as for himself, he did not intend to give it a second!"

Did you know that Franz Clement, the first violinist to perform Beethoven's great violin concerto in public, had such a prodigious memory, that after having heard Haydn's *Creation* performed a few times, he made a complete piano arrangement of it from memory, with only the book of words for reference, so correct that Haydn adopted it for publication? Mozart performed a similar feat with Allegri's *Miserere*, a composition for nine voices in two choirs which was sung once a year at the Pontifical Chapel in Rome and nowhere else?

Did you know that Paganini is commonly reputed to have surprised the French composer, Berlioz, by the generous gift of \$4,000, but that it was discovered many years after that the real donor was M. Arnold de Bérin, the proprietor of the *Journal des Débats*, and a very wealthy man? He persuaded Paganini to pose as the donor of the money, for reasons best known to himself. Berlioz never learned of the innocent deception. Did you know that Rossini's method of study, when he was a young man, was to take either the bass or treble of the work of some well-known composer, and fill up the one or the other in his own manner?

Slow Practice—Constructive and Otherwise

By Hazel Victoria Goodwin

The question, "Does slow practice make possible a quicker tempo?" is often met with. It has been demonstrated that slow practice may be very effective when intended to *reassure the muscles to be employed in the ultimate playing*. Unlike a slow rendition, slow practice necessitates a different set of muscles from fast playing (one can often execute a passage perfectly, in fast tempo, and stumble over it when trying to play it slowly)—unlike a slow rendition, slow practice should "unjoin" the works of a piece, so to speak, and reinforce each part.

What should slow practice be? First, if the hand is lost in motion, results will be *skitt*. When, on the contrary, the hand is allowed nothing but necessary movements; when it crouches at one position while it gauges the distance to and the spring necessary for acquiring the next—and thus finds no occasion for relaxing into intermediate positions that are useless and indifferent; when there is the proper intention at the *periods of pause and periods of travel*, slow practice accomplishes more than many pianists credit it to; it engenders speed as well as security.

The periods of pause over the keys start have to do with the security end of it; the acquiring the hand-stands, the making sure that the weight-pressure is equally distributed among all the fingers down.

It is during the periods of pause that positions are reinforced. *And it is likewise in the periods of pause—and not in the periods of travel*, paradoxical though this may seem, that *speed is acquired*.

To allow the hand to pass directly from one position (or arrangement of angles) into the next without loss of time, it is necessary that a grasp of every arrangement be ready to hand. But, more than this, it is essential that no third arrangement of angles be introduced. If the hand loses one position before feeling within itself the grasp of the next position, the big value of slow practice is lost.

This applies simply enough to chords, octaves and single notes. The application to runs is slightly more complicated, in that several notes of a rapid run are grouped under one position. The weight of the arm and hand is not shifted for each note of a run, but is divided evenly among all the fingers to be called upon for that hand position in the run. So that, as early as the little-finger's stroke on C, in the right hand, descending, scale of "C," the hand must have a grasp of the next position; the one that will obtain when E, D and C are evoked.

Humanity's Muscial Emblem.

AMERICA is not a nation of icons. We respect our historic shrines for the ideals of the great men and women who have hallowed them. We do not circle buildings or furniture with mystery nor magnify them.

Yet, who that calls himself American, can even think of the Liberty Bell without sensing those vibrations which set the whole world ringing with that wonderful line from Leviticus.

"PROCLAIM LIBERTY THROUGHOUT THE LAND AND TO ALL THE INHABITANTS THEREOF."

THE ETUDE is proud to have its cover for this month represent our Liberty Bell. We, in Philadelphia, have the enviable thrill of passing it every day or so. Independence Hall is just a short walk down Chestnut street from 1712—THE ETUDE home, to which so many of our good friends write so frequently.

The Liberty Bell was cast in London and brought to America in 1752. In testing it the bell cracked, and it was necessary to have it cast again. Thus the metal was melted down by American founders, and it is said that the result was a much superior bell. The famous line quoted above, which gave the bell its name, was ordered by the Province of Pennsylvania nearly a quarter of a century before the famous Fourth of July, 1776.

It was high noon on July eighth (not July Fourth) that the people gathered around the State House, in the heart of old Philadelphia, to listen to the ringing of the great bell that was to proclaim to the world the truth that four days before the Continental Congress had declared the Independence of the United States.

Every year thereafter, until July 8 1835, when the bell was tolled in memory of Chief Justice John Marshall, the Liberty Bell sent out its glorious message. Then a crack was discovered in the bell, and ever since it has remained resonant with unforgettable memories which shall never be silenced as long as there are men and women who love the name "America."

A Glorious Tribute.

One of the most eloquent tributes to the Liberty Bell came from the great Chinese statesman, Li Hung Chang, who, it would seem, presaged the freeing of his own land, in these wonderful lines. The poem is reprinted from his *Memoirs* by permission of the publishers, Houghton Mifflin & Co.:

To my eyes they did point out the symbol of Liberty.

And to my ears they did direct the sound. It was only a sort of dog-bong. And it came from an instrument of brass made by man.

The bell did not ring to my ears; I could not hear the voice in my ears; But in my heart its tones took hold, And I learned that its brazen tongue Spoke in silence told of struggles against wrong.

These good sons of America

Call the Liberty Bell ancient;

But I who come from the oldest of ages,

A student of the philosophy of ages,

Know that what this bell speaks

Is of Heaven's wisdom,

Millions of centuries before the earth was born.

It repeats the heart words of the gods;

It repeats, only it repeats;

But let it do so to the end.

A Garden of Music

By Rena Bauer

Why not have such resorts in cities, where the nervous and over-worked humanity may find an inviting and restful retreat? Its main object to be to soothe and uplift. We have many helps for our physical needs, yet there are many more who suffer more mentally and spiritually than physically, and what provision has been made for these? Headaches are had enough, but they are cured more easily than heartaches.

There are thousands and thousands of people who are worried, anxious, dissatisfied, mentally harassed, weary, dejected, annoyed, discouraged, and grief-stricken who could be cured and restored to happy usefulness had they the privilege to listen to music especially selected to benefit them. Music contains certain elements which affect the nerves of mind and body.

Short Programs

A music garden would be well patronized if it furnished what people desire. A program will be especially helpful given by musicians who feel their mission, coming in close touch with their audiences, making proper selections, with heart and soul in the work, eager to drive away the blues and uplift humanity. A brass band or opera company is out of the question; not the complex here, the more simple will supply such a need, something sweet and reposeful, but yet of ample power to charm and soothe. Short programs could be given by singers and players several times a day, the remaining hours being in charge of a pianist who plays sympathetically. Then, too, sound reproducing machines may be of great service, if judgment and thought is used in the discrimination of proper selections. Request programs will also be practical.

The garden should utilize the power of suggestion in imitating nature as far as possible. There could be fountains playing, rockeries with growing ferns and flowers, streamlets trickling over stones, fish, swans, ducks and anything that adds restfulness and beauty, dispels sadness and will furnish peace and joy.

If music is the art of peace, harmony and beauty, then give it an appropriate setting with music divine falling upon human hearts as gentle rain upon parched ground. Emerson felt the need of such a place when he wrote: "I think sometimes could I only have music—could I know where I could go whenever I wished the abatement and inundation of musical waves, that were a bath and a medicine."

Many there are who have felt as he did, and especially in this age the business people are all absorbed and pressed with ever increasing, strenuous, concentrated and exhausting interests. But how soon the cares of the day are forgotten, when in an easy chair one naturally relaxes with appropriate music. Yes, it's a treat, if only another will attend to starting the machine and changing the records. This makes the heart young again, making life sweeter and richer and leads to longevity and efficiency.

Musicians Greatly Needed at This Time

It was David who met a sad need in his early day with his voice and harp. When the moody and unreasonable Saul was in a dangerous state, only David with his sweet music was successful in driving away the evil spirit. Musicians are needed to-day to fill like errands of mercy where others have failed to comfort and console. If music does all we claim it does, we need it more now than ever. This great war is ruffling our natural calmness, some minds are almost frantic, nearing the point of insanity; then let us use music as a poise and mental balance.

"God sent his singers upon earth
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again."

A Town Saved by Music

THE musical, as well as pious, little colony of Moravians who settled Bethlehem, Pa., began to use a choir of trombones in 1754, sending it to Europe for instruments. They used them at sunrise Easter service and at many other solemn or joyous festivals. One night in 1755, so tradition has it, such music saved the town and its inhabitants. From the forest hiding places, Indians, who had planned an attack, heard chorales played by the trombone choir and stole away, declaring that the Great Spirit surely guarded the white settlers.—Selected from *The Bethlehem Bach Choir* by RAYMOND WATERS.

VARSOVIA
MAZURKA ELEGANTEA brilliant drawing-room piece, not difficult to play. A useful study in the *arpeggio*. Grade III^{1/2}.

Allegretto metallo M. M. ♩ = 128

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

ENTICEMENT

MAZURKA DE SALON

ALBERT LOCKE NORRIS, Op. 37

An ornate mazurka movement, dignified and well-written. Grade IV.

Tempo di Mazurka M.M. ♩=126

THE COLOR GUARD

MARCH

W.M. FELTON

A stirring march movement by a talented young American composer, now in the service of his country. Grade III.

Tempo di Marcia M.M. ♩=106

Musical score for "The Rose Tree" in 3/4 time, featuring a piano and a Trio section. The score is written for piano and includes a Trio section. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto".

The score consists of several systems of music. The first system shows the piano introduction. The second system is the beginning of the Trio section, marked "TRIO" and "mp". The third system continues the Trio section. The fourth system is the end of the Trio section, marked "Fine" and "f". The fifth system is the beginning of the Trio section, marked "D.C. Trio".

The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The Trio section is marked with a "TRIO" label and a "mp" (mezzo-piano) dynamic. The end of the Trio section is marked with a "Fine" label and a "f" (forte) dynamic. The beginning of the Trio section is marked with a "D.C. Trio" label.

LOVE AND LIFE

POLONAISE

A tuneful idealization of the *polonaise* rhythm, brilliant and colorful. Grade III $\frac{1}{2}$
Andante con moto M.M. ♩ = 96

Andante con moto M.M. ♩ = 96

CARL WILHELM KERN, Op. 325

A page of musical notation for a piano piece, featuring a vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *cresc. ed accel.*, *calmato*, *meno mosso*, *rit.*, *a tempo*, *Vivace*, and *calmato*. The page is numbered 250 at the top.

FORTH TO THE FRAY

MARCH
SECONDO

GEORGE DUDLEY MARTIN

Tempo di Marcia Spiritoso M. M. $\text{♩} = 126$

Tempo di Marcia Spiritoso M.M. = 126

pp *pp* *mp* *mf* *p* *mf* *cres.* *f* *f* *cres.* *mf* *f*

FORTH TO THE FRAY

MARCH
PRIMO

GEORGE DUDLEY MARTIN

Tempo di Marcia Spiritoso M.M. $\text{♩} = 126$

[illegible]

SECONDO

mf

cresc.

f

D.S.

MILITARY DANCE

MAZURKA No.1

SECONDO

Tempo di Mazurka M.M. ♩ = 126

C.S. MORRISON

p

mf

rit.

a tempo

f

cresc.

ff

rall.

D.C.

PRIMO

mf

marcato

cresc.

D.S.

MILITARY DANCE

MAZURKA No.1

PRIMO

C.S. MORRISON

p

mf

rit.

a tempo

f

cresc.

ff

rall.

D.C.

SOUVENIR

One of the best known of the shorter piano compositions of the noted Russian pianist Genari Karganoff (1858 - 1890). Grade IV.
Moderato con espressione M. M. ♩ = 88 G. KARGANOFF, Op. 10, No. 1

MARCH OF THE SLAVS

This composition signifies the march into it's own of a wonderful people. Downtrodden and oppressed for centuries, these Slav people have wonderful talents in all branches of art, which the world is beginning to recognize. This march has been written out of the joy found in contemplating the dawn that is coming to this people in every way. Grade VII.
With sweeping power throughout M.M. ♩ = 104 ARCHIE A. MUMMA

mf cresc. e accel.

atempo

ff

mf

mf

mf

cresc.

rit.

f legatissimo

melodia cantabile

mf

cresc. e accel.

piu agitato

Faster M.M. ♩ = 120

ff triumphantly cresc.

cresc.

ff

mf muffled

ff

mf

Tempo I

ff

mf largamente

f

mp

cresc.

With stupendous power and majesty M.M. ♩ = 96

rit.

fff

al fine

rit.

atempo

con

A RUSTIC HOLIDAY

A lively teaching or recital piece, introducing very effectively Schumann's well-known "Joyous Peasant!" Grade III.

In March time M.M. ♩ = 100

GEO. L. SPAULDING

1st time only For Fine only

ff *f* *Fine*

"JOYOUS PEASANT" - R. Schumann

D.C.

DANCE OF THE DWARFS

A characteristic easy teaching piece of much merit. Useful as a study in style and touch. Grade II $\frac{1}{2}$

W. BERWALD

Con moto M.M. ♩ = 120

fp *f* *p* *cresc.* *mf* *pp* *f* *p* *poco rit.*

PATRIOTIC DAY

C. C. CRAMMOND Op. 96

A bright and timely little teaching or recital piece, Grade II $\frac{1}{2}$

Allegro moderato M.M. = 108

"Columbia, the Gem of the Ocean"

"America"

IN THE DAISY FIELD

MILTON D. BLAKE

From a new set of entertaining teaching or recital pieces, entitled *In Summer*, Grade II $\frac{1}{2}$

Moderato M.M. = 44

p softly and sweetly

rit.

atempo

Softly but with decision

rall.

Fine

p

Tempo I

atempo

rit.

p

TRIO

p

smoothly

mp

smoothly

mp

D.C.

NEAPOLITAN DANCE-SONG

P TSCHAIKOWSKY, Op. 39, No. 18

From the celebrated *Album for the Young*. This number is a reminiscence of Tschaiowsky's long sojourn in Italy. Grade III.
Commodo M.M. ♩ = 108

grazioso
sempre staccato
Piu mosso

CALM AS THE NIGHT

CARL BOHM

Arranged for organ by
HARVEY B. GAUL

An effective, playable transcription of Bohm's celebrated song. This beautiful melody comes out well on the solo stops. A good soft voluntary or recital number.

Poco tranquillo M.M. ♩ = 54
con moto
rit.
allegro
non legato

MANUAL
PEDAL

Ch. Unda Maris
Sw. or Solo, Orchestral Oboe with Trem.
Ch. Melodia
16ft. Dulciana uncoupled
Ped. to Ch.

pp
poco rit.
allegro
con moto
rit.
Reduce to Unda Maris

Sw. Vox Humana with Soft Diapason
Gt. Gemshorn or Soft Flute
Use thumb, if impossible play it all on Sw.
add Ch. Quintadena
non legato
Ch. Melodia
Ped. to Ch.

Elinore C. B. Joyce

SO BLUE THINE EYES

The most recent composition of the successful song writer, Kate Vannah. A charming recital number.

KATE VANNAH

Moderato con moto

blue thine eyes that when a joy from out their depths doth shine,
seem to see the light of heavn re-flect-ed in to mine,
blue thine eyes, that if there in a shade of pain doth lie,
feel as though a might-y cloud hid all the sweet blue sky,
blue thine eyes that when I see the love-light shin-ing through.

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fain would ev-er have my heart re-flect-ed in their blue.

MIGNONETTE

A. LEROUX

Translated by Nicholas Douty

A dainty vocal gem. One of the old French folk songs, newly translated and edited by Mr. Nicholas Douty.

J. B. WEKERLIN

Allegretto moderato

1. If I were but a rose On a dai-sy fair, On your breast I'll re-pose;
1. Si j'é-tais fleur des bois, Pa-que-rel-te, Je vou-drais, je le crois, the sweet look Up-
2. If I were but a brook, Cool and cry-stal clear, I'll re-flect que mon eau Rou-
2. Si j'é-tais clair ruis-seau Qui re-fle-te, Je vou-drais, que mon eau Rou-

Not a rose, not a flower
Am I Mignonette.
For I pass by your bowser
And feel but vain regret,
Charming Mignonette, dainty Mignonette!

Nor am I streamlet pure
In its mossy nook
Yet my love shall o'er endure
More constant than the brook,
O my Mignonette, darling Mignonette!

Mais je ne suis point fleur,
Mignonnette,
Je suis un vauqueur
Qui, r'vant au bonheur,
Te regrette, Te regrette!

Je ne suis point ruisseau,
Sois discrète!
Mon cœur, c'est son défaut,
Et plus constant qu'il n'en,
Mignonnette, Mignonnette!

Department for Organists

Edited for July by J. LAWRENCE ERB

"The eloquent organ waits for the master to waken the spirit."—DOLE

The Organist's Field As An Educator

By J. Lawrence Erb

In the large cities where musical activity is highly specialized, there are opportunities usually to hear all types of music and to receive all types of musical education. Everything from the ukulele to the symphony orchestra and grand opera may be enjoyed, if one has the price. But the vast majority of the people in America are not so fortunately situated. Most of us, even with the greatest enthusiasm for music and the utmost willingness to place ourselves under the best musical influences, are seriously handicapped for lack of opportunity. In the smaller urban towns and villages especially, facilities are meager.

Need for Versatility

The music teacher in the small town must be a versatile person if he is not to suffer serious lack; and not all of the work can be done in the studio. The accent is being placed in increasing measure upon community activities in music which are entirely outside the personal individual relations that until recently have formed the sum and substance of the music teacher's work. With the actual work of the studio, the department of the organ as an imitation orchestra or substitute for grand opera or, worse yet, as a very inferior piano. The organ cannot take the place of orchestra or opera or piano. It has a place of its own in connection with each of these forms of legitimate musical instrument, it has its own literature which is the best medium as a rule for showing off the instrument and which best serves to exploit the performer. If there is one lesson that organists ought to learn from the triumphs of such men as Gullman, Bonnet, Courbin, Heinrich and a host of others, it is that these men have performed almost entirely music that was written originally for the organ, and when they do delve into the general musical literature they still adhere to a type of composition which can be best described by the term "organistic." This Etude and its publisher have too constantly in the past kept before the organists of the country good literature for the instrument to make it necessary to attempt detailed lists at this time.

Be Alive to Opportunity

Not all organ music belongs to the church, so the organist who confines his activities to the church is missing much of his opportunity. The organist who is content to let his instrument remain silent so far as the public is concerned, for six days in the week is scarcely earning his salary and is certainly not bidding for a better position. It is not to the point to argue that organists' salaries are too low; the significant fact is that the organists make themselves more conspicuous and more valuable they always find plenty of openings for their services. The demand for really good organists is still far greater than the supply, and the great-

est trouble with the organ-playing profession, as with many others, is that there are too many who fear that they may give more than the one hundred cents to the dollar and as a consequence scarcely give full value. After all, an organist's duties consist of something more than killing a little time before and after the service and perhaps while the collection is taken and in playing the accompaniment to a few hymns and an anthem or two. If he is worth his salt, he regards himself as the musical guide and pastor of the congregation; and if he is not afraid to take responsibilities and do a little work which is not stipulated in the contract, the chances are that he will find his position gradually growing up to his conception of it. So that an important part of the educational function of an organist to create in his congregation and community a sentiment for and a proper attitude, not only toward church music, but all music, and a proper support for all worthy musical enterprises. After all, the organist must create his own money just as a doctor or a lawyer does, and he creates his constituency largely by public service and cooperation in all movements that make for the public good.

The Choir Leader Should Seek High Standards

Where the organist is, as he should be, also the choir leader, his opportunities as an educator are increased many fold. His first and most obvious duty is to educate his minister and choir and congregation up to the point where they will tolerate and, in time, join in the singing of good hymns. Indifference, lack of sympathy and congregational hymn in this country has sadly deteriorated. No other civilized nation either sings or tolerates in its houses of worship such degenerate specimens of music (if one is justified in calling them so by dignified a title) as are common in this country. Much of the fault undoubtedly lies in the pews, but not all, nor is the fault on the side of the worshipers. Indifference, lack of sympathy and tact, and an undue desire to shine have made the organist and the other church musicians equally responsible with the much-betrayed minister and music-masters. But re-creating programs of a sensible thing for the organist to do is to put himself in sympathy with the church and its officials and set about tactfully to raise standards.

He will find at once that it behooves him to know something about standards himself,—which I fear he will in many instances discover that he does not. Assuming that his musical education in general is thorough and complete, it is quite another matter, usually, with his knowledge of the history and traditions of church music. Without these, how can he hope to be competent to act as judge in so important and highly specialized a field

of musical activity? The serious musician would scarcely attempt to break into opera without much careful special preparation and coaching. Yet church music has more and older traditions than opera, and its standards are more definite and logical. Hence the organist who expects to be seriously regarded as a church musician must humbly go to school to the past to older civilizations to make himself competent to act as guide and director of so important a function.

Having cast his eye over the field, he will find many avenues leading to success in his specific activities and a larger influence in the musical uplift of the community. If, as too often happens in our top-heavy social organization, people to church to be entertained, they insist on being well entertained, and your sacred concert disguised as a service must measure up in entertaining power with the movies, the vaudeville, the theater and the opera or concert hall. This accounts for much of the sensationalism which has invaded our churches. But, if people go to church to worship, they will welcome the tremendous impetus and assistance to worship which comes from good church music suitably performed. The individual congregation must decide its own policy, but, having once decided, it is futile to attempt to blend the two types successfully. Nothing but a change of policy will do any real good.

Genuine Church Music Often Unknown in Churches

One reason why people so often fail to be interested in good church music is because they so seldom hear it well performed. We often hear concerts of various kinds, not directly connected with the church and its worship, held in the church auditorium. But it is so rare as to be almost startling to hear of a concert of church music, either within or without the church edifice. No one sees the incongruity of giving a secular concert in church, but a church music concert is rarely heard even in church, much less in a concert hall. (I do not mean oratorio or cantatas, but bona fide service music.) I had the good fortune to attend recently such a concert of church music given by an organist and quartet of a city church as one of the evening programs of a State Music Teachers' Association convention, and it drew one of the largest and most enthusiastic audiences of a strong and well-attended convention. Needless to say, however, every number was as artistically performed as though the performance had been a song or instrumental recital of highest type,—as indeed it was, but of an unusual type.

Hymn services are more common, and of incalculable benefit in spreading the gospel of good church music. The tendency is unfortunately too generally toward a gradual elimination of all except-

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small number of hymn tunes. An earnest and successful organist told me a few days ago that he was sure his congregation knew and sang willingly only about twenty hymn tunes. Here again it is life measure left these important activities to the church. The cure is to direct attention deliberately toward an ever-increasing number of the great hymn tunes—in song service, prayer meeting, congregational rehearsal or church social, by means of artistic performance or lecture or just plain reiteration,—until the congregation knows and loves as many as it can assimilate.

Of course, I would not overlook the important part which the organist ought to play in the Sunday School, Young People's Society, and other places where he is usually a stranger. When the organist laments that he has no opportunity to influence musical sentiment in his church, he is usually entirely forgetful of the fact that he has deliberately cut himself off from every one of the formative

agencies in the church by ignoring these activities which are usually delegated to some amateur or subordinate. It is a lamentable fact that not only the organist, but the minister as well, has in large measure left these important activities to shift for themselves,—and then laments the degeneracy of the times. It is not to be expected, by any means, that every congregation is ready to welcome the organist with open arms to the success of his labors as a church musician, but quite as definitely because of its effect upon musical culture in the community will his labors earn a golden harvest—and the right to the dignified title of Organist as Educator.

"Holding the Chord"

In the good old days, the church was the center of much of the social life. Every kind of prayer and play and the mild social disposition, and the choir held within it all sorts of social delights. In those days, if reports tell the truth, there was no difficulty in keeping the choir organization intact and efficient; but the coming of the automobile and Sunday golf and a million other "abominations" have robbed the choir of its prime glory, and the poor choir director is put to it to devise ways and means to hold his singers.

Practical Remedies

Many remedies have been suggested, including various modernized versions of the same old social attraction. Where that works successfully, there is no need to look further; but, alas, a great deal of social life nowadays bears no slightest relation to the church, and unfortunately many of the good voices are to be found in the possession of those with whom church-going is no longer a habit. Of course, the church that has plenty of money holds out other baits, for it can afford to pay. It is easy enough to hire a chorus if you have the money,—which almost most churches have. Then what to do?

Well, there are other compensations besides those of a pecuniary nature. Many young people will consider themselves amply repaid if the training is sufficiently thorough that it will enhance their musicianship. With such people, the important thing is to make sure that the music selected is good, and that it is worked up in artistic musically fashion. Singers have the same pride in such an organization that members of a great symphony orchestra have in their conductor and his work. They are loath to let go, even for the sake of a slight pecuniary advantage. It is good policy to be a singer in a church choir and to demand the best work possible under the circumstances. It is much easier to hold a choir with this sort of bait than to make rehearsals easy-going and results haphazard.

There are other possibilities of interesting and holding the singers. Making the rehearsals interesting as well as effective is one of them. It takes little time

Faithful Attendance

After all, faithful attendance at rehearsals and services and conscientious performance of the duties of membership in a choir are no little contribution to the success of the church; and the faithful attendance of the members is just the thing to get something out of the choir in return for what he puts in. So, the choir leader who treats his singers with the respect due to those who are contributing to the support of the church (I am sure he never fails to treat with deference the man who contributes money to the church treasury) and who keeps the interest of the singer alive, he will find with the rough work which is the reason-for-being of the organization, and with other work which may well be regarded in the nature of recreation, will as a rule find little difficulty in maintaining his choir organization in good shape numerically and efficient musically. It is not hard to interest people where they know they are getting their money's worth.—J. L. Ekin.

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This attractive new book is a collection of the best violin pieces which have appeared in *The Etude* during the past few years. As these have been already selected with great care and skill from among a large supply of possible material, we can assure our readers that they represent a very choice variety. The bowing and fingering have been carefully edited and nothing left undone which would aid in making this a useful and serviceable book. The advance of publication price is 25 cents, postpaid.

for something else, used articles of real value such as musical instruments, books, music, studio furnishings, etc. We reserve the right to reject advertisements which do not meet these requirements.

Advertisements may appear over the advertiser's name or may be sent to this office and forwarded.

The first mention of this new department was made last month, when it was explained how our readers could buy, sell or trade second hand or used articles. Already, a number of advertisements have been received for the August ETUDE. One reader has a rare edition of classic compositions, purchased in London, years ago, which he wishes to sell; another one wants to dispose of her Clavier.

August will be a particularly good time to advertise anything you have to sell or want to trade for something else because when the August ETUDE reaches them, teachers and schools everywhere are planning and preparing for their fall classes. If you wish your advertisement to appear in August have it reach this office by July 1st.

THE ETUDE :: PHILADELPHIA, PA.

New Orchestra Folio

We are still working on the new orchestra folio and it will be brought out just as soon as the engraving and other mechanical work can be completed. To those unacquainted with the plan we will explain that the *Orchestra Folio* will consist of a set of books, one for each individual instrument. The construction of the folio is an original assortment of untraded music not to be found in any other book. It is a price very far below that asked for music of this kind in the usual form. The parts will be played off by one or two performers or increased to four or five to sixteen instruments or even more by duplicating the principal parts. This folio will furnish entertainment for almost any number of players for a long time, as the music is of a good class, not quickly discarded, and the investment of fifteen cents for each orchestra book and twenty-five cents for the whole book is sure to be a profitable one.

Bohm Album for the Piano

Among the modern writers of drawing room music for the pianoforte, Carl Bohm stands at the highest. He has been an unusually prolific writer and a great majority of his works have won distinguished success. In our new Bohm Album, which will be added to the Presser Collection, only the best and most popular pieces of this composer will be included. There are two or three of intermediate grade or a trifle more advanced. The volume will prove to be one of the best of our series.

Send 35 cents and we will send you a copy of this book as soon as it is printed.

New Standard Four-Hand Collection

This new collection is now about ready, and we will continue to add to it during the current month. The New Standard Four-Hand Collection is one of the series printed from specially engraved plates. It contains an unusual number of practice duets, which may be used for practice and sight-reading, or ensemble playing, or for recitals. These duets are chiefly of intermediate grade. In all of them there is plenty of work for both players, and the parts are well balanced throughout as to the degree of difficulty. In this volume are included original four-hand pieces, as well as arrangements which have been especially made. The special introductory price of publication is 25 cents, postpaid.

DeBeriot's Standard Method for the Violin, Book I

This book, originally printed in Paris more than a generation ago, has maintained its popularity ever since and has been reprinted in many editions both in Europe and America. We have spared no pains to make this the best edition that we ever appear in regards clear type, careful editing, etc.

One secret of the popularity of the DeBeriot Method is that it is not only one of the most of the exercises. A thorough course in violin playing demands the use of outside material in connection with it, for instance, Wolfli's *Melodious Studies*, or Blumenstengel's *Study and Arpeggio Studies* (described below)—our best bet, both.

The advance of publication price is 35 cents, postpaid.

Blumenstengel's Scale and Arpeggio Studies for the Violin, Book I

These new scale collections, available, but by far the greater part of them are designed for advanced pupils. Blumenstengel's Book I, on the contrary, is designed to give the beginner a thorough practical acquaintance with all the major and minor keys, in *the first position*, in order to form a solid basis before advancing to new technical tasks.

It is a standard work, having been used for many years by the best violin teachers; this present new edition has been carefully edited and revised by Mr. Sol Marosson.

The advance of publication price is 20 cents, postpaid.

Lost, a Comet—Operetta by George L. Spaulding

All of the operettas by Mr. Spaulding, with text by Jessie Moore, are characterized by brightness, tunefulness and vigor of action throughout. They are never dull or uninteresting and they may be learned with a minimum number of rehearsals. Costumes, scenery and property are at their cheapest. In the list of operettas by these talented writers, "Lost, a Comet," all these qualities will be found at their best. Nothing better for production by a group of young people could be found than this new work.

The special introductory price in advance of publication for this new operetta is 25 cents, postpaid.

"Trial by Jury" A Dramatic Cantata by Arthur Sullivan

Sullivan's "Trial by Jury" is one of the most popular of all operettas suitable for performance by amateurs. It is difficult of preparation, and its requirements are not so to economy and simplicity. Another advantage is that it is sung entirely throughout, and that there is no spoken dialogue. The length of the cantata is about 45 minutes. Our new edition of this work has been carefully revised and edited and it will be found superior to all others.

For introductory purposes we are offering copies at the special rate of 25 cents per copy, postpaid.

The Volunteer Choir

This work is very nearly ready but we have decided to continue the special introductory offer for still another month. We can print with pride to our series of anthem collections. Every number of this series has been a genuine success, and all the volumes of the series are still widely used. We anticipate that the new volume, "Volunteer Choir," will be equally successful. It will contain a very large number of our new anthems, particularly those suited for volunteer choirs, or for the average chorus choir anywhere, anthems that may be learned with only a few rehearsals, and which at the same time are melodious and satisfying both to choir and congregation. The special introductory price for this new volume will be 15 cents, postpaid.

Etude Renewals Special Offer

THE ETUDE again makes its readers a special offer, good for the month of July and there whereby they may obtain excellent music collections for a very small sum in addition to the yearly subscription price of *The Etude*. The following is the offer in detail:

Every reader who renews his or her subscription or sends us a new subscription during the month of July may, by adding fifteen cents to the price, making a total of \$1.05 (\$1.90 in Canada), have the year's renewal or a new subscription with a choice of:

Back's Two and Three Part Inventions, "First Sonatina Album," Mathews' Standard Graded Course of Studies (any one grade).

Modern Focus for the Children, by Otis Hudson.

Operatic Selections for Violin and Piano

These readers should take advantage of this bargain offer in renewing their own subscriptions, as well as in urging their friends to subscribe for *The Etude*. Any renewals or new subscriptions received during the month of July entitle the subscriber to take advantage of this offer, upon the addition of fifteen cents to the regular subscription price.

Useful Gifts for Etude Subscriptions

So many useful and valuable articles are given as rewards to those who obtain *Etude* subscriptions that we wish to call attention of all *Etude* friends to these premiums in order that they may also enjoy the benefits that so few are entitled to at present. Musical supplies, music books and albums, articles for personal and household use, are given for a very small number of subscriptions, the number based upon the actual cost of the article to us.

Send a postal for the new Illustrated Premium Catalogue which lists many of these gifts. Below we can list only a few:

For *ONE* Subscription.

Knitting needles, number 14-inch, size 4 1/2; 10-inch, size 5, one subscription.

Knitting needles, 10-inch, size B, one subscription.

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Etude Bargains in Magazine Clubs

Summer time bargains in magazines are offered to *Etude* readers in the clubs listed below and on page 488. Many more are shown in our new 1918 magazine guide, of which a copy will be sent free on request. Readers can save time, trouble and postage by taking advantage of these offers, besides the substantial savings in money that can be effected. Renewals, as well as new subscriptions may be sent at these special clubbing prices:

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Music and Shell-Shock

It is reported that music is being employed with the men returned from the battlefield suffering from shell-shock—that is, men who have not been wounded but who have had their nerves shattered by the terrific concussion of shells. More and more attention is being given to the therapeutic value of music in all sorts of diseases. Unfortunately, not until some definite scientific measurements have been taken in sufficient number to generalize can music be employed in more than occasional cases. That music does affect the body very markedly indeed through the mind there can be no question. The following quotation from an English paper published some time ago is interesting:

"One of the most interesting articles in this week's *British Medical Journal* deals with the relation of music to medicine. Experiment has shown that when a lively air was played upon a harp a man's tired muscles almost instantly regained their full vigor. The mandolin had the same effect. On the other hand, when a voloncello was used the man's arm became almost powerless and his vitality decreased. In nervous and irritable subjects the *Funeral March of Chopin*, played in a minor key, caused diminution of the pulse and irregularity of respiration. The same piece, afterwards played in a major key, quickly restored balance to the pulse and regularity to the respiration."

Musicians the Most Alert Aviators and Signallers

M. J. LAWRENCE Esq., president of the M. T. N. A., at the recent convention of that body in St. Louis, related an interesting circumstance which shows the side-value of musical education as a means of imparting alertness and quick perception.

Mr. Lawrence across a man engaged in teaching aviators. His particular work had to do with signalling, training in wireless, and so on, and he also happened to have a good musical knowledge—a combination not so rare as one might think. A party of us had just stepped out of a classroom, in which forty to fifty young men were being taught to take and receive simple messages by the Morse code. The different aptitude displayed by the various individuals in the class was remarkable. In answer to a question about the apparent diversity in ability, Mr. Lawrence said: "I am sure that every one of those slow fellows, if put to the test, would not know whether Kreisler is a musician or a new brand of cigars." Then he went on to state that the man who had had musical training at once demonstrated that fact by a greater alertness to sounds and by a keener and more accurate rhythmic sense, and he added, "I should not be surprised, as one of the results of this war, to see the study of music made compulsory in our public schools because of its demonstrated value in many phases of military and patriotic matters."

A generation or two ago, musicians and music teachers did not, as we are to say, enjoy the best reputation for meeting their financial obligations. At the present time, however, their credit has become excellent; music publishers and dealers in musical instruments have remarkably few losses to complain of in their dealings with the profession. It should be a point of honor with each and every musician to see that the old reputation for unbusiness-like methods becomes a thing of the past and completely forgotten.

"Hail thou and all the virtues of thy! Pay every debt as if God wrote the bill!"

—EMERSON.

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