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James Francis Cooke

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THE ETUDE

JUNE, 1919

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A Delightful Remedy

Dr. WEIR MITCHELL, distinguished American novelist, was equally famous in the medical world as a specialist in nervous diseases. In his home town of Philadelphia they tell how he would occasionally write a prescription for some worn-out person which read "Go to the ——— theater and buy two seats for the new comedy called ———." Dr. Mitchell knew that mental rest does not come out of a bottle, and that laughter is one of the finest and cheapest of all medicines for tired nerves. We hear a great deal about music as a remedy for ills in these days; who knows but we may in the future see some such prescription as this:

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Take after a happy meal and repeat the dose every week.

The Best in You

DICKENS begins the nineteenth chapter of Barnaby Rudge with a sentence two hundred and thirty words long. Dickens was great in spite of such excesses, and not because of them. Master that he was, a little better writing technic would have led him to avoid such brain traps as a two-hundred-and-thirty-word sentence.

The publishers of THE ETUDE have received thousands and thousands of manuscripts from would-be composers who have a few ideas but not the slightest conception of the best possible way to express them. Professor Frederick Corder, in the notable series upon musical composition now running in THE ETUDE, will tell many who desire to compose how to get the best in them through sensible, clear writing according to the artistic needs of music. We are greatly pleased to learn that so many are being benefited by these articles.

How Jimmy Was Brought Back

HERE is an editorial sent in by the News Service of the American Red Cross. The thing that it describes is going on in all parts of America just now. If you want to help and can and will, just see the local representatives of the Red Cross in your district. The great coming work of reconstruction of men and materials is just as important as the work of destruction through which the world has just passed. Music has proved a great aid with shell-shocked, nerve-wrecked men who have been through the hell of battle.

"Jimmy, the soldier boy from the mountains, was slowly dying. He had slipped into the Slough of Despond. Slowly but visibly he sank, and no word of encouragement from solicitous nurses in the general army hospital in North Carolina brought a gleam of hope to his heavy black eyes.

"But one day a representative of the recreational branch

of Red Cross service brought into Jimmy's ward a trio of mountain boys armed with banjo and guitar, and made them sing and play for the patients. The lilt of a merry folksong seemed to arouse the languishing Jimmy. It fanned a fading life-spark that had been beyond the reach of material aids.

"Eventually Jimmy admitted that he 'useter pick one o' them,' indicating a guitar, 'as a kid in the backwoods.' 'Want ter try yer han?' asked one of the three, who proffered a hand-marked and scarred guitar to the invalid. The Red Cross worker, with the sanction of a nurse, encouraged the boy. Fumbling with the strings, he produced a few chords, his eyes brightened and he smiled. 'It kind o' comes back to a feller,' he observed.

"How would you like to have a guitar to practice on while you are getting well?" asked the Red Cross worker. 'Oh! oh! I'd sure like it. Maybe the doc won't stand for it!' But the doctor did 'stand for it' the next day—and for a little while each day. And Jimmy got a new grip on himself; his thinking was objectified a bit, and he looked forward to the practice hour impatiently.

"Now Jimmy is in a convalescent house and is frequently in demand as a one-man orchestra.

"There are hundreds of boys like Jimmy in the Base Hospitals throughout the United States. The one thing that seems to reach them is music. It is like the sympathetic friend who understands every mood and never bores.

"It is to help men like these to 'come back' that the Red Cross is supplying musical instruments of every variety to the convalescents. It has been helped by several manufacturers who generously donated many stringed instruments. The need now is for teachers and professionals who will devote an hour or more of their time each week to instruct the boys. The ambition of every hospital is an orchestra of its own, and for this organization skilled direction is necessary."

The June Diploma

Five years ago, when the world was slumbering peacefully on the brink of the crater of the world war, we were guilty of a little June editorial upon Commencements. We felt the tranquility and the beauty of youth, lacy frocks, snailax and roses, class songs and the gentle rain of diplomas all over our United States.

Since then so many things have changed, that it is going to take us all a long time to regain our pre-war equilibrium. Music has come through the war to a new height in the minds of the public. It has a new potency, a new force, a new character. The girl who receives her diploma this year, does it with the consciousness that it is a recognition of proficiency in something which has proved of incalculable material value during the world's greatest crisis.

Hundreds of thousands of heroes in all the armies of the world, here and in the blessed hereafter, know that in music they found a priceless solace and soul stimulation at some of the darkest, gravest moments in their lives. Are you not proud to enter the profession that alone can minister to the needs of man at such a time?

SUMMER MUSIC STUDY IS AN INVESTMENT THAT PAYS RICH DIVIDENDS

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short stories (written in Paris during the hard times when he had not yet achieved popular recognition), of essays on various topics, and—last but not least—of his own librettos. Holto, the composer of *Mefistofele*, was the author of Verdi's later librettos and much general literary work. Sidney Lanier, the poet, supported himself as a flute player in the Baltimore Symphony Orchestra. James Huneker, whose brilliant essays and stories generally, but not always, treat on musical topics, was formerly a successful piano teacher in New York.

Sir William Herschel

Possibly few are aware that this distinguished astronomer, the discoverer of the planet Uranus, was originally a professional musician. He was born in Hanover in 1738 and, being the son of a musician, was given a thorough musical education with a view to preparing for the same calling. When fourteen years of age he enlisted in the band of the Hanoverian Guards as an oboe player. In 1757 his regiment came to England, at the behest of King George I, and was stationed at Durlham. It is not known just how long young Herschel remained a member of the band, but a few years later he became organist of a church in Halifax, and in 1766 secured a better position of the same kind in Bath. While residing at Bath he became interested in the study of astronomy and devoted all his spare time to the subject. In 1781 he constructed a telescope of large dimensions, and the discoveries he made with this instrument were so noteworthy that the king appointed him his private astronomer, at a salary of about \$2,000 a year, whereupon he abandoned the musical profession. He was knighted by the king and received an honorary degree from Oxford. Haydn paid him a visit when in England. His success as an astronomer should not lead one to assume that he was in any way lacking in talent as a musician; he published a symphony for orchestra and piano, and was famous for wind instruments. It is interesting to note, in this connection, that his elder brother, Jakob, who pursued much the same career in the beginning, rose to be master of the king's band, and also spent the latter part of his life in England.

Contemporary Examples

Saint-Saëns, the most eminent example of the older and more conservative school of French composers, has for many years devoted time to the serious study of astronomy, and is the author of essays on various astronomical topics, though he never followed Herschel's example to the extent of giving up his profession of music. On the other hand, he has shown himself a successful business man, being an active partner in a certain large music publishing house in Paris. John L. Carpenter, an American composer of great originality, the author of an orchestral suite under the odd title *Adventures in a Perambulator*, has engaged regularly and successfully in business enterprises of a polemic, a distinguished Brazilian composer, is another example of the same kind. Edward Housman, born in Brooklyn, New York, in 1873, a pupil of Felix Jaeger and Dr. Austin Pearce, became an organist and distinction and wrote much successful music for the church. One of his best-known songs was *The Bird of the Wilderness*. He was the son of a New York merchant and manufacturer. He succeeded his father as the owner and manager of a very large business. Lieut. John Philip Sousa, apart from being the most widely played American composer and our most renowned bandmaster, has also written several successful novels and is one of the champion marksmen of America.

Tonographs

By Viva Harrison

- Each key is its separate, distinct tone-color, capable of expressing any kind of emotion, as letters in the alphabet form words of different meaning.
- Touch has a great influence on the quality of tone. Thump a key and then strike it with moderate force, and notice the difference in tone quality. Try different keys, triads and chords, to determine for yourself what touch produces the best tone.
- In playing certain passages of a composition, practice it with as many different forms of touch as you can, with the expression and shadings of the pedal as marked, adapting in the end the most appropriate effect.
- Listen attentively and strive to feel instinctively the tone-color of all exercises and compositions.



Musings of a Myopic Musician

(With Apologies to "Poor Richard")

There never was a late choir and a good service.

Don't worry about the metronome working overtime—it doesn't belong to the unit.

A little neglect may ruin a whole concert. For want of a note the run was spoiled; for want of a run the piece was ruined; for want of the piece the concert failed; for want of a concert the student's reputation was damaged.

"I'm always in haste but never in a hurry," said John Wesley. Think of that when you play pieces like the Mendelssohn *Rondo Capriccioso* and the Godard *En Route*.

"Few things are impossible to diligence and skill," mused old Samuel Johnson. He should have added that skill is usually the fruit of diligence. At least, this is true in piano playing.

"Don't be too hard on light music," Horace Walpole said nearly two hundred years ago. "A careless song with a little nonsense in it now and then does not misbehave as a monarch."

Ten minutes of scales well practiced, is worth ten hours of strumming.

Are you accumulating a perishable repertoire? Many students work their heads off to acquire something which will either go out of fashion in a few years, or which is so badly fixed that it vanishes in the memory almost as soon as it is played.

The music teacher, like the lawyer, the doctor, and the minister, is a public servant. He must study the needs of the community as closely as his own business, for they are one and the same thing.

Avoid comparisons with your pupils. Judge each pupil by his own accomplishments, not by those of others. The mental complexions of different people differ as much as their complexions, and they are of different races. How can one compare the skin of the negro with that of the red man, or that of the oriental with that of the white man? All are born different, and comparisons are futile.

A Plea from Señor Jonas for Better Music for Children

At a dinner given to a group of celebrated pianists in New York some time ago Alberto Jonas, the Spanish virtuoso, teacher of the celebrated pianist Pablo Arriola, Elms von Graev, Wynne Pyle, Ethel Leguía, Charlotte Skibinsky and others, was asked the difference between *ragtime* and the *syncopated rhythms* which one may find incessantly in the works of the great masters. His reply was:

I know that efforts have been made by those interested to defend *rag-time* to show that it is syncopation, and that syncopation being found very often in the works of the greatest composers, these have done nothing but write *rag-time*. What a fallacy! What sophistry! *Rag-time* is not syncopation; it consists of vulgar vulgarities, but that which imparts to it its vulgarity is the rhythmic, artistic combination of vulgar rhythms, which change without regard to rhythm, symmetry and coordination, and of accents which are brought in without regard to the metrical or rhythmic construction of the piece. Note the well-known *La Paloma* is a good example and a "rag-time piece." Both have syncopated rhythms. The one is refined, poetical, acceptable to the most fastidious artistic nature; the other . . . the less said about it the better.

Let not the latter, oh mothers, be the food on which your children's souls are to be fed. Let it be good music, for such music is necessary to the unfolding of a beautiful soul.

The precepts and impressions imparted in childhood last through life. In so it, mothers, that your children are brought up to be as pure in their perception and acceptance of music as you would have them be in their moral feelings. And therefore refer only to good music, your children, no matter if wealthy, will indeed ever be poor. The profound, unpeakable joy that music can give will never be theirs.

The greater thinkers, writers, poets the world has known have glorified music. Can you believe, mothers, that they are not right?

"Music that gentles on the spirit lies,
Than t'rid eyelids upon t'rid eyes," sang Tennyson for us.

"If music be the food of love, play on," wrote Shakespeare.

It is the food of love. And just because Fate seems to have decreed that the world should now be able, it behooves men and women to cultivate more than ever that which brings solace as well as courage—resignation as well as a stout heart.

Do you know, or remember, the beautiful words of Carlyle:

"See deep enough, and you see musically; the heart of Nature being everywhere music, if you can only cherish music if the fragrance of a beautiful life is anything to you; study, practice, work. You will thereby give your soul with strength, and be worthy of the future, when brotherhood shall again grasp the hands of men. Cherish music and thereby you will cherish better those dear to you."

You will then have at your side, looking joyfully into your eyes, the incomparably dear, sweet friend whom all of us are but too apt to forget: our better self.

The Small Child's Comfort at the Piano

By E. H. P.

OLIVER WENDELL HOLMES somewhere remarks: "Everything is twice as large measured on a three-year-old's three-foot scale, as on a five-year-old's six-foot scale." Composers of studies and pieces for young children always bear this in mind, and avoid octaves and other impossible stretches for the little hands. But parents are not always so thoughtful, and they often allow a child to sit on a high stool or chair, with no support for the feet—an exceedingly tiresome position. The seat should be of sufficient height to allow the little pianist's elbows to be on a level with the keys. A board and a footstool of a comfortable height to support the feet. In default of anything better, an empty wooden soap box, neatly covered with cloth, will answer the purpose. Of course, this makes no provision for reaching the pedals, but these are not necessary for the elementary study.



Secret of the Success of Great Musicians

By EUGENIO DI PIRANI

Charles Gounod

This is the Fourth Article in this Interesting Series by Chev. Pirani. The Former Ones Were Devoted to Chopin (February), to Verdi (April) and to Rubinstein (May).

Writing this series of articles, I become fully conscious of the rare privilege I had in being personally acquainted with so many illustrious musicians of all nations, and thus being enabled to draw upon first hand sources for the fascinating task of investigating the reasons of these artists' success. When I pass in review all the famous men with whom it was my good fortune to come in touch during my extensive travels, I feel like one inspecting a "Gallery of Immortals." I need only to mention names like Verdi, Brahms, Rubinstein, Kiel, Massenet, Liszt, Wagner, Puccini, all of whom have left unforgettable reminiscences in my heart. The farther I proceed in this series, the more enthusiastic I feel about it. I only hope that the readers of *THE ETUDE* will feel the same way!

So far we have occupied ourselves with a Pole (Chopin), an Italian (Verdi) and a Russian (Rubinstein). It is just that we choose for this issue one of the (if not the) most illustrious representatives of the French school, Charles Gounod.

Musical Differences

There are different ways in which music manifests its wonderful influence upon the listener, either compelling admiration as in the case of scientific polyphonic music; or inducing relaxation and recreation, as in the light-winged comic opera; or lulling to sleep as in cradle songs, or in other (voluntarily or involuntarily) soporific modern compositions; or sometimes—allegorically—electrifying and enchanting both heart and mind. Few elects may pride themselves as creators of the last named category, and among these is undoubtedly Charles Gounod.

From what secret source emanates the mysterious power of his music? I think chiefly from his sincerity and from his intense enthusiasm. His musical language is not a fiction, but the natural irradiation of the feelings which profoundly illumine his heart and his mind, *Religion and Love*.

Gounod was so deeply religious that more than once he was on the point of taking holy orders. There was a deep vein of mysticism in the man, the true religious instinct was caught alternately by the wondrous power of music as a medium of the soul's most perfect language, and by the mystery of the holy rites of his church.

But there is also a sensuous tenderness that permeates his compositions, which is also a reflex of his inward feelings. "The eternal feminine attracts us." These words of Goethe are singularly applicable to the composer, whose greatest work, *Faust*, is founded upon the poet's tragedy. The sensuous nature of his music is noticeable even in his religious compositions, of which it constitutes one of the greatest charms. "Love!" exclaimed Gounod one day in an effusive moment, "indeed, I am full of it—and that is why I have crammed so much into my opera!"

So it is that Gounod's music inspires us with true religion and, as a contrast, with subtle and delicate sensuousness.

Born in Paris, 1818, Gounod displayed from his earliest age exceptional musical gifts. His mother was a woman of high culture and intense piety. She was an excellent musician, and she gave pianoforte lessons for a period of thirty-two years. This fact proved of no little importance in the musical development of Charles. From his tenderest years he heard and assimilated musical phrases, chords and intervals. He was brought up with music. While still an infant he developed the sense of absolute pitch. As he was to be a musician in the garden of Pansy he would say: "That dog barks in *sol*," or listening to the different cries of the street vendors: "That woman cries out a *do* that her carrots." The two notes with which she hawked her carrots and cabbage actually formed a minor third (*c* and *e* flat).

One sees how eminently musical surroundings can feed into marvelous growth the preexisting natural gifts.

When about seven years old Gounod was taken to hear Weber's *Freischütz*. The impression produced upon his youthful mind seems to have been very great. A few years later, as a schoolboy, he heard Rossini's *Otello*, interpreted by Malibran and Rubini. His enthusiasm, however, reached the highest pitch when he became acquainted with *Don Giovanni*. He was ever afterwards an ardent admirer of Mozart.

The fact that at an early age he lost his father, a painter by profession, had also a deciding influence on his career, as his father, had he lived, would have made of him a painter. As it was, he was left alone under the care of his musical mother.

He pursued his studies with two great masters, *Reicha*, a renowned theorist and composer, intimate friend of Beethoven and Haydn, and Halvey (the celebrated composer of *La Fuite*). Special attention ought to be called here to this priceless advantage Gounod had, of enjoying the instruction of such competent teachers. In this way a foundation for his musical knowledge was laid, whose solidity is noticeable in all his works.

In 1839 he obtained the "Grand Prix de Rome" and soon afterwards he left for Italy. His sojourn in Rome fostered his religious propensities and almost caused him to become a priest. He devoted himself largely to the study of religious music and spent a great portion of his time perusing the works of Palestrina and Bach.

Whilst residing at the Villa Medici he made the acquaintance of Panny Hensel, a gifted musician, the sister of Mendelssohn. In her correspondence may be found several interesting details concerning their correspondence. In a letter, dated April 23, 1840, she writes: "Gounod has a passion for music; it is a pleasure to have such a listener. My little *Venetian* Air delights him; he has also a predilection for the Duet of Felix (her famous brother), his *Capriccio* in A minor; and especially for the Concerto of Bach, which he has made me play more than ten times over."

In another letter she writes: "On Saturday evening I played for my guests and performed among others the Concerto of Bach. Although they knew it, their enthusiasm grew crescendo. They pressed and kissed my hands, especially Gounod, who is extraordinarily expansive; he always finds himself

short of expression when he wishes to convey to me the influence I exercise over him. Gounod is passionate and romantic to excess." One should not forget that Gounod was in his twenty-fifth year, and that Fanny Hensel, although in her thirty-fifth year, was a very fascinating woman; therefore her influence upon the sensitive youth may have been as well personal as musical.

And in another letter: "Bousquet (a gifted French musician) confided to me his fears concerning the religious exaltation of Gounod since he had come under the ascendancy of the Père Lacordaire. Gounod, whose character is rather weak, and whose nature is impressionable, was completely taken over by Lacordaire's stirring words. Bousquet's impression is that Gounod is on the point of changing music for priest's garb."

On his return to Paris Gounod vainly endeavored to find a publisher for some songs he had composed at Rome a novel proof of the short-sightedness of music publishers. If one thinks that Chopin, Schumann, Schubert, Beethoven, Humperdinck and many other composers had to suffer under a similar handicap, young artists should not lose their courage when their manuscripts are returned to them with the ominous remark: "Not suited for our catalog."

The Opera "Faust"

After Gounod had attained some success with his opera *Sapho* and the *Mock Doctor*, an operatic version of Molière's comedy, *Le Médecin malgré lui*, he reached, with *Faust*, the culmination of his career. Coming to Berlin, the most remarkable portion of the score is the monologue of Marguerite at her window, which closes the third act.

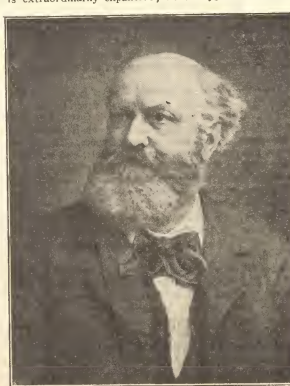
In his memoirs, Colonel Mapleson gives an entertaining account of the first production of *Faust* in London. Finding that there appeared to be a lack of public interest in the new work—only a few seats had been sold—he adopted the bold and singular course of distributing the tickets for the first three performances and allowing it to transpire that the house was sold out. He then put an advertisement in the *Times*, stating that, in consequence of a death in the family, two stalls for the first representation of *Faust*, the opera that had excited so much interest that all places for the first representation had been bought up, could be had at 25 shillings each. Public curiosity was aroused. Applications for the "two vacant stalls" flooded in in great number, and the triumphant career of *Faust* in England was insured.

What a blessing for an artist to have the support of such a clever impresario!

The opera found its way henceforth into all the principal theaters of the world. Only one great city rejected it. Rome, at that time under the Papal government, could not permit the representation of His Majesty Stately upon the stage; but an impressionist in the Eternal City, same time to defer to the sensitiveness of the Papal authorities, wrote to Gounod to ask if he could not alter slightly the character of Mephistopheles so as to make him "per esempio un medico!" ("for instance, a physician").

Gounod's *Reine de Saba*, on the contrary, had little success. Gounod, who laid great store upon that little, told to a musical critic: "I have lost a woman whom I loved deeply, the Queen of Sheba."

Everybody, of course, knows the famous *Ave Maria* he wrote on Bach's prelude. A facetious writer published a book purporting to contain biographies of renowned musicians. His sketch of Bach runs thus: "John Sebastian Bach owes his great reputation almost entirely to the fortunate circumstance that he received a commission to write the accompaniment to a famous melody of Gounod. With a most incompensible impertinence he published it without the melody as a so-called *Prélude*, together with a number of small pieces, under the title of 'Wohlttemperamentum'."



GOUNOD IN HIS PRIME

Clavier," but the book had little success among the admirers of the melody on account of its silly title. His numerous sons are, to the annoyance of historians, also called Bach."

It is very interesting to hear the opinion of Gounod on different masters. Of Mozart he says: "Who has run through the great gamut of human passions as he has done? Who has reached the extreme limits of the scale, equally guarded against artificial elegance and the roughness of spurious force? Who has better known how to breathe anguish into the purest and most exquisite poems? Of Bach: "If the greatest masters, Beethoven, Haydn, Mozart, were to be annihilated by an unforeseen catastrophe, in the same manner in which the painters might be through a fire, it would be easy to reconstitute the whole of music by the work of a single artist. "He is the most liquid, broad and lofty of all lyric authors—after Mozart," he said. Of Berlioz: "The composer of the *Roméo and Juliet* symphony is fantastic and emotional; he suffers, he weeps, he grows desperate or loses his head. He has been called the Jupiter of Music. Granted—but a Jupiter who stumbles, a god who is a slave to his passions and transports."

I get hear now some comments of other prominent people about Gounod. Mlle. de Bouvet says: "There is something feminine about Gounod. His conversation is charming, persuasive; his physiognomy is mobile, his eyes soft, and when he speaks, it is like music." Ernest Reyer, the composer and critic, remarked that everyone nowadays wrote music in the style of Gounod. "So far it is that of Gounod himself that I prefer," Jules Barbier, the poet and librettist, thought that also. Gounod's music was perfectly imitable. "There are," said he, "no singers equal to him, even among the stars," said he at the rate of 7,000 francs a night!"

Personal Reminiscences

My personal acquaintance with Gounod is one of my most cherished recollections. He was already up in the seventies when I first visited him in his home in Place Malakoff. He received me in his working quarters. A magnificently carved and ornamented organ occupied an entire wall of the spacious room, an Evard grand piano, a diplomatic table, several leather-covered chairs constituted the furniture of the inner shrine of the immortal creator of *Faust*. But just this masterpiece, to which he really owed his world-wide reputation, and which was not surpassed by any other later work, was not so much the center of his life as his feeling that this one creation obscured his other works. He labored incessantly, and his favorite expression was that a day had not hours enough to complete the task he had before him. "On ne peut pas vite," he often complained.

He was besieged with photograph and autograph hunters, and he seldom had the heart to refuse an audience. While I was at his home, a young American lady was announced. She had scarcely been admitted when she declared that she came chiefly as the messenger of a letter from Tosti, the composer of his son-in-law. I then asked the master for his autograph. It should be remembered that Tosti's songs, although they had become popular, did not meet with Gounod's sympathy. "But who is Mr. Tosti? I do not know him," said Gounod. "Not only do they come to know him," said Gounod. "Not only do they come to know him in person for autographs, but even envoys are sent to me. If this gentleman wishes my photograph, he must come himself and get it." That was his reply to the revolution did not give up. She turned upon the master two such languishing eyes, so full of expression, that the artist may well have thought of his ideal son, though he had never met him with such exuberant character. Margarita, who inspired him with such exuberant, heavenly melodies; and suddenly changing his mind, Gounod hurried to the writing desk and gave the irresistible enchantress the desired autograph. She signed it with a tender kiss. "Fame, though a burden," I said to the master, "thus can be easily borne."

Gounod told also a story of a lady admirer of his who once paid him a visit. Noticing a cherry-stone on the mantelpiece, she picked it up, took it home and had it set by a jeweler as a brooch, surrounded by diamonds and pearls. Paying a visit to Gounod some weeks later, the lady drew attention to her act of reverence, when the Gounod said: "But, madame, I never eat cherries; the stone you found on the mantelpiece was from a cherry eaten by my servant, Jean." Talkative!

And yet, in spite of these signs of popularity, there was a certain hidden bitterness in Gounod, a longing for heights unattained, for lofty ideals, which—though every earnest artist is striving for, but which oppressed Gounod most acutely. Oblivious, indeed, still in pressed Gounod most acutely. Oblivious, indeed, still in pressed Gounod most acutely. Oblivious, indeed, still in pressed Gounod most acutely.

a pathway in a direction that made his thoughts appear quite antiquated. Gounod may have thought himself to be present at his own burial. Wrongly so, for in spite of the changes of musical fashions, the tender inspirations of his *Faust* will never cease to rejoice musicians, loving hearts and fill them with rapture.

The opportunity he had to enjoy the instruction of great teachers.

3. The earnest study of the classics.

4. The personal acquaintance with Fanny Hensel, Mendelssohn and Schumann. Gounod himself recognized the influence. He said of Fanny Hensel: "Thanks to her gifts and wonderful memory, I made the acquaintance of various masterpieces which I

Music Publishing from Behind the Scenes

By Harold Flammer

(Dorcas's Note.—Mr. Harold Flammer is a New York publisher who has had experience in the practical side of music publishing on one of the oldest of the American publishers. He has been in the business for over twenty years and is a student of a single aspect of the music publishing industry.)

I never wonder whether a music lover in holding the published copy of a song or a piano piece, ever realizes the number of processes through which that work must go before it reaches the general market in printed form. To me it has always been extremely interesting, and I learn more every day.

When a composition has been accepted and it is to be published, the manuscript is usually given to an editor, who carefully examines it for correct writing; such as the use of a C sharp for a D flat, correct position as to the stems of the notes, proper phrasing, slurs, pedal points, expression marks and legibility. Many houses employ two editors, one for the music and another for the style, the text editor looks after the division of the syllables, ties, translations, accents, spelling, capitalization, etc. When the manuscript has been so revised, some responsible person decides on what its general appearance is to be—how many pages it shall occupy, the size, the turns, whether the foreign or English text shall be above or below, copyright notice, register number of plates and general lay-out.

The engraver comes next. He takes a metal plate and determines the number of measures to be allotted to such a plate, then the plate is marked off in staves, bars, braces, etc. All this work is done by hand with the assistance of a compass; and in order to have the alignment correct (by that I mean the exact note or notes of the right hand appearing over the corresponding note or notes of the left hand for the same metrical period); the eighth, quarter, half or whole notes are all accounted for proportionately, which is no easy task, considering that such work is all laid out backwards on the metal. Long and short syllables must also have appropriate space allowed for them. When the metal plate is laid out the staves are drawn, the note heads punched and for each different letter of a word a separate tool (not unlike some of the instruments employed by dentists) must be selected and hit with a mallet to make the impression; all this is done backwards.

After the plates are finished a proof is made of the work done. There are two methods generally used for this. The first is to smear an ink (usually green) over the surface of the plate and run it through a hand press with a sheet of proof-paper. The paper comes out green except where the holes and indentations in the metal plate. These remain white. Such a proof is really trying on the eyes. A much better, but very much more expensive method is to fill up the holes and indentations with a heavy black ink, wipe off the excess, and then very carefully make a proof so that the heavy ink adheres to the paper and one has just as clear a copy as when actually printed.

The next step is proof-reading. As soon as a complete musical score has been corrected, the proof is sent to the publisher, they are gone over to see that the composer in his enthusiasm has added his corrections in a manner which will be clear to the engravers. The proofs are then returned to the engravers for correction.

When the plates have been corrected, a second proof is made to show that all alterations have been properly

never had heard before, among them a great number of the works of Sebastian Bach, sonatas, fugues, preludes and concertos, and many of Mendelssohn's compositions, which were like a glimpse of a new world to them.

Gounod wrote in his autobiography on the subject of success, saying: "It is rather the result of fortuitous circumstances and favorable conditions, than of any conscious value of the work. The proof or measure of the intrinsic value of the work is gained; it is by the depth that it is maintained and strengthened."

We think, on the contrary, that genuine success is not the product of fortuitous circumstances. It would be a bad policy, indeed, to leave success to chance. We are, in fact, in a position that we may shape our life around with free volition, and therefore it may be said that after our own intentions. Therefore it may be said that everyone is responsible for his success or failure.



A Year in the Fundamentals of Musical Composition

Ornamental Notes

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London, England

FOURTH MONTH

(Professor Corder's Notable Series began in the January issue of THE ETUDE with a preliminary Chapter. Interference in Ocean travel prevented the publication of an installment in the February issue but the series was continued in March and has appeared in every ETUDE since then. Each article is independent of the others to a remarkable degree in a series of this kind. The next installment will deal with Uncommon Chords and how to handle them.)

Ornamental Notes, Generally Called Passing and Auxiliary Notes

ONCE we get past the first stages, harmony becomes a serious matter, bristling with details which cannot be skimmed over or impatiently disregarded. I had written quite half of this paper when I suddenly found myself yawning, and, of course, that meant that my readers would yawn too. The only remedy for this state of things was to catch an amateur—the worst I could find—and give her a lesson on this subject without boring her, on the one hand, or bewildering her on the other. Here is the result:

Teacher. I suppose you know what a Passing-note is?

Pupil. Oh, yes! It's a kind of a—sort of a—note that doesn't matter.

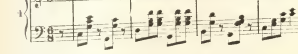
T. Do you mean that it doesn't matter when it comes, or whether it goes—like an aeroplane?

P. I mean you don't harmonize it.

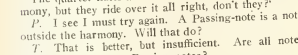
T. Don't put chords to it?

P. No.

T. What about this?



CARNIVAL OF VENICE



The quarter-notes here are nearly all outside the harmony, but they ride right on it all right, don't they?

T. I see I must try again. A Passing-note is a note outside the harmony. Will that do?

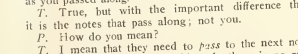
T. That is better, but insufficient. Are all notes outside the harmony Passing-notes?

P. I don't know; I suppose so. Why not?

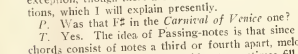
T. Well, why are they called Passing-notes?

P. Because they are so soon over. I suppose.

T. Why, they were the longest notes in the tune, and they can be as long as ever you like. Look here!



WAGNER, TRISTAN



The lithographic stone comes from Bavaria. It is in most instances, a piece of limestone. A stone 28 x 43 inches weighs about 400 pounds. It is first put into a grinding machine to be leveled. After leveling it is polished; and when there is a good surface on the stone it is ready for the transfer.

T. True, but with the important difference that it is the notes that pass along, not you.

P. How do you mean?

T. I mean that they need to pass to the next note above or down the scale. To this rule there is no real exception, though there are one or two seeming exceptions, which I will explain presently.

P. Was that I? In the *Carnival of Venice* one?

T. Yes. The idea of the *Carnival of Venice* is that since all chords consist of notes a third or fourth apart, melody would sound very dull if you did not sometimes fill up these gaps. For instance:



But observe that all these 8th notes are not Passing-notes, so for those which are not we have to invent the name of Arpeggio-notes. Such are those in the last two and one-half measures.

Then Passing-notes are of two sorts, those that go straight on and those that come back.

P. I don't see what difference that makes.

T. Well, the ornamental notes that make a shake (trill) or a mordent do not seem the same sort of thing as melody notes that wander about among the harmony. The former are called by the clumsy name of Auxiliary notes, because they just help things along but are of little interest in themselves. Here are the three kinds of Ornamental Notes:



P. Those little notes that sound so pretty have a horrid name that I can neither spell nor pronounce. What is it?

T. *Acciacatura*. The pronunciation is 3-tchak-ah-accrah, and the meaning "crush-note" which I should choose any piece that has got plenty of 8th or 16th notes in it, mark off first which notes of the melody belong to the harmony and which are Passing-notes or Auxiliary notes, writing *h*, *p* or *a* over each.

P. (after an interval). Here is a piece which I have marked as you bade me, but I notice some non-harmonic notes that don't go by step. I also notice that when there is a bustling accompaniment it consists mostly of just Arpeggio notes and there are seldom any Passing-notes. Why is that?

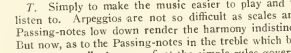
T. Simply to make the music easier to play and to listen to. Arpeggios are not so difficult as scales and Passing-notes low down render the harmony indistinct. But now, as the Passing-notes in the treble which behave abnormally, here are first the simple rules governing them:

1. Any note which is quitted by skip must be a Harmony-note.

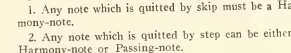
2. Any note which is quitted by step can be either a Harmony-note or Passing-note.

Apparent exceptions to rule 1.

a. You may skip away from a Passing-note to a distant Harmony-note, provided you then come back to the note you should have gone to, thus:

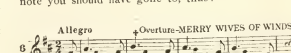


b. You may take a Passing-note on either side of a Harmony-note resolving both on the same, thus:



These are appropriately called Changing notes, because they change from one side to the other.

c. You may take what seems to be a Passing-note but is really a note of the next harmony coming before its time. This sounds well only if it is quite a short note, thus:



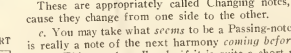
These are appropriately called Changing notes, because they change from one side to the other.

d. You may take what seems to be a Passing-note but is really a note of the next harmony coming before its time. This sounds well only if it is quite a short note, thus:



These are appropriately called Changing notes, because they change from one side to the other.

e. You may take what seems to be a Passing-note but is really a note of the next harmony coming before its time. This sounds well only if it is quite a short note, thus:



These are appropriately called Changing notes, because they change from one side to the other.

f. You may take what seems to be a Passing-note but is really a note of the next harmony coming before its time. This sounds well only if it is quite a short note, thus:



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VICTORIOUS RETURN

WILLIAM E. HAESCHE

The *Finale* of Mr. Haesche's Military Suite just right to be played at this time. Note the introduction of *When Johnny Comes Marching Home* and the clever treatment of *Yankee Doodle*. Grade 8½
Moderato M.M. ♩=108

SPANISH INTERMEZZO

E. Mac LEAN

Play rather lazily, in the Spanish style, with the G major portion in more rapid time. Grade 8
Allegretto M.M. ♩=144

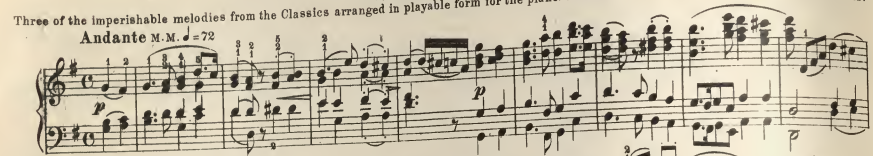
THREE FAVORITE THEMES FROM BEETHOVEN

ROMANCE IN G

L. van BEETHOVEN

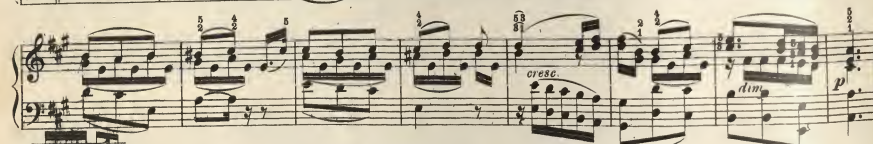
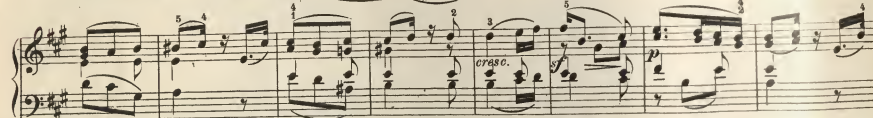
Three of the imperishable melodies from the Classics arranged in playable form for the piano. Grade 8.

Andante M.M. ♩ = 72



Larghetto M.M. ♩ = 84

SLOW MOVEMENT (2nd Symphony)



a)

SLOW MOVEMENT (5th Symphony)

Andante con moto M.M. ♩ = 80



MOONLIGHT DREAM WALTZ

FREDERICK KEATS

A graceful waltz movement by a successful writer, new to our music pages. Good for teaching or recital use. Grade 8.

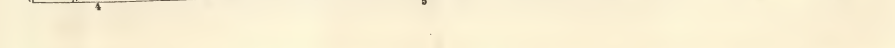
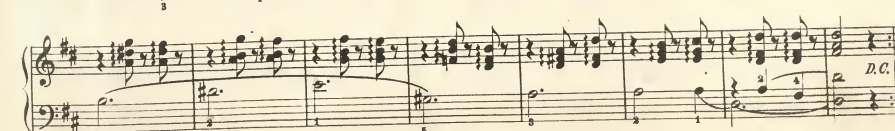
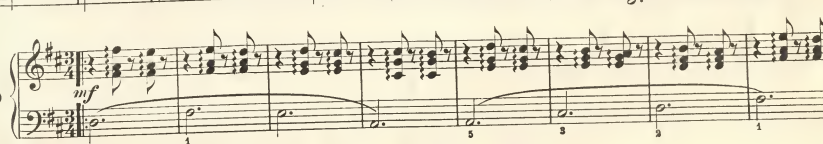
Grazioso tranquillo M.M. ♩ = 54



Brillante



TRIO



THE COMING OF THE BAND

CHARACTERISTIC PATROL

H. ENGELMANN, Op. 707

In the distance the beat of a drum is heard, growing stronger as the band draws near. The shrill sounds of the fifes are heard. The full military band suddenly bursts forth in a stirring march. The parade passes in review and the music dies away in the distance.

Vivace M.M. ♩ = 120

SECONDO

The musical score for the SECONDO part is written for piano. It begins with a *ppp* dynamic and a *una corda* marking. The tempo is Vivace at 120 beats per minute. The score consists of 12 staves, with the first 11 staves in 2/4 time and the final staff in 4/4 time. The music features a variety of dynamics including *ppp*, *ff*, *mf*, and *cresc.* (crescendo). The key signature changes from one flat to two flats. The score includes numerous musical notations such as slurs, ties, and articulation marks.

THE COMING OF THE BAND

CHARACTERISTIC PATROL

H. ENGELMANN, Op. 707

PRIMO

Vivace M.M. ♩ = 120

The musical score for the PRIMO part is written for piano. It begins with a *Vivace* tempo marking at 120 beats per minute. The score consists of 12 staves, with the first 11 staves in 2/4 time and the final staff in 4/4 time. The music features a variety of dynamics including *ppp*, *ff*, *mf*, and *cresc.* (crescendo). The key signature changes from one flat to two flats. The score includes numerous musical notations such as slurs, ties, and articulation marks.

SECONDO

THE ETUDE

Musical score for the SECONDO part of 'THE ETUDE'. The score is written for piano and consists of eight systems of staves. The key signature is one sharp (F#). The tempo is marked 'poco dim.' (poco diminuendo). The score includes various musical notations such as notes, rests, and dynamic markings. The final system includes the instruction 'ppp una corda'.

THE ETUDE

PRIMO

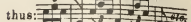
Musical score for the PRIMO part of 'THE ETUDE'. The score is written for piano and consists of eight systems of staves. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The final system includes the instruction 'ppp una corda'.

FOREST REVELS

GEO. L. SPAULDING

A bright and showy concert polka. Groups of grace notes, such as are here employed, are intended to be played ahead of the accents,

Allegretto con espressione M.M. = 108

thus: 




THEN A GIANT CHASED HIM

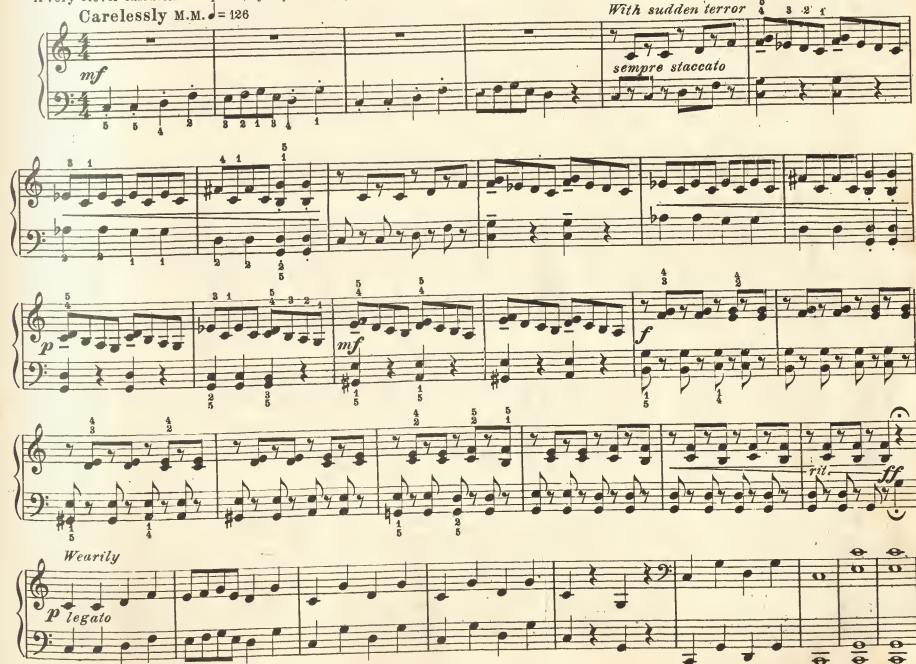
MARY GAIL CLARK

A very clever characteristic piece, by a promising young composer, taken from a new set; Tales of a Truant. Grade 2 1/2

Carelessly M.M. = 126

With sudden terror

sempre staccato



ROMANCE IN A

THURLOW LIEURANCE

A tender *romance* in the pastoral style, equally popular as a violin or piano solo. To be played in free time. Grade 3½

Andante con moto M.M. ♩ = 84

mf *rit.* *a tempo*

Con calore

rit. *a tempo* *rall.* *dim.*

Fine *piu animato* *p* *f* *p* *D.S.*

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QUIETUDE
PIANO OR ORGAN

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ERNEST H. SHEPPARD

Makes a good organ voluntary, or a valuable chord and *legato* study on the piano. Grade 3

Andante religioso M.M. ♩ = 72

p *legato*

A little faster

f *rall.* *repeat* *pp* *mf*

rall.

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THE ETUDE

Tempo I.

mf *poco maestoso*

Lento *pp*

WALTZ

J. BRAHMS, Op. 39, No. 15

Chopin, Schubert, Brahms and others have all idealized successfully the waltz and other folk dances. Of the set of waltzes Op. 39 by Brahms, No. 15 is one of the most striking. Grade 5

M.M. ♩ = 144

P dolce

poco cresc.

p

poco cresc. *dolce*

WITH KIND REGARDS

THE ETUDE

A little song without words very useful for finger practice, Grade 2.

Andante M.M.♩=64

JOSEPH ELLIS

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THE SWAN

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LE CYGNE

CAMILLE SAINT-SAËNS

Transcribed by E. Hoskier

A very popular number by the famous French master. Originally for cello, this piece will require careful handling in the piano transcription. The theme must stand out well, the *arpeggios* supplying a fitting harmonic background.

Adagio tranquillo M.M.♩=72

THE ETUDE

HUNGARIAN DANCE

M. FRANKE

A very good example of the *Gárdas* rhythm, affording excellent practice in contrasting touches. Grade 3½

Allegro vivace M.M. = 120

p *mf* *rit.* *a tempo* *p* *mf*

meno mosso

a tempo *p* *mf* *rit.* *a tempo* *f* *Fine*

mf

D.C.

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CHORUS, from "Judas Maccabæus"

G.F. HANDEL

Arr. by M. MOSZKOWSKI

This splendid old chorus *See the Conquering Hero Comes* from Handel's well-known oratorio, M. Moszkowski has made a sonorous and effective piano piece, of this number, Grade 4

Moderato e maestoso

molto p *cresc.*

p *rit.* *allargando*

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molto *p* *sempre legato* *cresc.* *poco rit.* *a tempo* *ff* *grazioso* *legato* *rit.* *allargando*

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THE ETUDE
WALTER ROLFE

A processional march introducing two favorite themes. A useful teaching or recital piece. Grade 2½

Tempo di Marcia moderato M.M. ♩ = 126

mf

f

ff

rall.

mp

p a tempo

"Sextette from Lucia"

mp

mf

mp rall.

p a tempo

mf

f

ff

THE ETUDE

SORTIE

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Great: 8/4; 2:
Swell: Full
Choir: 8/4
Prepare: Solo: Tuba 8'
Pedal: 16'; 8' coup. to Gt.
A dignified and melodious *grand chorus*, suitable for a postlude or dismissal of a congregation.
Allegro marziale M.M. ♩ = 108

MANUAL

PEDAL

Gt. (24 time with Sw. coup.)

Fine

Solo Tuba

Tuba

Sw.

Ped. to Sw.

Sw.

Tuba

Sw.

TRIO

senza Ped.

D.C.*

D.C.

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An interesting medley of old folk dances, arranged by the well-known English violin teacher and composer Mr. Henry Tolhurst.

"THE NUT"
Allegro

VIOLIN

PIANO

A
mf *poco rall.* *mf* *poco rall.*

B
poco rall. *mf* *mf*

"MY LOVE IS BUT A LASSIE YET"
Allegretto

mf *mf*

"THE FLOWERS OF EDINBURG"
Allegretto

p *mf* *mf*

* From here go to ♯ and play to A, then go to B.
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THE ETUDE

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"LA TEMPETE"

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Allegro

mf *rall.*

mf *mf*

Allegro

mf

"SIR ROGER DE COVERLEY"

mf *mf*

ten. *ten.* *ff* *ff*

ONLY TO LIVE IN YOUR HEART

JAMES FRANCIS COOKE

HARRY D. KERR

A new ballad by the composer of *Send me a Rose from Homeland*

Moderato

1. If I could have a man-sion
2. With-out your ten-der love ca-

grand All set with pearls a-glow A-mid a bed of ros-es, and, Where silvered
ress With-out your charm-ing song, The road that leads to hap-pi-ness Would seem so

wa-ters flow, This charming earth-ly par-a-dise I know I'd dare re-
hard, long Then you can ev-er won-der why I seek to choose the

fuse For hap-pi-ness would not dis-guise The rea-son why I of choose.
way That turns the dark De-cem-ber sky In-to the sky May.

Fervently (Not too slow)

On-ly to live in the love-light That beams in your soft blue eyes.

On-ly to breathe your won-drous per-fume, A per-fume that nev-er - dies,

On-ly to share all your love dreams. When shades of twilight's glow de-part.

Dark days or fair bring the same ten-der pray-er, On-ly to live in your heart.

lunga pausa
f. rit.
colla voce

AS PANTS THE HART

LILY STRICKLAND

Psalm 42

A graceful and expressive setting of a favorite Scripture text. Good for church use.

Andante semplice

As pants the hart for cool-ing streams, When

heat-ed in the chase, So longs my soul, O God, for Thee, And Thy re-fresh-ing grace, For

cresc.
poco cresc.
mf

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"I look upon the history and development of the organ for Christian uses as a sublime instance of the guiding hand of God. It is the most complex of all instruments, it is the most harmonious of all, it is the grandest of all. No orchestra that ever existed had the breadth, the majesty, the grandeur that belongs to this prince of instruments."—HENRY WARD BEECHER.

The Ethics of the Voluntary Mixed Church Choir

By Dr. Annie Patterson, B.A., of Cork, Ireland

Most organists, in churches of every denomination, have had experience of the "Voluntary Mixed Choir." This consists of amateur singers who come together to contribute, apart from fee-earning, to that portion of religious worship known as praise. It is the organist's duty to train and prepare these to take part in that section of the service devoted to the rendering of hymns, psalms, anthems, responses and other canticles. The relation of those trained to the trainer are, therefore, constantly a matter of thought and care.

Few voluntary choirs, of the nature of those we are considering, pursue the even tenor of their ways without an occasional element of dissatisfaction or discord. This can scarcely be a matter of wonder when we think of what material such bodies, as a rule, are constituted. Their elements are noted for diversity—in tastes, talents and temperaments; in social respects, too. All this tends to create a wholesome democratic spirit in such surroundings, and it is seldom that we do not find this to exist. For there is nothing such a leveler of class and caste as the church choir. If it be only well organized and conducted with the choir, in fact, should be treated alike, no matter what social position they fill. This, one of the first rules of etiquette in the organ-loft, is no doubt easier of achievement in America than under old-world conditions: there should, however, absolutely be no respect of persons in the church-praise of God.

The Problem of Assigning Solos
In this matter, nevertheless, the organist has often a difficult problem to solve. There may, for instance, be more than one treble singer who considers herself best fitted to take solos, and offense may ensue if one or the other believes herself overlooked when the anthem contains an attractive "part." The greatest judgment and discretion are necessitated from the initiative of the trainer in steering between Scylla and the rocks of Charybdis on the left. The best plan is to institute a system of "turn-by-turn," preference being given, in selecting solos, to those members of the choir who are more regular in attendance. Healthy emulation and attention to duty are thus encouraged. For this purpose, a roll-book should be kept, it being understood that want of punctuality in being in one's seat at services and practices means curtailment of "solo" rights, if competent. The trouble, of course, comes in with those members who think they are competent, but who mistake their ambition for efficiency. In this case, the decision of the instructor should be final, and it ought to be by all concerned. Many disappointing dilemmas can often be avoided by choosing "second-studies" for all choir

parts, in case of a singer being prevented by cold or illness from taking a solo on a stated occasion.

Allowing that the democratic spirit is predominant, it naturally precludes anything like favoritism. Thus the organist who makes a pet of the solo soprano, or goes out of his way to please the chief tenor, is transgressing one of the rules of the left. Sure-sung individuals may assume airs on the concert platform or stage—though, to do the majority of really gifted vocalists justice, the more artistic the type, the less it is inclined to assert itself. But in the church choir, it is literally true, or should be, that he that is greatest should be servant of all, in the sense of assisting to the utmost apart from all arrogance or display. An organist, by a choir spirit of self-organization, coupled, now and then, with a little healthy humor, can best avoid the pitfalls which his own inclination might tempt him to fall into in the unwisdom of preferring one singer over the other. In this sense, the "leader" must lead as a seceder. He cannot afford to make intimate friends of any one of his choir to the seduction or neglect of the rest. He must be on an honorarium capacity" see after these matters. But occasionally it falls to the organist's lot to have the disposal as the care of the music, so it is thoughtful of members to give a hard-worked official as little trouble as possible in the matter of keeping their own parts tidy. An occasional "choir tea" or outing, often brings the singers and their trainer happily together, and thus contributes to the maintenance of good social relations. On these occasions special items of music can be performed; or, for evening work may be set apart for the event, with the ultimate aim of giving a concert for the choir's own or other objects.

The main responsibility of the choir-director is that he, or she, should keep up a high standard of competence and faithfulness in discharge of the duties entailed. Nothing disheartens, and, in fact, eventually disbands an amateur choir more quickly than indifference or "carelessness on the part of one who should be an example of alertness and precision, as well as of reverence for holy things, in the organ-loft. It happens that the best and most successful choral trainers are those who really do more than they are engaged to do, especially not grudgingly, extra practices before special festivals, so that everything may be "safe." These earnest workers are well repaid by the respect and devotion of their voluntary assistants as by the excellence of their musical results. Other claims on the time of the choir-director may involve more than the performance of musical duties. He, or she, will need to show some kindly interest, always apart from choir, in the lives of the members. The absentees should be looked up or written

A "Bill of Rights" for Choir Members

Among the rights of the voluntary choir, in addition to a perfectly just and

even consideration of individuals in all matters that concern them, care should be taken that they are comfortably seated, and that lights are so adjusted as to give them every facility in reading their music. Each member is entitled to his or her hymn-book and chant-book, and these need to be preserved by all in a neat and comfortably-handled condition. An unwelcome law, indeed, would appear to insure that reasonable care be taken of all volumes of sheet music provided by the church. Anthems and similar leaflets, unfortunately, have a way of getting dog-eared and tattered, which speaks of very slovenly usage from those who would not so treat their own property. Like the vandals who hack to pieces the panels of railway carriages and deface books on loan from free libraries, such folk need to bear in mind that they should always relinquish a piece of music as they would find it, neatly folded and free from unsightly blemishes and missing leaves. Usually, a choir secretary or librarian, on an honorarium capacity, see after these matters. But occasionally it falls to the organist's lot to have the disposal as the care of the music, so it is thoughtful of members to give a hard-worked official as little trouble as possible in the matter of keeping their own parts tidy. An occasional "choir tea" or outing, often brings the singers and their trainer happily together, and thus contributes to the maintenance of good social relations. On these occasions special items of music can be performed; or, for evening work may be set apart for the event, with the ultimate aim of giving a concert for the choir's own or other objects.

to, unless in those cases where a clergyman solely undertakes this duty. Some sympathy, too, needs to be shown in the case of sorrow, bereavement or sickness among those who are the organist's, but helpers. In this way a popular organist often acts as a kind of choir-curate; and little attentions in this respect are very helpful in winning the devotion of the choir. On no occasion should one be so far self-forgetting as to lose temper or speak with undue sharpness or positive rudeness to any voluntary worker. A pleasant manner goes a long way in making the organist's work more pleasant to bear in mind that they should always be cheerful, and the experience of difficulty in place of brusqueness is always well worth a trial. Self-control is as much demonstrative in mild but firm remonstrance as in angry and exorbitant berating, which later produces either loathing or contempt. At the same time the singers should not be too prone to take umbrage or offense where none is meant. Thus, a trainer, much pressed for time, or under the strain of heavy practices or services, may appear abrupt or distracted in manner on some occasions. Allowances should be made for the nervous temperament of the musician who has many details to solve or complete harmony can be attained in his combinations.

What the Organist Should Have a Right to Expect

The privileges of the trainer depend most upon the authorities among whom his or her lot is cast. These rights should, in the first place, include a fairly free hand in the choice of music for the choir, as well as complete control over practice hours. The less any official interference with the organist in the choice and conduct of the music of the church (as long as this individual is a really competent musician), the fewer occasions will arise for friction between the official and the organist. There are, however, some things which the organist is easily avoided, with tact and discretion on both sides. Care needs, of course, to be taken by the authorities that the organist is well supplied with all the music he or she requires. It is not enough that the organist's judgment would have them in his own case, he should have comfortable seating and lighting accommodation. The musician's sight should be a prime consideration, much tried eyes never being forced to read music in a gloomy chamber or in the "dim religious light" of a dark gallery. There are a few things that so often get forgotten to the continual worry and discomfort, as well as a perpetual waste of time, of a sensitive organist who prefers to suffer from a dispirited person. Another thing which a competent organist has a right to expect, but sometimes

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fails to get, is security in tenure of his position. A movement is now on foot in England to insure that the organist shall not be subject to be dismissed, on short notice, on any pretext by church authorities, but should have the right of appeal to the bishop of the diocese. In the case of educated men and women professors of the Divine Art, particularly if they have scholastic or university

Organ Practice—How to Do It, and Why

By Edward Hardy, L.R.A.M., A.R.A.M.

1. Practice Slowly

THIS, I think, is of greater importance to the organist than to the pianist. In genuine organ music of a polyphonic character, it is not so small difficulty to get the eye to travel along three lines of music and simultaneously get the hands and feet to perform the same.

One often hears a capable pianist say, upon taking up organ study, "It's the pedaling that gets me." He is mistaken; it's the difficulty mentioned above that "gets him." To play the organ pedals alone is perfectly easy. For example, play the scale of C major on the pedals major, left hand, descending, commencing at middle C. Easy. Now combine the two. For a student, very difficult. This difficulty—peculiar to organ playing—is quickly mastered by practicing slowly. A favorite expression of a teacher of mine was, "You can play any piece you want to, if you practice it slowly enough."

2. Attack Manual Difficulties at the Piano

Through one cause or another, opportunities for organ practice are not very frequent; therefore, the organ practice time is very valuable, and only such difficulties as are peculiar to organ music should be practiced then.

3. Practice Organ Music on the Piano Slowly

It takes an expert pianist to play the piano loudly and continuously without causing damage to the instrument or stiffness to his muscles. It is a work of supererogation, for, on a modern organ, to play a loud piece in the same way—musically—as a pianist. Take Widor's Toccata from the Sixth Symphony. It is marked *ff*. Practice the manual parts on the piano in that manner, and it is very, very difficult. Practice it *softly*—it is more than twice as easy. The same may be said for all big *ff* chords in any Grand Chorus.

Easy Organ Music and How to Play It

By Edgar T. Cook, Mus.B., Organist of Southwark Cathedral, England

which is simple, but not such as is both simple and good. Why players with low technical ability should be supposed to have little or no taste or artistic perception has been a mystery to me, but the amount of rubbish that has been and is being published and presumably bought and played is positively amazing. Possibly many use this kind of music because they cannot find anything better.

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Plannette's Recital.

By Anore La Croix

PIANNETTE loved the piano very nicely, and practiced very faithfully, with thought and love (which is the only kind of practicing that brings worth-while results).

She listened to her pieces as she played them, and in some she would hear birds and the sounds of babbling brooks and the wind in the trees. In others she would feel glad, and want to dance for joy.

So Piannette lived in her music, and even though she had to give up a little of her play time, she found her music full of interest and she loved it.

Only once did she neglect her music, and she had such a sad experience that she made up her mind she would never neglect it again.

She used to give little concerts to her dollies, and they were a most appreciative audience, for they knew how hard she had practiced and enjoyed hearing her play.

But once, for about a week before this concert, she grew tired of practicing. She looked at the clock every few minutes, and did not try to make beautiful music—her heart was not in her work.



When the time came for the concert she said to herself, "I am tired of practicing these pieces, and I know the notes all right anyway. And besides, I play so much better than most little girls that no one will know how badly I have practiced lately."

After the first number on her program she rose to bow, and she was somewhat troubled to see the bored expression on the dollies' faces.

One of them, to her utter amazement (for they had never spoken before), said to her neighbor, "I thought she went to musical Fairyland to learn about the beauties of music. I guess she did not go. I must have misunderstood."

That hurt Piannette's feelings a little, and she began to wish that she had practiced better, but she went on with her program.

After the next piece she was quite humiliated to find one of the dollies fast asleep and the others yawning!

JUNIOR ETUDE

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The poor little girl nearly cried, but she continued, thinking to herself, "The next piece is so pretty I'm sure they will pay attention." But no! One of them got up and left the room, and another said to her neighbor, "What is the matter with Piannette to-day? She is playing very badly."

They even laughed when she played her last piece, and poor Piannette, unable to control herself any longer, buried her face in her hands and ran all the way to the woods to tell the Fairies about it. She told her tale of woe to the Fairy Princess, and, she said, "the strangest part of it all was that the dollies began to talk and laugh! I don't see how they could do that, even if I did not play well!"

"Ah, my dear little Piannette," explained the Fairy, "we fairies are your musical conscience, you know. We watch over you while you practice and play. And," added the Fairy, "we put the thought and action in your dollies, and made you feel so badly about your last concert."

Study. Remember, music is the expression of great thoughts and feelings. If you play just notes, without feeling or ideas behind them, those who hear you will dislike your playing, and you will never make anyone happy. And the Fairy smiled at the little girl.

Piannette wept for a moment, then she smiled back at the Fairy and said, "This has been a good lesson to me. I shall always practice with love, and try to make the world happier for my music."

Musical Jingles for Little Folks

When Bach was just a boy
He used to find great joy
In walking miles and miles, and miles to hear an organ played.
He'd sit and listen, then
He'd go back home again.
Thus many, many, many, many trips he made.

When Mozart was a boy
He used to find great joy
In giving many, many concerts all about the land.
He'd play to show them how
And then get up and bow
And play again and bow again and play to beat the band!

When Schubert was a boy
He used to find great joy
In writing many, many lovely songs for folks to sing.
He'd write them on his cuff,
Or any kind of stuff,
And scribble many, many songs on walls and everything.

How Slowly Can You Play?

So many pupils seem to think that the main object in practicing is to learn to play fast—the faster the better—without paying attention to hand position, relaxation, fingering, or anything of that sort. Just so that they speed ahead as fast as possible they think they are doing wrong.

If you have that idea, put it out of your head at once, it is perfect nonsense! How slowly can you play? That is the question. How slowly can you play your scales and exercises, and have them perfect as to time, fingering, relaxation, smoothness and everything? Can you do it with the metronome at fifty? It is very doubtful. Try it and see.

Do you ride a bicycle? If you do, you know that it is easy enough to ride fast and keep your front wheel in a straight line, but ride so slowly that you almost stop—keep pace with some one walking beside you—and you will find that you cannot keep your front wheel in a straight line at all. The track of your front wheel will be like this.

You will find that it takes a steadier hand and head and a great deal more control to keep your wheel straight when moving at a very slow tempo—Largo, for instance—than when going fast, Presto or Vivace.

It is the same with your scales and studies. Can you really play them Largo, or do you make a crooked line when you try?

- ### Who Knows?
1. On which side of a note should the stem be placed?
 2. Who is Adelinea Patti?
 3. When did Schumann die?
 4. Who wrote the *Unfinished Symphony*?
 5. What is a bassoon?
 6. How many strings has a viola, and how are they tuned?
 7. What famous musician has recently been appointed Premier of his country?
 8. What is the difference between a band and an orchestra?
 9. What is a herculee?
 10. What is this?



Answers to Last Month's Questions

1. CÉSAR FRANCK was a Belgian. 2. A canon is a form of composition in which the melody of one voice is strictly imitated in another voice. 3. The semitones in a major scale occur between the third and fourth, and between the seventh and eighth degrees of the scale. 4. By "dynamic" is meant the degree of power, or "loudness and softness" of a tone. 5. Chopin was born in 1810 and died in 1849. 6. A minuet is a stately dance in three-four time. 7. Schubert is considered the most famous song writer. 8. A viola is an alto violin, tuned a fifth lower than the violin. 9. Mendelssohn wrote the Scottish symphony. 10. Inverted mordent.

Blind Scales

Yes, this is scales again. It seems that scales are always bobbing up in unexpected places, doesn't it? But really, you know, it may seem hard to believe, but you never out-grow your scales. That is true, the older you grow the better you will do them.

But here is a good plan to help you along your scale way. Name over the tones of the scales without touching the keys with your fingers, and then having done this play them with your eyes closed. Do not try hard to believe, but you never out-grow your scales. That is true, the older you grow the better you will do them.

You have no idea what a help it is to play with closed eyes. It helps you to read, to concentrate, and to memorize, because it makes you pay strict attention to business, and helps you to visualize the keyboard. Do you know what that word means? If not, go look it up in the dictionary right away.

Junior Etude Blankets

We have just turned in our tenth blanket! That is perfectly splendid, and we thank every one who sent knitted squares, as well as those who put them together. You know they were very much appreciated—some were given to the Red Cross and some were put on transports for the comfort of our returning wounded. In the March issue we published some letters about them from men on the transport, and in the November issue we published a picture of the first finished blanket. They were all very brilliant and pretty, and it is a pity that each one of you could not have seen them and found your own squares. As the weather is warm now and the need is not so great, we will not make any more of these blankets for the present.

Squares have been received from Ida Julius, Shirley Dieter, Lucile Brogel, Laura Neff, Anna Thurmes, Ora Hopkins, Lucetta Carter, Mildred Greer, Josephine Neff, Eunice Carver, Grace Brown, Horton Kienlen, Elbert Fenske, Ida Stecher, Lucille Enger, Leona Helen, Jennie Olin, Ida Olin, Mildred Olin, Alancilla, Wanda Cora Henle, Louise Reike, Mabel Heinrich, Mary Schneider, Estace Greer, Veronica Farrell, Helen Johnson, Geneva Kirwin, Rosa Merensotte, Mildred Krimling, Lucille Krimling, Barbara Altmann, Gertrude Reger, Esther Garrardy, Teresa Frank, Mella Frank, Lyall Carver, Evelyn Frank, Margaret Field. (The list will be continued next month.)

HOW MUSIC HELPED ME TO DO MY BIT

(Prize Winner)
Last spring I dedicated myself to have a war garden. When I signed the pledge I thought that it would be very easy to take care of a garden.

In June the supervisor of gardens came to look at mine and said, "Your garden is not very good."

I said, "I do not like to work in my garden because I have no one to talk to." He suggested that I should sing while I worked.

The next day I went to work singing and sang all the time in the garden.

I was sorry when my work was over that day, and every day after that I sang while I worked and in the fall I received an award of merit for my garden. So that is how music helped me to do my bit in my war garden.

KATHERINE WISE (Age 11),
Abol, Mass.

HOW MUSIC HELPED ME TO DO MY BIT

(Prize Winner)
Music—name of heaven's gift to the world!

When thinking of music we think of something which begins softly and ascends on one side to stirring march music and on the other to a grand hymn tune.

Its martial music which chiefly helped me to do my bit. When I play a march my head keeps time and my blood seems to run faster and faster, and I almost feel myself marching with the boys over there.

But soft music has its influence, too. It subdues the impatient and soothes the worried.

So music is one of the powers which helped right to triumph, and win the war.

EDITH MITCHELL (Age 13),
Frederickton, Canada.

The results of the May Competition and the Honor Roll of the Wrong Note Contest were crowded out of the last issue of THE ETUDE for lack of space. Prizes were sent nevertheless.

HOW MUSIC HELPED ME TO DO MY BIT

(Prize Winner)
Music has helped me to do my bit by making me feel that things are not as hard as I had always thought them to be.

After I had done my practicing I felt very happy and would sing when I was doing things that before the war I had never liked to do.

I had never taken much interest in music before the war, and then, when my brother went, I began to like war songs, and now I love to play and sing. I have found that I can do more work when I sing than when I do not.

MAJORIE LEEAN (Age 11),
Atlanta, Indiana.

Honorable mention: Alice Pellier, Isabel Byers, Ruth McGeorge, Kathryn I. Wells, Dolores Kahl, Henry Wolff, Jr., Dorothy Silverstein, Margot Spande, Marion E. Goetel, Dorothy Patterson.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to music puzzles, or kodak pictures on musical subjects.

Subject for story or essay this month, "Have I Improved This Year?" and must contain not more than 150 words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to the "Junior Etude Competition," 1712 Chestnut street, Philadelphia, Pa., before the twentieth of June.

The names of the prize winners and their contributions will be published in the August issue.

Puzzle

Lucretia Margaret Lawrence

Guess these musical "R's"; hint, name an R that the spider weaves—Weber. Name an "R" that the spider weaves, and one that is part of a tree;

One that's the place of eternal punishment, Another, a foreign country.

Name an "R" that is off on the distance, And one where everyone lives. Name an "R" that the printers use, And one that a gentle knock is.

Answers to Last Month's Puzzle

1. String. 2. Pegs. 3. Nut. 4. Bow. 5. Bridge. 6. Neck. 7. Measure. 8. Notes. 9. Key. 10. Hammer. 11. Pedals. 12. Tie.

Prize winners: Helen Pollcutt (Age 12), Cleveland, Ohio; Alice Moore (Age 12), Colorado Springs, Colo.

Honorable mention: Edith La Fave, Dorothy Welton, Rose Bink, John R. Hall, Jr., Emma Hanson, Barbara Hine.

A person who played on a trumpet me to do my bit. When I play a trumpet my head keeps time and my blood seems to run faster and faster, and I almost feel myself marching with the boys over there.

But soft music has its influence, too. It subdues the impatient and soothes the worried.

So music is one of the powers which helped right to triumph, and win the war.

EDITH MITCHELL (Age 13),
Frederickton, Canada.

The results of the May Competition and the Honor Roll of the Wrong Note Contest were crowded out of the last issue of THE ETUDE for lack of space. Prizes were sent nevertheless.



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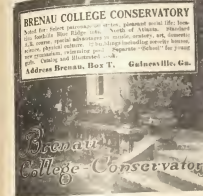
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