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Volume 37, Number 07 (July 1919)

James Francis Cooke

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PRESSER'S MUSICAL MAGAZINE

JULY
1919



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A scholarship for American Sopranos, to be called the "Edward and Anne Seaton" Scholarship, announced by the Royal Academy of Music in London. The winner will have three full years of study for two years, with a possible addition in case of extraordinary ability. The gift of Marie Child, recently, in memory of her father and mother, who were singers, who studied at the Academy.

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PRESSER'S MUSICAL MAGAZINE

The ETUDE
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
Edited by JAMES FRANCIS COOK
Vol. XXXVII No. 7 JULY 1919
Entered as second-class matter Jan. 16, 1894, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
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The World of Music

Progressive country newspapers are taking shape that might either be a retarding influence, or, and giving it over to musical questions and answers. The commanding officer told the singers that if they would wait overnight they would be given the money they had promised for the soldiers had heard one in the opposite trenches and were determined to get it. The money the piano arrived back of the American lines and the soldiers had a regular performance.

The Earliest Examples of a Song Cycle have just been published in England. It consists of eleven songs, composed by two of the best English poets, and are said to be dated 1817, and bear the name of the then Bishop of Carlisle Cathedral, Thomas Sturt.

Charles Cornish, the noted Belgian vocalist, has just given a recital of less than four minutes at a recital the other night. This is probably the record performance in vocal work.

A bamboo pipe organ, constructed in 1823, is still in use at a country house in England. The organ is made of bamboo pipes (bamboo), the organ is made of bamboo pipes (bamboo), the organ is made of bamboo pipes (bamboo).

The "French Review" is a new musical magazine, the organ of the Classical French Theater Association. The Review is written in both French and English, and devotes itself to all musicalities in music, including that of America and Europe, as indicated by its article in a recent issue upon the *Shubert* of Vienna, a work by a new American composer, Mr. Elaine Fairbank.

"Black Concerts" are a new development of the community music movement, being an offshoot from neighborhood musical clubs, each of which is organized to organize at least three of these "black concerts" a month.

A revival of the great music festival is planned in England. The Dean and Chapter, the Three Choirs, and other large organizations are getting into line to hold their annual convocations and Christmas and other church services date back two hundred years, their artistic value and the devotion of the vanishing point.

The last surviving relative of Mozart is dead in Austria. She was a grand-daughter, Bertha Forster by name, a sister of several sons.

Twelve-cent Opera has been a continuous feature for a hundred years in the Royal Victoria Hall, better known by its affectionate nickname of "Old Vic." On the occasion of its centenary performance the tickets mounted in price to what seemed exorbitant heights.

The most profitable parts of practice are those of the Queen and other high notes having added to the significance of the already interesting occasion. This theater has presented a large number of the past thirty years, thus bringing music home to the poorer class in a form that is both instructive and entertaining at the astonishing price of twelve cents a ticket!

A scholarship for American Sopranos, to be called the "Edward and Anne Seaton" Scholarship, announced by the Royal Academy of Music in London. The winner will have three full years of study for two years, with a possible addition in case of extraordinary ability. The gift of Marie Child, recently, in memory of her father and mother, who were singers, who studied at the Academy.

Carl Clemens Strassburger, the head of the Strassburger Conservatory, is now in the city of New York. He was born in the city of New York, and has spent his entire life in the city of New York. He was born in the city of New York, and has spent his entire life in the city of New York.

Music by Wireless is an accomplished fact. The United States Government has been making successful experiments along that line, which were recently held in the city of New York. The United States Government has been making successful experiments along that line, which were recently held in the city of New York.

Seven thousand war compositions are registered with the Congressional Library at Washington, D. C. This music comes from all parts of the world, almost every nation being represented in the list.

Light French music is to be promoted in the United States to offset the elaborate and homogeneous German musical productions in America in recent years past. The French music is to be promoted in the United States to offset the elaborate and homogeneous German musical productions in America in recent years past.

The Federated Women's Clubs of Illinois, aggregating a membership of 60,000, are organizing State choruses, for peace and unity.

The Mississippi State Music Teachers' Association will hold its annual convention at Hattiesburg on June 12th and 13th.

A Trombone Choir is to be the feature of the Methodist centenary celebration to be held in Columbus, Ohio, June 20th to July 1st. The choir will consist of one hundred trombones. They will perform a program of sacred music. This is said to be the only trombone choir in the world, and is under the direction of Frank S. Smith.

The British Antiquarian Musicians' Union, numbering twelve thousand members, have voted not to do in the same place and sterner music words and the people's balls.

President MacCadden, of Vassar College, in an interview obtained by Musical Notes, announced that the importance of music as a study in the college curriculum has been voted not to do in the same place and sterner music words and the people's balls.

A Gilbert and Sullivan cycle in piano has been voted not to do in the same place and sterner music words and the people's balls.

The Philharmonic Society of Philadelphia has suffered a split because of rivalries in the orchestra, some of the members of the orchestra have voted not to do in the same place and sterner music words and the people's balls.

Spanish Opera experienced a setback in New York City by reason of a strike among the musicians and singers. It will perform in addition, some of the Italian light operas, all to be sung in English.

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JULY, 1919

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Opportunity Already Here

THE hue and cry about the lack of opportunity for the American composer who aspires to write opera is apparently without foundation. During the winter different operatic works of American composers were given in New York and in Chicago by our two leading opera companies. The same attention to productions given to works of the great operatic masters was not lacking. That these opera houses, which have been chosen for the premières of works by the leading European composers, are willing to produce American works—even very mediocre works at times—does not indicate any lack of opportunity for American opera composers. Notable operatic heights have been reached by some of our native musicians, and others have given us music that puts a premium upon oblivion. The average young Italian would thank his lucky stars to hear a single note come through the proscenium of *La Scala*. Really, the American operatic composer of to-day has the odds decidedly in his favor, as he does not have to work his way up through a pathetic series of provincial opera houses.

Musical Idiosyncrasies

MUSICIANS are often blamed for wanting queer things. We know a man who insisted that he could not write successfully if his desk was moved to the opposite side of the room. Another musician, a woman of renown, claimed that a single rose in a long-stemmed glass helped her piano playing immensely. Laugh at these whims if you will, but they are very real to the people blessed with them. In a recent article in the *Musical Quarterly*, the writer tells of some historic examples of musical idiosyncrasies practiced by famous composers and writers when coaxing the fickle muse:

"Haydn took refuge in prayer and rosary; Beethoven in the open air and nature; Mozart in paper and ink—that was all he needed. By the way, Alexandre Dumas (father) declared that a fine quality of paper was a real source of inspiration to him. Wagner depended on costly robes of silk and velvet, saturated in rich colors; Rossini on orgies of a culinary order; Tchaikovsky needed air and trees; Halévy the noise of a teakettle; Auber a horseback ride; Johann Strauss wine and cigars or a game of 'Tarok'; Suppé a good dose of snuffing tobacco. Donizetti was at his best when fixing his eyes at a distant point; Ambroise Thomas, when lying in bed; Balzac, when clothed in a monk's cassock; Châteaubriand, when walking around barefooted; and Gluck, when at his piano, placed in the midst of an open field, in sunshine."

The Mill of Poverty

POVERTY is one of the callings in which poverty can most readily be overcome by talent and diligence. Dr. Henry Coward, in his recent *Reminiscences*, tells of the "mill of poverty" through which he passed as a boy before he had the good fortune to be apprenticed in a cutlery factory where the working conditions were unthinkably crude and sordid, dirty and unsanitary. Yet this remarkable man, with such a start, became the foremost of all English choral conductors. More remarkable still, is the not infrequent success of Jewish children of great talent who in a few years have leapt from the shadows of the pogroms of "darkest Russia" to the halos of Carnegie Hall. Can such fortune come in any other profession?

The Pianists' Orchestra

A GREAT pianist recently said to us, "If the average piano student could only place himself in the mental attitude of the conductor, when playing a piece, he would produce a much more beautiful interpretation." The trouble with most young players is that they are too near their music. The conductor does nothing but think how the music should go. He hears all of the instruments, first as whole and then in their detailed lineaments. We once had the privilege of watching the late Anton Seidl work with his famous orchestra. No man could have a finer regard for those little touches which mark the difference between roughness and crudeness and exquisite finish. At the same time he heard the work as a whole—not as a conglomeration of heterogeneous parts. Gustav Mahler, Dr. Henry Coward, and in a lesser degree Colonne, all had this gift. Very few pianists approach it in their work, yet their digits are virtually an orchestra of ten performers, each with a special and important part.

A Helping Hand

"THERE'S none so blind as those who will not see," commented the pessimistic Dean Swift. We might paraphrase it, "There's none so stupid as those who will not use what is placed before them." THE ETUDE has been earnestly trying to help teachers to help themselves, by pointing out possible means for raising their incomes and bettering their conditions. Judging from some of the letters sent to us, some of our readers peruse these articles and still lack the determining thing which will really do the trick—ACTION. We may point the way, but we can not make the teacher act. It is a delight to hold out a helping hand, but that helping hand must not be looked upon as a crutch. Plan now for a better, more active and more successful fall. It is not too early to make plans. No great structure in the world ever was built without a plan.

How the Birds Pass the Standardization Test

A scholarly English investigator has made an attempt to appraise the songs of the birds and let the world know how they stand from the standpoint of technique, quality, etc. In this report or estimate, made by Danes Barrington, the nightingale stands easily at the head of the list. Few Americans have ever heard the nightingale, except in talking-machine records. Next is the woodlark, little heard in America. The examination does not take into account our American song sparrows, nor our eloquent, strong-voiced cardinals. Perhaps they were too late to matriculate.

	Softness of Tone	Sprightly Notes	Pleasant Notes	Compass	Execution
Nightingale	19	14	19	19	19
Skylark	4	19	4	18	18
Woodlark	18	4	17	12	8
Linnet	12	16	12	18	18
Goldfinch	4	19	4	12	12
Thrush	4	4	4	4	4
Blackbird	4	4	0	2	2
Robin	6	16	12	12	12
Wren	0	12	0	4	4

The "Pathétique" of Tschaiowski

By C. Hilton-Turvey

It was at the conclusion of the wonderful Third Movement of the *Symphony Pathétique* of Tschaiowski. The quick, pulsing crescendos of the drum and the triumphant blast of the brass, still lingering in the air, seemed even to have left the air of the great Academy of Music thrilling and stirring with their echo. The Most-Musical-Man-I-know—the most really independent and discriminating—rose from his seat and prepared to depart. He rarely stayed a whole concert through, for fear of losing the "first, fine, careless rapture" of the beginning.

"What?" I exclaimed. "Are you going to miss the last movement?"

"Yes," he replied, with a sort of puzzled thoughtfulness. "After the splendor of the third, it is anti-climax. I cannot understand why Tschaiowski wrote it."

It was the summer of 1917. Russia had come into the great world-war like a giantess, smashing her way mightily through the Hun hordes, giving them no time to recover from her terrible chastisement. Russia stood guard on the long Eastern line—the admiration of the struggling Allies (oppressed on the long, wavering Western front)—Russia stood forth, the hope of the entire world—of civilization—of Righteousness itself! And then—when the clash of her blows still resounded—while her trumpets of victory still echoed—in that moment came collapse. Her song of triumph died down to a wall of infinite sadness. She shrank back out of the battle line, as one who loses her place in her mantle, and gives herself over to sad and introspective thought.

"What do you think of Russia now?" I asked The-Most-Musical-Man-I-know.

He smiled his inscrutable smile. "I know why Tschaiowski wrote the last movement of the *Pathétique*," he responded. "It was a prophecy."

They say poets and artists are prophets. So, too, are the musicians, though their forecasts are told in a language not so easily understood. Great Russia's victory, her collapse, the tragedy of her disorganization—it is all written in the music of the *Pathétique*. What said Tschaiowski blushed the golden trumpets that sang Victory, and added the somber anguish of the last movement, weeping as he penned the notes, with a woe that none who beheld could comprehend or assuage!

The Opening Number of Our Recital

By F. R. H.

THINKING some other teacher would like to do with her pupils as I did with mine, I have written this little sketch of our opening number.

The wish nearest my heart all winter was that when came time for the yearly recital in June, I could do something for the afternoon that would be remembered by both audience and pupils as expressing, as strongly as we could, our love, loyalty and patriotism for our country.

Several different ways were thought of, but none seemed quite right. Finally the idea came to me from the opening number of one of our patriotic meetings. So this is the way we opened. I had the National Anthems of all the Allies played on two pianos, eight hands. As each anthem was played a boy scout marched in time to the music, down the center aisle, bearing the flag of that nation. As the boys reached their places, they turned a little sideways, instead of directly to the front, so the flags pointed toward the center. First came France, then Belgium on the other side, next England on same side as France, the flag held pointing toward center, only a little higher. Next Italy on same side as Belgium, flag also pointing toward center, and a little higher up. Last of all our own American flag, coming from the back, directly into the center and towering over them all.

To Keller's American Hymn, our own flag leading, the scouts marched back, down the center aisle. The audience, of course, stood through it all. It made a very impressive number and more than repaid for all the extra work.

One can never rightly or justly judge his contemporaries.—CHATTREBRAND.

How to Choose a Piano

By Mark Hambourg

It is told of Fouquet, the splendid and ill-fated minister of Louis XIV., that when speaking of music with one of the Court who was not an amateur, he exclaimed: "How, Monsieur, you care not for music, you do not play the Clavecin, I am sorry for you, you are indeed condemning yourself to a dull old age!"

He was thinking no doubt of the joy which all can experience, even without being great performers, in picking out favorite tunes on the piano, strumming the themes of well-loved masterpieces and thereby reviving memories of enchanted hours passed in the concert hall or opera house.

We all know the unutterable satisfaction which even the most halting travesty of the real thing affords to the imagination of the devotee, and how much intensity and enthusiasm of expression make up for lack of execution!

What an inestimable boon therefore is the piano in the home! A friend, a companion, a comforter, a magician, all in one! Always ready to give its best, always sympathetic, unchanging, patient, without rancor for the outrages it sometimes has to suffer, at all times a never-failing resource.

Even the worn out tin-kettle variety of piano which finishes its existence in a lodging-house provides pleasure for those who dance to its strident tunes, or render hymns to its cracked and pathetic chords; while there is scarcely a Hospital or Institution, nor by contrast any place of entertainment, where its indispensable presence does not help to soothe and cheer the sad ones, and to enliven the merry-makers.

Music has become so universal because it is so easy to handle, so quick to give to those who ask from it. Therefore, almost everyone desires to have a piano in their home, and while something does seem strangely lacking if there is not one to be found anywhere throughout a house.

If, therefore, the piano means so much to so many people, it is not quite the same thing, choosing a piano for one's private use, or selecting the Concert Grand from a professional point of view for a performance in a big hall. For instance, when I give a recital my piano is selected by me and my pianist. I have been before the concert from several special ones which I am in the habit of playing. It is tested as to its power and tone and resonance with reference to the acoustic properties of the hall. It is tuned, the action regulated, the pedals adjusted—in fact, it is prepared and brought into perfect condition, like a well-trained racehorse before it starts its race, so that it may be equal to all the demands imposed upon it.

If I were going to buy a piano for my own house, what should I look for? I should first of all search for one with a good even tone throughout, as well in the treble and bass registers as in the middle. Next, I should try the action, and see whether the keys repeat perfectly, and whether the touch is easy and pliable under the fingers, and also whether the pedals act promptly.

But as I have said before, it takes real knowledge to judge of such things oneself. If one has not had the opportunity of experience, the next best thing is to go to a first-class firm where only first-class instruments are kept and are looked after by experts.

Making the Pupil's Interest Wider

By S. M. A.

A RECENT issue of THE ETUDE contained an article, "Who is the Composer?" which I was glad to see. I have always given this most neglected point careful attention.

The average American teacher of music works too hard during the lesson period, when she is not playing with one hand, she is noisily thumping out the rhythm or calling out, "Play that part over again!" If she would only efface herself occasionally and let the pupil feel that he is really doing something himself, his nerves would be in better condition, and the child more confident. One does not like to be told what he already knows quite well. The teacher should encourage the child to give all the information possible without her help.

My plan of eliciting an intelligent synopsis of the music to be studied may be of help to a young teacher.

of the poor performer. I speak with feeling, from grim experience!

Most people know that a piano should not be kept in a corner of the Court who was not an amateur, he exclaimed: "How, Monsieur, you care not for music, you do not play the Clavecin, I am sorry for you, you are indeed condemning yourself to a dull old age!"

It is kept for many months in an unoccupied room it deteriorate badly unless a fire is lit to dry the atmosphere, even without being great performers, in picking out favorite tunes on the piano, strumming the themes of well-loved masterpieces and thereby reviving memories of enchanted hours passed in the concert hall or opera house.

One can scarcely discuss now-days the merits of pianos in our homes without mentioning in connection with them the latest development of modern musical invention, the mechanical piano players. Some musicians affect contempt for the mechanical piano players and ridicule their value, but I do not agree with this view, for, though, no doubt, they cannot be said to contribute to the highest realms of musical expression, still I think they possess a very real value in that they educate the public taste, and enable people who would otherwise have no inclination or impulse to play good music become familiar with it. Therefore, let us not disparage the mechanical piano-players, even though they are trying neighbors in the next house when one is working or sleeping.

Of course, it is not quite the same thing, choosing a piano for one's private use, or selecting the Concert Grand from a professional point of view for a performance in a big hall. For instance, when I give a recital my piano is selected by me and my pianist. I have been before the concert from several special ones which I am in the habit of playing. It is tested as to its power and tone and resonance with reference to the acoustic properties of the hall. It is tuned, the action regulated, the pedals adjusted—in fact, it is prepared and brought into perfect condition, like a well-trained racehorse before it starts its race, so that it may be equal to all the demands imposed upon it.

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On a sheet of white cardboard I have printed in plain half-line letters:

Composition.

Title suggests?

Composer.

Tempo.

Key.

Measure signature.

I keep this card on the piano as a reminder, and even the youngest beginner is taught to give me this information about the music I place before him.

The same idea is carried out with regard to scales. The pupil announces the scale he is about to play, the sharps or flats it contains and the rule for fingering it. I have found this plan invaluable in checking the rash impetuosity with which the ordinary child starts to blunder through his lesson.



MRS. SZUMOWSKA

MME. ANTOINETTE SZUMOWSKA ADAMOWSKA
MRS. EMMA L. ASHFORD
MRS. H. H. A. BEACH
MRS. NOAH BRANDT

Antoinette Szumowska Adamowska

IMAGINE a person who, finding herself in possession of some valuable flower seeds, would have them planted in her garden, tending to them, and cultivating them at a great expenditure of time and money. After some years of such labor, the slowly developing plant would begin to blossom, and the flowers would improve and acquire new strength and beauty with every succeeding year. Imagine such a person suddenly neglecting this plant and letting it dry out, become overrun by weeds, and finally die for the lack of care, while all the attention is given to other plants and vegetables which may make a later appearance in the garden.

Would we not call such behavior just a squandering of time and capital, and would we not condemn such wastefulness?

A girl who, after her marriage, abandons music on which she has spent time, work and money, becomes guilty of just such a sin. Whatever stage of advancement has been reached by her in art, it represents many hours of practicing, much intellectual work on the part of her teachers and a good deal of substance expended by her parents or guardians. All this goes to seed simply through the lack of a little perseverance; yet a continuance of musical interest should be pursued, even though new interests and pursuits are formed by her in her married life. And the benefit derived from such sustained work fully repays the effort.

Music proves a good friend in many an hour of sadness and depression. Besides, the more resources we accumulate in our intellectual selves, the better we are prepared for life, which becomes more interesting with each possession of this kind.

Love of art and literature makes dullness impossible, while, by giving finishing touches to our own nature, it renders us more interesting to other people who cross our path. Thus we may enrich our own lives and the lives of those who come into contact with us, and we also prepare a better inheritance for those who come after us. Even though we do not fully understand the law of heredity, we can surely observe that any requirements obtained and perfected by the parents are apt to reappear in a re-inforced degree in their offspring, much more directly and at other times skipping a generation or two. Nature abhors waste; in wasting our gifts we go against nature!

Emma L. Ashford

In response to a request for my views on the importance of women keeping up their music after marriage, I have decided to take the ad-

Don't Give Up Music at the Altar

A Symposium by Noted Women in Music

What is HOME to you? A place to eat and to sleep? A place to go when there is nothing better to do? Surely not. There is probably no one reader of THE ETUDE who has not a higher idea of what HOME means. So there, we have not only a refuge for the spirit as well as for the body. And now for the music of the thing—How can we best refine and elevate our homes in a way to interest every member of the household, from Father down to the little junior chap, who is just beginning to "take notice" of the world?

MUSIC has been called the universal language. It is a language that touches all individualities, whether they prefer a lute for it or not. It would not be surprising to find that the only people who do not enjoy music are those in whom it has not been cultivated in extreme youth. The boy or girl who has been taught to play a violin, even motherhood, will always have a certain hold upon music, even though it be a vague one. And who shall do this better than the mother in the home? And how much better she can do it, if she has kept up her music from girlhood days, and added to it daily practice? There is a refinement in a musical home that is found in no other. And the wife and mother who is able to be the "usher" of that music, will have a power for good, that will put the influence of the merely "good house-keeper" far in the shade.

vice of my "guid" mom and simply give my own personal experience by way of illustration.

During my childhood, music in the home was to us as our daily bread. My father and mother were both good singers and at six years of age I was piping an alto to their tenor and soprano.

Two years later I was allowed to join an Episcopal Church choir, which completely filled my cup of happiness. (Up to this point my father had been my only teacher; afterward came a few lessons on the piano and organ, but to my parents I owe my greatest debt of gratitude for my musical development.)

After my marriage I continued my activities as a mother and organist and also found time for practice and further study.

For fifty years I have managed my own household and my friends are kind enough to pronounce me an excellent housekeeper. During all these years my home has been a Mecca for music-loving friends and young students who were striving to improve themselves, and our son has also learned to know and love the best class of music. This last clause brings me to the real crux of my little preaching. I am an old-fashioned woman and believe that in the home lies the safety of the Nation, and that every gentle, kindly and ennobling influence should be subverted to the upbuilding of a happy family life.

From both experience and observation, I am convinced that good music is a most important factor in the lives of growing children, and that the wife and mother should keep up her practice for the sake of her family if for nothing else.

So far I have stressed only the altruistic side of the discussion, but there is another phase of it which I cannot in justice ignore, and that is the personal advantage which comes from regular practice of what

in regard to music. Nowadays, when the air is full of rag-time and "jazz" music, and when even the most refined of many cultivated households is piano strewn with copies of music that is of the lowest possible value, there is great need of a counterbalancing influence in the direction of refinement. Otherwise the downward trend of musical taste among our young people is likely to be as rapid as the trend of the modern dance! It is so easy, if the mother knows how to play in a truly interesting and inspiring manner, to draw the little "jazz" music, and when she does so, the music while they are still young enough to be easily impressed. Though the mother and wife may also be able to keep her place to some extent in the musical life of the community through the activity of the musical clubs, church work, community singing, etc. If she keeps even a small part of her former skill she may often serve a valuable



MRS. H. H. A. BEACH

MME. LOUISE HOMER
MRS. CLOUGH LEIGHTER
(Grace Cotton Marshall)

MRS. LILLY STRICKLAND-ANDERSON

has fingers already learned. It keeps both mind and hands classic and ready to do new things without great effort.

I feel sure that, had I given up my practice when I married, I could not, at the age of forty, have taken up Harmony, Counterpoint, Canon and Fugue and put them to practical use in composition.

In conclusion I plead for good music in the home, and for this we must look to the wives and mothers.

Mrs. H. H. A. Beach

In reply to your request for an expression of my opinion as to the advisability of giving up musical attainments can be all-powerful in the molding and directing of her children's tastes and inclinations



MR. AND MRS. SIDNEY HOMER AND THEIR MUSICAL FAMILY.

purpose in whatever musical need may arise. The effect upon herself and her own life must be considered, and to many women the giving up of all their treasured musical joys is a positive grief. If she can only be content to do what she can do well, regardless of what she did in former years, much happiness may yet be hers through the exercise of her voice or fingers. There must be no regrets for past glories or triumphs, but a constant attempt to make the most out of what can easily be retained, and employed for the good of one's self as well as of others.

Mrs. Noah Brandt

While in many instances the gift of music is so great, the art so fascinating, that to neglect it after marriage would be an impossibility, it is nevertheless true that music often plays a secondary role after the young wife assumes the cares of matrimony.

It is very fortunate for the young girl when her husband is a genuine music-lover, as the music is such a pleasure to him that it stimulates her ambition to higher and greater effort.

However, in time, when children are old enough to study, the mother invariably concentrates her attention upon their musical development, and often resigns in their favor. This is usually the case when children show exceptional ability.

Musical clubs, however, are invaluable for arousing and resulting interest in music after marriage, and that it is continually increasing is attested by the new ones constantly cropping up all over the country.

In justice to young married women, it is very creditable for some of them to continue to play, and sing, music, especially when there are many household cares and young children. However, when such is not the case, it is nothing short of criminal to neglect an art that has taken years of study to attain, and it is safe to say that in every instance where there is real ability, the study of music is continued after marriage, in spite of almost insurmountable obstacles.

With a deep interest in music, and an impossibility, after accomplishing something really worth while, to neglect it altogether, and these cases are the exception, not the rule. It is not necessary always to be under the guidance of a teacher, and the study of a pupil, once arriving at maturity, must sooner or later assert itself, but the study of music, once seriously commenced, should continue forever, to be a joy and pleasure in the home in prosperity, and in adversity, and in the saddest hours of adversity and bereavement. By all means, continue the study of music after marriage.

Cara Clemmens Gabriellowitz

I have your issue of March 1st and regret to say that, as I am still ill in bed with influenza, I am not able to write the article you wish. I have, however, been very glad to make a few remarks against the habit of girls dropping their music when they marry. It seems as unnatural as suddenly to decide to banish beautiful flowers from your home or refuse to read an inspiring book again. The benefit derived from hours spent with music can be put to even greater advantage after marriage than before. This benefit will then accrue not only to the girl herself, but also to her husband and children.

Mattie Loe-Evans

To my mind it is certainly a great mistake for a girl to discontinue her musical studies after marriage. Home duties, of course, are many and various, especially where there are children in the family, but, by careful planning and conserving of time, a woman can devote some part of each day to the study of music.

The recent war has brought to the attention of the world, as never before, what an inspiration music is to mankind, and the power it has to give peace and consolation to the troubled hearts and minds of all human beings.

Even though active professional life may have been given up at the time of marriage, the knowledge that one can give pleasure and happiness, not only within the immediate circle of the home, but to friends well, should prove an inspiration to one to study and progress in the art of music.

Music in the home certainly has a refining influence upon the young folks, and if the mother is an accomplished musician and cultivates the love of good music in her children and the desire of their own to play some instrument, many pleasant hours are spent together in the home.

I have observed that mothers are not generally successful teachers of their own children, but if they are placed under the instruction of an outside teacher, they are greatly benefited in their practice at home by the assistance of the mother who has an understanding of music. Should a woman, who has once learned to play the piano, and who has learned to sing, be thrown later upon her own resources, there are many fields of musical activity into which she can enter, in this day and age, and support herself and family. I have named a few reasons why I believe a girl should continue her musical work after marriage, but after all I believe that one who really loves music, can no more help expressing it in some form than he can help breathing. Personally, I realize that I have advanced only a very short way in my understanding of the science of music, but I am looking forward with the greatest delight to continued study and progression.

Cecile Ayres de Horvath

The problem of a woman's keeping up an active interest in music after marriage is one of many complicated by the circumstances of the various individual cases. In order to simplify consideration of this interesting matter, let us differentiate between the dilettante and the professional.

Presupposing that the dilettante has acquired proficiency enough to derive satisfaction from her performance, she marries—what are the chances that she will continue to progress? Do her domestic duties claim her time to the exclusion of her accomplishment? Does she receive encouragement from her husband? Has she still opportunities to attend concerts? These and many other questions bear directly on the likelihood of a woman's keeping up her interest in music.

Many a woman has in later married life come to regret bitterly, for her children's sake as well as her own, the loss of pleasure that her music once meant to her.

Could every gifted woman make a point of setting aside a small period in the day for practice, she would be under the guidance of a teacher in the later years of her married life.

The case of the professional is very different, as is shown in the lives of all artists—the woman who has devoted her energies to the pursuit of music as a career, has traveled the road of many difficulties and discouragements. Can it be expected of her that, having overcome those and finally arrived at the objective towards which the labor of years was directed, she can drop her art and remain contented?

It is well known that every true artist has developed the self-criticism and restless desire to progress further and further towards the high ideal that has made her art not a matter of an accomplishment, but a duty to the gifts with which she has been endowed. Were a census taken of such women who, having arrived at some measure of success before marriage, relinquished all their art, the percentage would be, I should very small.

The ideal happiness in a married life might palliate, but never efface, the sense of barren loss that would be the result of music, which once meant a vitally important thing in a gifted woman's life, were relegated to a place of obscurity after marriage.

To sum up what has been said, let us recognize that whereas the amateur who has kept up active interest in music after marriage has done wisely in point of pleasure and satisfaction, the artist who has discontinued her music after marriage is necessarily propitiating a constant craving, the satisfaction of which is vital to her happiness.

Mrs. Henry Holden Huss

Should a woman keep up her music after marriage? By all means, and at any cost. Should a woman give up her music after marriage? Most emphatically not, and never!

Is there any reason why, when a new happiness has come into her life, she should neglect and lose so great a joy as music has been to her? Or, because she is living among new furniture and costly decorations, will she no longer need the beautiful gift of gifts, will she no longer need the beautiful gift of music? Few men are so fit for "treason, straddling" as those few who are music to the ears of women. May those few who are spend their lives in solitary blessedness!

The temptation of our present day life is to sacrifice much time and strength in unworldly pursuits and occupations. Many a young married woman takes herself to the last degree with social duties—often, it is true, in order to further her husband's interests quite as much as for her own pleasure. Surely a person with an artistic accomplishment, one who has at least great success socially as the young woman without such an asset? Then, if you have married the right man, he will not only be proud of his wife's accomplishment, but your music will be to him a source of pleasure and will rest him after the day's work and stress. You would gladly keep yourself in trim to do good with your music to a shell-shocked soldier victim—how much more should it be worth to you to rest and refresh your husband's spirit and nerves? There can be no more beautiful thing to do for your children than to lead them early into the wonderful realm of music. The songs we sang (my sisters, and brothers and I) with mother at the piano, two and three-part songs, with me as the soloist, are some of our happiest experiences together, and I am convinced that my mother's habit of "keeping up her music" is responsible for my early, passionate love of singing. As a child of four, having been wakened by the sound of her glorious voice, I would weep if my father almost every evening, I would often weep as if my heart would break, but always beg that mother would go on singing, though I said, "I must cry."

From my experience, I would like to see a public singer—I would most earnestly say to all married women, that one of their most worthwhile achievements will be to "keep up their music." Observe a little system, and you will find it so simple and so useful every day; put your music before several other duties. For instance, cut out the unnecessary hours of "shopping" without buying; cut down your allowance for "movies" and make it up in music. I do not see any very famous film or every good movie, but I waste your time on any of the poor ones! Do twenty or thirty minutes singing, or as a player, an hour's practice on your instrument, and though with this allowance you will not keep in "virtuoso" shape, you will still be fit to sing or play many numbers which will give joy to you and pleasure to your friends, and if, while keeping up this regime you are asked to play or sing on any social occasion, you will find this extra practice time will make you fit, whereas, if you habitually neglect your musical work, a great deal of practice would be required to "whip" you into shape.

Mme. Louise Homer

I think it most important that girls should not drop their music after marriage, but it seems to me that much of the trouble comes from their having ever thought of marrying. They practice, go to their lessons, "learn their pieces" (and as promptly forget them), but they do not use their music for the entertainment of their families. They do not seem to know how to do this. Either they practice too hard and want to forget it when they have done their allotted amount of study, or they do not know how to use their music for the entertainment of their families. This is too bad, but you think it is true?

Then, another reason why they give it up, I believe, is because so many girls study music who should have studied it! Just wasted time, which might much better have been spent in studying sewing, cooking, and domestic science generally.

Gloria Cotton Marshall

May I should a woman keep up music after marriage? Should I reply in question—Should a conservatory flower continue blooming in the drawing room?

I see absolutely no reason why the poorest, bluest woman in all the world should deprive her home of this beautiful, joy-giving and refining art. Within the heart of every woman lies a seed waiting for the expression of refinement and culture. What do we mean by these terms to-day? High-brow nonsense, a smattering of Greek and Latin, the lavishness of a millionaire's home, or something to be valued out of sheer vanity and ignorance or as a means of social and class distinction, separating the so-called cultured and the uncultured?

I am sure no serious-minded person could think of this beautiful, joy-giving and refining art as a thing that it should blossom in the humblest home. The heart, sure, humanity in general has neither the time nor opportunity for rapid growth, but if there is sufficient love for the music of progress, the way can be made. How? By the conservative use of energy and the sensible discharge of china pipe!

(Continued on page 420.)



A Year in the Fundamentals of Musical Composition

Uncommon Chords

By FREDERICK CORDER

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

(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 "The Minor Mode."

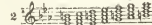
FIFTH MONTH

Of course, in a sense the only uncommon chords in modern music are those we have been describing in these articles. Many people love to have their untrained ears tickled by elusive combinations, which they describe as "weird," and which, after all, are only the rubble and waste scraps of the musician's material.

Let us examine our stock a little more closely than we have yet done. I am purposely leaving the minor key for my sixth paper for very good reasons. At present we know—or we did know a few months ago—that common chords, major and minor, together with their first inversions, comprise all that we have in the way of *Concords*—that is, harmonies complete in themselves. All others are called *Discords* (which does not mean, necessarily, ugly sounds), and require one or other of these *Concords* to be taken after them, exactly like jam after medicine, to soothe the supposed irritation of our nerves. The chord of Dominant Seventh, already described, is the mildest and pleasantest of these *Discords*, because it is of Nature's own manufacture. But some musicians in quite early days looked at the written scale and called it the difference between a "seven" and a half-step—as alas! too many do still—and argued that if you could build a common chord on one degree you could do so on all; if you could have a chord of the 7th on the Dominant, why not have one on every degree? There are the notes, certainly, but if your ear does not rebel at the sound of a Triad on the Leading-note you must be Tone-deaf; if you can perceive no difference of quality between these chords



or, still more, between these



all I can say is that you had better sell your piano and buy a typewriter. Now, I wonder whether you could find out for yourself which of these chords are hopelessly ugly and which are only slightly so. To do this you need to play a few familiar chords in the key (C major or minor) and then, playing just one of the sevenths (not more than one at a time) try whether you can make it sound possible. If you are really better than most, you will find that the top note (the 7th), being the one that jars, if it were sounded as a note in the previous chord its harshness would be mitigated. Thus:



This is called *preparing a discord*. Try to realize the difference between a harsh sound occurring thus by the note in the previous chord its harshness would be mitigated plump and unexpected. This preparation is an idea very likely hit upon by accident, as when some singer held a note too long and came after the rest. The harsher the discord, the more desirable is preparation.

Having got your discord you then need to *Resolve* it. Notice two things, which should be already familiar to you in handling the Dominant Seventh:

1. The dissonant note, whether 4th, 7th or 9th, wants to fall.

2. The underlying harmony wants to be followed by a chord whose root is a fourth higher.

So the chord in our last example wants to be followed by a chord of F and the B wants to fall to A, and now we are prepared to grasp the fact that discords are of two quite different species, which ought

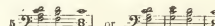
solving a discord upon a concord, we may follow it by another discord. This may be continued *ad infinitum*, if you don't mind the risk of losing all sense of key, and so making nonsense of your music. But in following one discord by another, it is noticeable that any note in a chord may move up or down a semi-tone (half-step) or may remain to be a note of the next chord. To know when notes may do more than this demands considerable experience and development of ear.

To return to our ugly chords of seventh. You ought, I say, to be able to discriminate at least between the unmitigated harshness of the first chord in Examples 1 and 2 and the comparative harmlessness of the last. In the minor key this chord on the leading note is very much used, and I had better reserve a full account of it till we speak of the minor key and its peculiarities. Of the others, the least harsh is that on the second of the scale. The harshness of this is still less noticeable if it is used on the first inversion, thus—

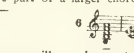


because when the treble and bass sound nice and the discord is not a discord with the bass, a chord naturally sounds at its best. The chord in this form has a special name, *Chord of the Added Sixth*, which was conferred upon it by some ignoramus who did not grasp the fact that C was the added note, not D. And so conservative are musicians that they have kept this wrong name, knowing it to be wrong, to the present day, even taking the trouble to say, "the so-called Chord of Added Sixth," to preserve their reputation for conservatism.

Notice that this chord (so useful in a Cadence) may either resolve directly upon the Dominant (with or without the seventh), or with the interpolation of the Tonic Second inversion. (Notice, also, how ponderous is this last sentence to read, and how simple are the facts mentioned.)



The only other tolerable chord of Seventh in the major key is that on the Leading Note. If resolved upon a chord a fourth higher, this would land us on the common chord of the Mediant, which is unsatisfactory to the ear unless it is part of a Sequence (I will explain this term presently), so it is generally treated as though it were part of a larger chord, called the Dominant Ninth—



which you will perceive to be an extension of the Dominant Seventh. It is a tiresome chord to use well, being apt to involve consecutive fifths, especially in the first inversion. Keep the ninth at the top and the root as far from it as possible. You will find it sounds best with the fifth omitted, and the following are the best positions:



Notice the exceedingly disagreeable effect of 5, caused by the ninth being lower than than the third; 5a avoided by this treating the ninth as a mere passing note, when it becomes another kind of discord altogether.

And now we are prepared to grasp the fact that discords are of two quite different species, which ought

to be distinguished thus, though I have never seen this distinction made:

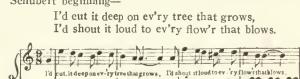
1. *Dis-chord*: One belonging to the harmony.
 2. *Dis-sonance*: One *extra* to the harmony.
- To the first class belong diminished and augmented triads and all these chords of seventh we have been describing, besides others which the present course will hardly be able to include.

To the second class belong Passing-notes and a curious disorderly set of transient discords known as Suspensions.

But before turning to these there is an important matter first to speak of. We have suggested above that the chords of the seventh on all degrees owe their origin to the eye, rather than to the ear, and sight rather than hearing is undoubtedly responsible for that curious kind of musical pattern known as *Sequences*. If you play any natural phrase of melody and then repeat it on other degrees of the scale, it will sometimes sound well and sometimes sound ill, owing to the whole-steps and half-steps in the scale coming in at different places. By will, of course, sound slightly different each time, and the difference is not enough (save in very peculiar cases in the minor key) to be unpleasant. The ear is, in fact, better satisfied with this imperfect repetition of the pattern than it would be with an exact transposition. Thus—

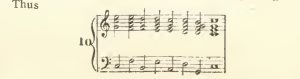


If the third phrase here had Bb instead of Bb the pattern would become more exactly, but it would change the key and not sound so agreeable. Yet observe that our melody skips between F and B, which is generally an uncouth thing to do, and for the preservation of a Sequence in the scale in which it begins the quality of the intervals can be quite disregarded so that we get some rather rough effects sometimes, as of the Leading-note jumping down, etc. Sequences thus sticking to their intervals become mere transpositions, and when these occur scale-wise can be very repulsive, owing to the lack of key-relationship. Thus, the pretty song of Schubert beginning—



I'd cut it deep on e'ry tree that grows,
I'd shout it loud on e'ry flow' that blows.

would not be at all nice if the F's in bars 3 and 4 were F# sharps. To have a phrase repeated a note higher than its harmony going up as above is one of the most usual and pleasant musical effects. If you will exert your memory you will be able to find countless examples. Of course good composers, to whom anything purely mechanical is abhorrent, are always trying to make sequences repeating notes in the same key, and less tripe by devices which I cannot get into here. What I want to impress upon you is that this idea of *pattern* is largely responsible for, and best applicable to, those chords of seventh we have been speaking of. Thus,



Here each chord prepares the seventh of the next and they fall into a natural sequence which can only terminate when we arrive at a Dominant seventh. This is the most satisfactory way of using these chords.

We will now turn to another class of discords which you will at first find perplexing. They are called suspensions. If you have two successive chords of any sort, any note that is going to move a step down (not so well a step up) may be delayed and come in after the rest, in the mean time making practically a wrong note.



When the moving note has settled down we perceive that after all there were only two ordinary chords here and that the combination sounded on the first of the measure is a new kind of discord, more akin to a passing-note than anything else. But it *must* be prepared—hung up—suspended—and then fall into its place, or else it does not sound right. Any suspension that is going to move a semitone (half-step) may rise or fall, but one which is moving a whole step sounds well only if it falls. It is of course better that the note it is moving to shall not be already present, else you get the ugly jar of a 9th going to an 8th. You may suspend two notes at once, or the entire chord bodily, but this is not often done except thus:



So chords of Seventh, Passing notes and Suspension comprise all the harmonic effects that are possible so long as we confine ourselves to the notes of one major key. You will not find it easy to discriminate between these different kinds of discords nor to use them well except by acute listening. People of imperfect aural development give themselves away hopelessly by playing "bogie" effects without rhyme or reason. There is, indeed, no worse advice to be given to the young musician than Mark Twain's to the literary aspirant: "Above all try to keep your feelings where you can reach for them with a dictionary."

What Do You Put Into Your Music?

By James de B. Rawlinson

You cannot get more out of music than you put into it. If you study to amuse yourself—to sit down to the piano and strum out the gaudily conceived "poplars" on the piano rack, or to play a catch-as-catch-can accompaniment to college songs for an impromptu crowd—turn over the leaves of new music and snatch at the contents with a careless eye, and leave it—if you have no higher purpose than this, you will get from the divine art of music—just this, and nothing more.

Amusement, and nothing else. You won't have to work very hard to do it, either. Have you ever seen a bird fly over a lake and sit its wings across the surface of the water, flying low? How much did the bird get of the lake? Just a few drops of water on its feathers. So with the lighter view of music—some people are content to skim over it, as did the bird over the lake. And they get only a transient pleasure out of it, while the whole, deep, deep water lies unexplored beneath them.

Music is all things to all men—a fillip for the moment, an entertainment for otherwise empty days, a comfort for the grieving, a purpose and a labor of love for the serious student. And for that infrequent, and happy mortal whom we call the "genius," music is a religion, for which he would sacrifice everything that other men prize in the world.

You cannot know what you personally will get out of music, until you put something into it—to wit, earnest and whole-hearted effort. And whether your particular trend and degree of talent will entitle you to receive from the goddess of harmony, as much or as little, or from her vast and enticing store, you may always be sure of one thing. And this is, that you will acquire character from your serious study of music, as you will acquire it in no other way.

Put your best self into music, and—like the bread cast on the water—it will return to you, and it will bear the stamp of a higher purpose and destiny.

Jamie's First Piano Lesson

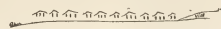
By Arthur Schuchak

Of course, Jamie did not know me and he naturally felt strange, but, vainly proud of two weeks' school experience, he just could not help boasting of what he had learned; and soon he was reciting his fund of school-won wisdom. It was this new feeling of power and importance that led him to a ready acquiescence in the piano study proposition. I took him on my lap (for sitting on the high stool for a small child is very much like what sitting on a lighthouse and playing on the clouds would be for me) and in a few moments we were friends.

So I told how interesting music was—perhaps as interesting as soldiers. As a matter of fact it was very much like playing soldiers. "Just for fun," said I, "let us suppose this white part of the piano is a camp. Do you know what a camp is?"

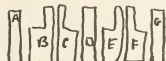
Most certainly he knew what a camp was. There was an army right around the corner and had he not seen the soldiers march away to camp?

"Well," said I, "this is very much the same thing. All the white space on the piano is the front of the camp and these black posts are the tents of the camp. Some tents in the winter quarters are large and have three posts, some are small and have only one. You see there are many tents and it is a big camp."

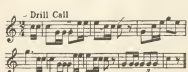


I wonder if you can count the tents? Jamie could and he did. With great care he placed his chubby, little hand on the tents all the way from the river to the hillside and this was the beginning of the music study: noting the arrangement of the keys.

"Now," said I, "bring me scissors and some card-board and we'll see if we can't make some really truly soldiers for this camp." Down jumped James, his little mind certainly resolving that this was "some game." And very carefully I cut out the soldiers, giving each a letter and making each fit on a particular key from A to G.



Jamie knew the alphabet and watched the proceedings with greatest attention. He wanted to know what the letters meant. I explained it was a certain drill the soldiers had. When the bugle blew so:



Said the lecturer, speaking of a certain great composer, "At this period of his career it became impossible for him to escape from the drudgery of teaching." Of these last three words lecturers and writers on musical subjects seem to be altogether too fond. Why this assumption that the teaching of music is necessarily drudgery, a thing to be freed from at the earliest possible moment? Why the "drudgery" of teaching, any more than the drudgery of practicing law or medicine, or preaching religion, or managing a railroad? Each of these jobs may be drudgery in some cases; each one no doubt carries with it a certain amount of drudgery in any case; but we never meet with the assumption that it is, or very largely, drudgery in every case.

It is no doubt true that the composer of whom the lecturer spoke found the teaching of music a most irksome task; but this would be due to the fact that he had neither the temperament, training nor inclination for such work. It is the absence of just these qualifications that is the cause of his going into drudgery. There is nothing nearer the truth than the popular saying that there is no fun like work, but this proverb presup-

poses that the work will be of deep and genuine interest to him performing it, that he will have some natural ability for it, and that he will have received the necessary training.

There is, of course, in music teaching, as in every other line of work, a certain amount of uninteresting labor to perform; but the teacher to whom this is the outstanding fact may as well accept at once the conclusion that he is engaged in a field of activity for which he is not intended. There is no more necessary work, no more fascinating and inspiring work, than that of teaching, which it is best to practice, in school or on the public platform, or through the medium of the printed page. The music teacher is the means of bringing beauty and joy into the lives of many people; and the uplifting effect of music, its purifying and uplifting effect of music, let him remember this at all times and the little drudgery which may be part of his work will seem of no more consequence than an occasional shower during the summertime. Indeed, like the latter, it may serve a very useful purpose.

The soldiers of A and G stood at the doors of the three-post, etc. And the streets between the tents are guarded by the soldiers of Companies B, C, E and F. "The game I want you to play this week," I continued, "is this: First, you are to blow the bugle call before each station all the way from the river to the hillside. Of course, that may be some work, for it is a long way. But you can change hands on the way. Then when that is done the whole army of soldiers will rush out to their positions for the first drill."

"But there aren't soldiers enough," exclaimed Jamie, "and I don't know the bugle call—and what is the first drill?" "Don't be in a hurry," I said. "As soon as I am gone you get to work and cut out soldiers just as I have done—one set a day. The soldiers of Company G, A and D are all long and thin, the others are fat fellows. The general ordered the companies so made up for very important reasons which I shall tell you some time. At any rate, by next week you will have the whole army cut out and I want you to learn the positions of the companies so you can place any soldier in his position as quick as a shot. This means a great deal of study for you, and I hope—"

"And the bugle call," said I, "you can learn now if you want to." Jamie did want to, and I taught him the five-finger exercise, which he was to play with each hand alone from the bottom to the top of the keyboard.

His fingers placed themselves easily, and I showed him how to work them, explaining that bad bugs were not permitted in the army. "Now show the drill," said Jamie.

But I told him that must wait until the next lesson. The first thing to learn was to place the soldiers correctly, and if you did not know that you could not play the drill.

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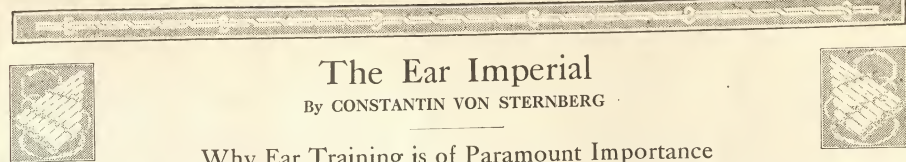
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The Ear Imperial

By CONSTANTIN VON STERNBERG

Why Ear Training is of Paramount Importance

LITTLE MARY, aged 8, thought of making a new dress for her pet doll. So, she selected some crepe paper of a nice pink hue and, having possessed herself of mother's scissors, started to cut into the paper: right, left, straight, crooked, any old way—until mother asked, "What in the world are you trying to do?" "Make a dress for dollie, mother."

"Well, what is your idea? What kind of a dress is it to be?" "Oh, I don't know; I'll see what it will look like when I'm through cutting—"

"Yes, dear; but have you no plan in your mind? You, surely, do not leave it to the scissors and paper to tell you what you are making—"

"Now, see here, child, first decide what kind of a dress it is to be, a tea gown, an afternoon dress, or, maybe, a ball dress. Decide on the color, on the style, on the—"

"But, mother, how can I decide all that without anything to go by—"

"That's just it, dear. You want to invent something and you leave it to the scissors to tell you the results. That, of course, will never do. Tell me what you wish to make and I shall help you all I can; but—you will have first to see in your imagination how the finished dress is to look and then begin to make something that is too look like what you imagined."

I am told that little Mary sat down for a long "think" and then described with very fair exactness what she had thought out; whereupon mother helped her to make what turned out to be a really pretty dress.

The readers of THE ETUDE, mostly grown-up people or nearly such, may have smiled with pity upon little Mary's primary attempt to make the scissors do what could come only from her mind and yet—give little Mary about ten years more, change the intended dress into a newly selected piano piece, put fingers in the place of the scissors—and you have the self-same thing happening in the majority of lessons. To boot, Mary is just as often a Jim or a Harry.

The pupil plays something. Teacher says: "Play that run with a much lighter touch." Pupil plays it again and asks: "Was that better?" Teacher replies: "Did it seem better to you?" And the pupil says: "I—err—no, it does not know." The teacher asks in astonishment: "You do not know? What do you mean? Do you strike the keys without any preconceived idea of the sounds you wish to produce?" Great pause—and after a while the shame-faced confession: "I really believe, I do—"

Is this an overstatement? Alas, no! In all my long experience as a teacher I cannot recall more than, say, twenty pupils who said something like: "I do not like the way I play this passage; I want it to sound more like a mere spray from an atomizer, but I do not know how to produce that sound." Needless to say that I helped this student, and that after a little practice it did sound as he meant it to sound. But if the pupil had not had the sound fully prepared in his mind, all my advice would not have helped him.

Hearing Beforehand

This "fore-hearing" is the cornerstone of all music making. Imagination first, and then a trial under close examination of the result by the ear!

After this, the teacher has to tell that for a *toppled* touch, or a *finger* tips should lift lightly over the keys; that for sustained chords the wrist should be raised in support of the hand; that for this or that touch such and such muscular action should take place; that what does it all avail if the player's "inner ear" (the ear of his imagination) does not "forehear" the sounds which the fingers are to produce?—if he plays without a fixed plan?

When I say of a painter that he mixes his pigments so as to produce a certain tint, I do not imply by these words that he has this particular tint distinctly in his mind's eye. Would it be thinkable that he should start mixing his pigments at random without knowing precisely what tint or shade he wants to produce? And

is not a great deal of our pupils' playing exactly of this absurd kind?

Someone—whenever it was—has said that we can obtain whatever we wish if we wish it only hard enough. Within certain natural limitations I believe this dictum to be quite right. For, I believe that our hand will do on the piano whatever the imaginative ear commands. The hand may make far too much of an exertion in obeying this command, but—and this is the point—*it will go even to unnecessary trouble to obey the ear if its command is definite.*

A well-known teacher with whom I recently discussed this matter admitted that I was right "theoretically," but that a child in the first grade could not be expected to hear inwardly how the notes should sound. However, his contention was of very short duration when I told him that in the first place he betrayed the fact that his child pupil had received very negligent ear training—if any; and that secondly, there was no reason why the child should not form an idea as to the proper expression of a phrase after the notes have been described.

The trouble is that many teachers let their little pupils read, of their piece, the entire part which they are to practice for the next lesson. This is fundamentally wrong. A child whose previous teacher neglected the training of the ear, should read no more than one phrase, read it several times, first with one hand alone, then with both hands and when a fair idea of the melody is formed the teacher should ask, "What do you think of this little tune? Is it sentimental? Or cheerful? Or ponderous? Or what?" Suppose the child answers without thinking—as children often will, and says: "Sentimental!" Well and good; no matter how wrong the reply, let the child try to make it sentimental. Let her make it anything whatever, so long as she tries to express something. If the unthinking child tries to express nothing, the experiment did not convince the child of it, the teacher may suggest: "Now, let us try it in some other way—say, cheerful! Of course, you will have to play a little faster—not very much, but just a little—and then think of something cheerful, a Christmas tree, a sleigh ride, one of your friends coming to visit, or something else that is very much to your liking; and now play it this way and tell me whether you think that this expression suits the phrase better. Do not reply to please me—for I do not care one way or the other—but to please yourself. Tell me truly which way you like best!"

Piano Drumming vs. Music Making

The result may not be very wonderful at the first experiment, considering that the child is making an entirely new use of its little thinking power; but the first experiment should be persisted in long enough to convince the child that no unthinking playing will hereafter be accepted, and that it is better to play four measures with proper expression than four pages without it. True, it may take some time until the first guard the disciplining of notes as a *preparation* for making music, instead of considering it—as it did before—the exclusive purpose of its work. In this way—and only in this way—can the child be brought to a realization of possessing that force which alone distinguishes piano drumming from music. What good is no liking or too simple to be played so that "it says something." And this quality can never be grafted into the child's mind; it must be *drawn out* of it.

There is, speaking generally, altogether too much *in-dragging* and too little *in-drawing* in music. What good is it to tell the child, "Play this softer; play this louder; more connected; don't you see that accentuation mark?" You must never stop at the last note of a run in sixteenths; always attach the note that follows the run; do not make your *pianos* and *fortes* alibi; didn't you hear that horrible tremor when you were told of all this, if the child's inner—and, alas, also the outer

—ear is asleep while its fingers are working on the keys? Don't we all know the boy and girl who play everything as if somebody told them how. Does it not sound as if they were reciting a poem, which they do not understand the meaning? And oh, how glad we are when they ask through! Our teachers—those to whom I referred before—do not the only ones to be blamed. Inasmuch as they have to live from the altar for which they are working, they must—even against their will—comply with the demands of the (sometimes underbred) parents of their pupils; and it is the utterly wrong idea such parents hold of the meaning of "technic," what they have generally in mind is "mechanism" plus "speed"—great speed! We music teachers know that the word technic designates the perfect control over the word technic means to *express what we feel*; but that is too abstract for some parents. They seem to think (what "father" thinks of money making), "get the means first, the feeling, the refinement will come afterwards—some time or other—somehow. The human element can wait and, if killed by too long neglect, alas well, we've got the money (technic) anyway! But here's the rub: if father has acquired more money than did his old man, the janitor, he cannot count on the same with him on terms of equality. His very money will be in the way. And socially higher circles will regard his uncouthness with poorly disguised amusement, if not with disgust. Why? Because there is no harmony, no proportion, no relation between his means and his personality. And this is the most precise analogy to the person who has on the keyboard more mechanical ability than knowledge or instinctive incentive for its proper use.

An Actual Experience

An actual experience may find a place here. A woman, dressed with simple elegance, brought her twenty-year-old daughter to me and said: "I have heard that you are good on expression. My daughter is an 'advanced' player, but she is lacking in expression. I asked the girl to play something, which she did with the air of a wood-chopper. Then I asked: 'Now, what is it you wish to express in this piece?'"

"I don't know; it is perfectly immaterial to me—"

"Well, but how has the piece impressed you? Has it made some appeal to your imagination? Did it seem to be a heroic piece, or lyric, romantic, humorous?"

"No; it really is all the same to me. This is what I came to you for—"

"Yes, I am glad to let me explain. If you wish to express something, and do not know how to do it, I shall help you all I can. That is the best part of my occupation. But—I cannot give you an imagination. I cannot make a heart for you. Now go home, take a piece of paper, and write down what you master fairly well; think it over; try to find out what sort of feelings it awakens in you, what pictures it suggests to your mind, and then come back to me."

Needless to say, she never saw her again. That girl had no desire to be musical. She wished only to appear so and wanted to think with my head, to feel with my heart. Her's to be only the fingers and—oh yes—the right foot.

I know many students of the piano whose teachers insist upon it that scales, arpeggios, and other finger exercises should (except at the very beginning) never be practiced without rhythms and dynamic shadings of various kinds. This is, of course, very good; but when they play their pieces their rhythms are, nevertheless, often very feeble, and the shadings are absent completely. It is necessary, therefore, to play, without a preconceived idea, without "the greater inner urge."

That a teacher, he be the greatest that ever lived, cannot give this "inner urge" to a student is self-evident; but there is no need of giving it, because kind Nature has implanted it in every human heart. All that is necessary is that its promptings should be heeded; that they should not be ignored, as they so often are—and not in music alone.

Penna's *Li Primi Albori Musicali*, printed in Bologna in 1656. Amuse yourself by playing some scales according to his directions. Ascending, you use the middle and ring fingers alternately, taking care that they do not strike together. Descending, you use the middle and first fingers alternately and will have no interference to trouble you. There is nothing new after all, even in keyboard technique, for every pianist knows the middle finger of the right hand over the ring finger, in certain passages, a little help introduced by Chopin.

Penna tells us that the hands must not be lower than the fingers, but high, and that the fingers must be stretched out. This stretching out of the fingers survived many years. It naturally determined the character of the touch and the general brilliancy of the technique, in which lightness, smoothness and fluency were the prevailing features. The compositions of these early years show in no uncertain manner that the writers had artistic regard for the powers of the instruments for which they wrote.

As John Comfort Fillmore long ago pointed out in his excellent "Pianoforte Music," this kind of technique was especially suited to the polyphonic style of composition, in which both hands were usually occupied with the performance of interwoven voice parts. The character of this polyphony, however, was not precisely the same as that to be found in the organ music from which it was derived. The evanescent nature of the harpsichord and still more of the harpsichord demanded that the fundamental conception of the melody should be somewhat different. The organ was capable of the broad simple utterance of the plain chant, but for the harpsichord and harpsichord, smoothness of sound was imperative. The various so-called ornamental devices of clavier music, the trills, turns, appoggiaturas, were not mere embellishments nor should they be treated as such in the performance of this old music. They were invented to disguise the vanishing tones of the instruments and every student of clavier music who desires to play the captivating inventions of Scarlatti, Rameau, Couperin and the rest, ought to analyze every page with a view to grasping the underlying melodic form of which these so-called ornaments are essential features.

First Use of the Thumb

It would be fruitless to enumerate the various curiosities of fingering in the early years of the harpsichord. Casper Majers, who wrote in 1741, was still at sea in many respects, but he did give the following statement of all the fingers, including even the thumb. For these rules he may have been indebted to Sebastian Bach, for that supreme genius was a progressive in the technique of the clavier as well as in other branches of musical art. The technique of his pupil days was still closely akin to that of Lorenzo Penna. The thumb was practically disregarded, and as the fingers were employed in an extended position with the hand well stretched, the thumb could not easily reach the keyboard.

Bach, however, was unwilling to rob himself of so valuable an assistant and he began to employ the thumb systematically in his harpsichord performances. One readily sympathizes with Bach's love for the clavier. An organist, first, last and all the time, he could not become enthusiastic over the tinkling tone of the harpsichord, nor could he be so impatient of the impossibility of obtaining accentuation from it by finger discrimination. With the clavierist instantly responding to pressure, such accentuation was to be had; and furthermore, there was at least an approach to sustained tone. Bach's studies broadened the technique of the clavierist. His employment of the thumb not only contributed to this, but led the way toward modern technique.

It is a fact not sufficiently emphasized that in order to make the thumb play an important part in clavier performance it was unavoidable that the fingers should bend. The whole hand had to be pushed forward so that the thumb could be used and then, in order to prevent the fingers from going too far forward the inner joints of the keys, they had to be curved and the player had to learn to depress the keys with the extreme tips. Any pianist can prove for himself the great difference between the two ways of playing by using a drumstick on the edge of a table first with the fingers stretched out and the thumb not reaching the edge and afterward with the hand in the position now regarded as normal for elementary five-finger exercises.

We must not forget that Purcell, about 1700, suggested some use of the thumb in his "Choice Collection of Lessons for the Harpsichord," and that Couperin, in his *De la Toucher le Clavecin* (1717), also spoke of it.

Put before Bach little progress was made beyond conditions set forth as far back as Ammerbach's *Orgel oder Instrument Tabulatur* (1711). The truth, indeed, is that nearly as we can reach it in the absence of exhaustive evidence, seems to be that neither thumb nor ring finger were used by the earliest players because these fingers could not conveniently reach the keys so long members could not be held flat.

The far-reaching significance of Bach's innovations therefore must become clear to us; and when we consider them in their fullness we can hardly hesitate to conclude that their introduction marks the beginning of a new era in piano playing. Certainly the character of the mechanical blow and the peculiar sensitiveness of touch required for the modern piano could never have been attained with the hand in its primitive position. Not at all, with the use of that position for special effects, that we may not use it to reject no variety of finger, wrist or arm mechanisms; but this primitive position, which was the technical norm in 1700, is now excepted. The technical norm is now the position introduced by Bach when he brought the thumb and also the little finger into command of the keys.

In conclusion we need to remember that there were certain radical features of clavierist and harpsichord playing which presented sharp differences and that these had to be gradually assimilated in the formation of the subsequent mechanism of modern piano technique. In the clavierist, as we have already noted, the hand was the foremost of the modern singing tone and of the pressure touch, while the harpsichord called for the exercise of the lightest and most rippling type of finger work, which expanded itself in later years in the use of the clavierist as Handel, Händel, Mochales and their kind and in that virtuosic style which reached its fullest glory in the playing of Tausig.

It is interesting and suggestive to the reflective mind that the organ, from which the first technique of the

piano keyboard was derived, was an instrument of sustained tone, not especially favorable to staccato effects, though a semblance of these is not entirely impossible, and that it was, therefore, the source of the pressure touch, which is regarded as a peculiarly modern development. Two clearly marked positions of the finger in creating touch are familiar to contemporary pianists, the thrusting and the clapping. The thrusting is the position of the nail at the key is characterized by the former while the latter employs a larger extent the fleshy pad behind the nail. We shall not go far astray if we accept the clinging touch of to-day as the product of organ playing cultivated in the young members of the family. The thrusting touch is the field of clavierist performance. The clinging touch, of course, here we must allow for infinite variations.

The question of adapting modern technical methods to the performance of early clavier music is a difficult one and those who would do it are always in a quandary. The fullness of the contemporary piano and ignoring the peculiarities of the instruments originally employed to make known the music have much in their favor. On the other hand, one considers the finer discrimination in styles would not result from a careful consideration of the schooling and tendencies of the composers and of their experience in instruments. Certainly no pianist would be likely to make fundamental errors in the application of touch, but it is not so with the fingering. The student who hears of this master was first of all an organist and secondly a clavierist, to whom the clinging touch was natural.

Domenico Scarlatti and Handel, on the other hand, were famous harpsichordists and their music shows that schooling in the treatment of the instrument "da penna." For such music without doubt the clinging touch should be sparingly employed, while the crisp utterance of the finger thrust would give us something like a modern echo of the ripple of the harpsichord.

Enthusiastic Teaching

By Harriet Seymour

MUSIC has been too long considered simply as a pleasant amusement. Those of us who have been teachers along psychological lines, and have seen what it will do, are convinced of its being one of the greatest helps to better living that we have. We know it because we have seen the results. It is a pretty poor state; no one can be really happy while there are so many unhappy, down-trodden ones. Social conditions are anything but satisfactory and sometimes it seems as though we should never find a way out. But it appears to me that there is a way out, and that music will help us to see it—and to get out.

If every child could be educated to know music, his own divine powers, he would rise out of his difficult condition, no matter what it was. There is a force waiting to help everyone, an invisible power in us, waiting to be recognized and used. The thing is to help the children to awaken it in themselves. Begin at once. Study your pupils and meditate on their characters and upon their physical condition. You can help them in two ways: one is by *teaching* them as full of power, and the other is in stirring up the divine power in them by *teaching* them. Sometimes the worst pupil—the most obstinate and self-assured—one that you have pronounced almost "impossible"—will turn out to be the most satisfactory. "Badness" is simply misdirected energy in the wrong direction. It is for us to direct it.

Take, for example, a dynamic bomb used to blast a rock and make a tunnel. It is necessary and valuable. Use it to blow up people, it is a curse; but the bomb itself is all right.

You see this new psychology puts everything up to the teacher. If my pupils are lacking in concentration, it must come from my own thoughtlessness and scatteriness. If the pupil is nervous, I must examine the state of my own nerves. If phlegmatic, am I imagining myself weary? The problem is with myself. You may not like the idea, but it is true, nevertheless, that great many children have been taught to play music through having started with finger exercise. Isn't it better to have something to express—a feeling or a thought—and to express it awkwardly—than not to have anything to express at all?

To play well, one needs technique, just as a soldier, in order to be of real service, must know the technique of marching, or the operator the technique of oratory; but to give me a ray recruit who loves his country and has

the spirit of loyalty and devotion rather than the ill-drilled slave or give me an enthusiastic man burning to serve his fellow-man. In other words, give me feeling and thought rather than drill; but for perfect expression, give me both.

Get the technique under the expression, something beautiful. First must come the vision, and after it the way of bringing it to pass. "Love always finds a way." We can never say that we have art—art has us! And when she has us we work for her, we ask for her, we use our muscles, ourselves, in order the better to serve her; but we must *love* her first.

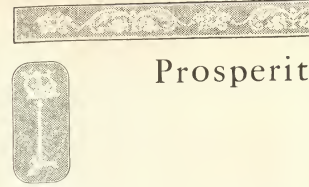
The children naturally love music. They come with this love to us and if we respond first with finger exercise, "the use we are falling then. Of course, the ideal thing and we give them a stone. What shall we do? Begin with music, I think, for children with a good ear; just letting them pick out a tune on the keyboard and sing it to the melody. Of course, the ideal thing is for them to sing in a class for a year before they can do the piano, but we have not attained the ideal condition yet. Ask the children a lot of questions; get their point of view in regard to music and to things in general, and try every child according to his own view of things, his own desires and feelings. You can then make a mental connection between him and the music and you, which will make the teaching easy. Talk to him, for instance, why do they come here for music lessons? What led them to come? A great many boys have already been able to pick out tunes when they come here; shall we frown down all such irregular ideas, and start them on page 1 of Beethoven's book?

I once had to examine a blind man, who had been studying under a very old-fashioned teacher. He was so burdened with timidity, and right before his teacher (a male friend) a tirade of abuse: "I have learned exercises out of a book, my fingers so high over the keys; or to count and count every note; but the three chords that I need to sing by and that I have not learned to play. I refuse me. Why? Because we have not taught the teacher and in three lessons he was taught, by his own eye, to harmonize simple tunes, to get a sense and lasting joy.

We are living in a new era. Life and every study piano lessons. His father was a minor musician with a very small income, most of which he spent for drink in France, but here in America,

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Prosperity and Business Methods of Great Composers

By HENRY T. FINCK

THAT seems to be a general impression that the musicians of the past were very poor men. This has not been invariably the case; not a few, indeed, were quite well-to-do. The editor of the *Erne* has asked me to write an article about some of these, and the business ability of great composers of the past and present is a good subject, yielding interesting facts and biographic gossip; and also a few incidental lessons.

While he had his ups and downs and was bankrupt repeatedly, Handel must be classed with the great composers who prospered. As a youth he earned plenty of money to travel in Italy and learn to compose operas, and in London, which was his home during the last forty-nine years of his life, he earned sums of money which made him a very rich man compared with his great colleague, Bach, whose widow died in a poorhouse. To begin with, Queen Anne granted him in 1713, when he was twenty-eight years old) a pension of £200 a year, which had, of course, several times the purchasing power of \$1,000 today; and to this was added later by the Elector of Hanover, the new King of England, an additional £200.

He remained, too, by writing opera after opera for the Royal Academy of Music, fourteen of them altogether. When this company failed, losing £50,000, Handel had enough in his pocket to be able to risk a company of his own and write more operas. But after four years of varying fortunes, this also failed, and he found himself the poorer to the tune of £10,000. Imagine Bach, or any other composer in Germany, losing \$50,000! Handel had been able to earn and lose it, by becoming a British subject and appealing to the taste of the English.

His oratorio, which are as English as English can be, became even more popular than his operas had been. Prosperity returned and enabled him to follow his generous impulses. During the last nine years of his life, he gave every year at least one of his *Masses* for the special benefit of the Foundling Hospital, the receipts averaging \$2,500 a performance. The trustees of the hospital tried to get Parliament to grant them the sole right to perform that oratorio; but this was too much for the irascible Handel. "The Devil!" he exclaimed. "For what shall the Foundlings put mine oratorio in the Parliament? The Devil! Mine music shall not go to the Parliament!"

Handel one day went to a restaurant in London and ordered dinner for three. After a quarter of an hour he called the waiter and asked what was the matter with his dinner. "Beg pardon," said the waiter, "you ordered dinner for three, I am waiting for your guests."

"There are no guests!" roared the voracious Handel, "Bring on that dinner!"

Beethoven and Money

Concerning Ludwig van Beethoven, who could also have afforded to eat a dinner for three, a dinner story told. After sitting in deep thought at a table in a Viennese restaurant, he called the waiter and asked for his bill. "Your bill?" said the astonished waiter, "Why you haven't eaten anything!"

Sometimes his bill amounted to a considerable sum, for he had a habit of ordering and sampling various dishes and then eating those he liked best. In the restaurants the waiters gradually got to use his eccentricities and didn't mind even when he threw a plate of food out of one of them, or left without paying for what he had eaten.

Undoubtedly, if being absent-minded and acting like a high child are hall marks of genius, Beethoven was a genius. For various reasons, he was always changing his residence, and at one time he was paying rent for three lodging places at once; which didn't help to make him rich.

As a youth Ludwig had made his living by giving piano lessons. His father was a minor musician with a very small income, most of which he spent for drink in France, but here in America,

In Vienna Beethoven continued his piano lessons, most of them in aristocratic and wealthy families. In spite of his eccentricities and rude ways, he became a great favorite with members of the nobility. Prince Lobkowitz, Archduke Rodolph and Prince Kinsky together provided him with an income of \$2,000 a year; to this Prince Lichnowsky added another of 600 florins; he provided him with free lodgings; so that, all things considered, he ought to have been able to get along very well, quite apart from his earnings as a composer.

These were considerable. The publishers soon found him out and competed with one another for his works. In 1800, when he was only thirty years old, and had not yet written any of his greatest works, (his genius being slow in maturing) he wrote to Dr. Wegeler: "My compositions are bringing in a goodly sum, and the orders given. Also, for every work I have six or seven publishers and if I choose, even more. They do not bargain with me; I demand and they pay. You see how pleasant it is. For example, I see a friend in distress, and if my purse does not allow of my helping him, I have only to sit down and write, and in a short time he is relieved."

That last sentence helps to explain why Beethoven, with all his opportunities, did not get rich. His interest in his spendthrift newbies provides another reason. By 1805 he had become quite peremptory in his demands, writing to Breitkopf and Härtel: "The delay in the publishing of my works has often been made my business relations with authors is therefore my firm resolve in the future to fix such periods, and stick to them."

To Seyfried he once remarked that he wished he could have just one publisher, who would pay him the price of a seat for all his output. This, he thought, had been Goethe's arrangement with Cotta, and Hans-

Speculation or Art?

The Music Publisher's Losses Often Very Large

MR. FINCK'S article has answered many questions that have been coming to The *Erne* during past years. The reader should understand one important thing about the relations of the composer to the publisher. In order to exist, the publisher's business must be conducted upon strict business principles; otherwise he will not be in a position to remunerate any composer. The wise publisher endeavors to issue many works which he knows he can find a market for. Often very fine compositions are turned down because the publisher knows that he cannot handle the market for that kind of a composition. It is a great injustice to the composer to tie up a composition that another publisher might be able to put out with success. Another matter of interest to the general public is that "hits" are amazingly few. Publishers spend thousands and thousands of dollars "taking chances" before a real "hit" turns up. The money returns from the majority of pieces published just about pay for the cost of publication, and a publisher might be able to put out with success. Another matter of interest to the general public is that "hits" are amazingly few. Publishers spend thousands and thousands of dollars "taking chances" before a real "hit" turns up. The money returns from the majority of pieces published just about pay for the cost of publication, and a publisher might be able to put out with success.

Concerning Meyerbeer, it is sufficient to know that his *Robert le Diable* not only made his own fortune but that of the Paris Grand Opera; and that his success was even surpassed by that of his masterpiece, *Les Huguenots*, which yielded 300,000 francs in forty performances. It was the enormous success of Meyerbeer that induced Wagner to try Paris when he was at work on *Tristan*.

Of Rubinstein's songs and piano pieces, many had large sales, which helped to enrich him. But his chief source of income was, of course, his piano playing. In America alone, he earned \$275,000; and the Russian government paid 215 roubles per so irksome that he declined a subsequent offer of \$125,000 for fifty more concerts in America.

Paderewski earned over \$20,000 in more than one of his American tours. Before the war began, he was a millionaire, owning one of the finest homes as well as large estates in Poland, a chateau in Switzerland, and other valuable property. In Chicago he once took

del's with a London publisher. On another occasion he declared that there ought to be some sort of exchange building (Magazin der Kunst) to which a composer could take his manuscripts and "take what he needed."

"I am no business man," he declares in a letter to the Leipzig publisher, C. F. Peters, dated 1822; yet the same letter, he offers his *Mass* for 1000 florins, a pianoforte sonata for 40 ducats, a quartet for 50 ducats, and so on; then he adds: "Nearer to my heart than all these things is the edition of my complete works, which, while still alive, I should like to see to. I have really had many offers, but there were obstacles which could not be so easily overcome." He offers to contribute new works to the list; "and for the whole I should want ten thousand gulden."

Mendelssohn, Meyerbeer and Rubinstein

If Beethoven and Handel had been of the Hebrew persuasion they would probably have been still more prosperous. Neither Mendelssohn nor Meyerbeer, to be sure, needed and shrewd business sense, for the kind of music they wrote made such an instantaneous appeal to the masses, including the rich as well as the poor, that that was sufficient to insure their prosperity.

Mendelssohn's parents were so wealthy that they could afford to live in Berlin in a princely mansion with a large music room for the entertainment of celebrities. At no time in his life did he feel the pinch of poverty, and there was no need of bargaining with publishers in the case of one so popular. He could have whatever he asked for. Haydn attributed his development as a composer largely to the opportunities he had as leader of Prince Esterházy's orchestra, to try over his new pieces and make the necessary changes. Mendelssohn needed no prince to help him. He was, as Sir Hector Parry has noted, the first great composer who came of a rich family, and from the time he was a mere boy he had opportunity in his father's large music room, to conduct his own works.

A further advantage, which only a rich or very successful composer can enjoy, lay in this, that he could make changes in his music even after it had been printed. Parry relates that Mendelssohn altered and rewrote so much of his *Les Huguenots* that the success he had gained at its first performances at Göttingen and Birmingham, that the plates which had been engraved for the publication of the work in England had to be destroyed and the entire score re-engraved. The cost of his D minor trio for piano, violin and cello, also, as Hiller relates, he went on correcting and altering up to the last minute, and many of the plates had to be engraved over again.

Poor Bach had to engrave some of his best works with his own hands, and the sales were so small that they didn't pay for the metal used.

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in \$7,000 at a single recital. His compositions have not been as remunerative as they will be when they are better known.

List, too, did not derive his wealth from the sales of his compositions. It's different now; every pianist, public or private, plays his pieces; but in his own day the attitude was such that he often said, "I can wait." He could have been the richest musician that ever lived, had he not given up playing the piano thirty-nine years before his death, because he preferred composing, conducting and teaching (for nothing per hour). He always lived in comfort, and most of the money that came to him he gave to Wagner and to other musicians who needed help.

Should Wagner be classed among the rich or the needy composers? Both! During the thirty years he spent in Paris he earned a good deal of money, but he pawned his last jewels, and even to beg on the street. During the twelve years of exile from Germany, he constantly borrowed or begged money from List, and other friends, because, as in his Paris days, every effort to make a living failed. While he was at work on *Tristan* there was a day when he had to pawn his watch and his golden snuff-box, a Duxel present. He wondered why he shouldn't have a pension of, say, \$1,500 to \$2,000 a year, such as others had, but including Mendelssohn, who did not need one. This was at the age of forty-six.

His opera for many years did not bring him much income. He was forty-four years old, and had written all but three of his works before any of his operas were sung in Vienna, Munich or Stuttgart.

It was partly his own fault that the royalties from his operas always remained small for he had a way, when in immediate need of money, of selling his rights for a mess of pottage. Had he been a better business man, he would not have been obliged so often to borrow money.

Wagner's Fortune

From the publishers he did not get much. In 1843 the leading German publishers, Breitkopf and Härtel, were inclined to print his *Piano Introduction*, but when he wanted a modest honorarium, they dropped it. Some years later he sold, to the same firm, the publishing rights to *Lohengrin*, for 224 Reichsthaler, which he owed on the piano. In 1846 he received 22,400 Reichsthaler, but would not have been overpaid, in view of the millions this opera afterwards brought the publishers, managers, singers and players.

Ten years after his death, Vienna alone was paying his heirs about \$400 a year in royalties from his operas. As List once wrote to Wagner concerning a famous actor, "Dawson told me the other day that his recent series of performances in Berlin paid for the purchase of a villa near Dresden. At this rate, you ought to be able to buy, with your scores, all Zurich, besides the seven Churfürsten and the lake!"

At the time when I wrote my Wagner biography, I figured out roughly that Wagner's heirs must be getting at least \$50,000 a year on royalties from his operas. Of the seven or more volumes of letters by Wagner that have been printed, none are more interesting than the two which contain the correspondence with his publishers. In the first of these, we discover that Breitkopf and Härtel were amazed at his demand of \$7,500 for the publishing rights of the four Nibelung operas: *Rheingold*, *Wotan's Siegfried*, and *Götterdämmerung*, and even balked at half that sum! Ultimately these valuable scores went to Schott.

For *Tristan* and *Isolde* Breitkopf and Härtel paid Wagner the equivalent of \$800. That was not much, and it probably would have been less if they could have known that seven years would elapse before this opera (considered at that time "impossible") would be staged. Now and then Wagner's heirs are played all over the world. But all my compositions have not brought me in much more than Lehar's income from this opera in Christiania alone.

Ten Famous Rules for Piano Practice

Ten years ago the ETUDE published "Ten Rules for Piano Practice" condensed from letters by Bloomfield-Zeiser, Sherwood, Lang, Liebling and others. The rules have been widely adopted. We will print them again in the August issue with comments from Percy Grainger, Rudolf Ganz, Mme. Hopkirk, Oscar Beringer and others. This collection of significant educational hints comes from so many experienced and renowned men and women is bound to be of unlimited help to "Get Ahead" teachers and students.

Some Facts About the Nocturne

By E. H. P.

"Hush that gentle on the spirit lies
Thou first gentlest upon first eyes."

THESE words from Tennyson's *Lotus Eaters* would serve admirably to characterize the spirit of the Nocturne, a piece full of dreamy quiet and calm, the mystery and tranquility of night. From the derivation of the word, a Nocturne means a "night-piece," thanks chiefly to the admiration and friendship of King Ludwig II of Bavaria, who placed at his disposal the most of a wide-spread accompaniment largely founded on broken chords.

The originator of the Nocturne was an Irishman—a John Field—born in Dublin in 1782. He was a pupil of Clementi, but the idea of the Nocturne must be accounted a pure stroke of original genius, for we might search in vain for any suggestion of the kind in all Clementi's brilliant but rather dry and formal compositions. Out of some twenty pieces called nocturnes, Field's best are those in A, E flat, C minor, A flat and B flat. (Numbers 4, 7, 2, 3 and 5 of List's edition.) The last-named is possibly the most familiar and the favorite with Chopin.

The finest nocturne account, however, are those of Chopin; they have the same general character as those of Field, but far excel them in variety of harmony and depth of sentiment. There are nineteen in all; the most popular are those in E flat (Op. 9), G minor, F sharp, B major and G major. Possibly we should mention also the one in F minor. One peculiar characteristic of Chopin's nocturnes (in common with all his works for piano) is the absence of the usual minor and major keys, and the possibilities of piano tone. When one attempts to write a slow song-like melody for the piano he is confronted by the difficulty that the piano is not capable of really sustained notes, and consequently a simple melody which might be beautiful if played on a violin or 'cello or sung by the human voice will be comparatively ineffective on the piano. This difficulty Chopin surmounts by the use of repeated notes and delicate embellishments of such a character that they do not appear "grafted on," but a growing out of the very nature of the melody. Indeed, Chopin's musical ideas seem so idiomatic that he found up his day his operas led all others in the repertoire of French opera houses, and that means his royalties.

Let me conclude with Grieg, another composer whose life I had the privilege of writing with his own assistance. While never really wealthy, he must be classed with the prosperous composers. The Scandinavian countries believe in genius, and they aid it. Denmark gave Gade a pension, while Norway aided Sveden and Grieg. What Grieg got was only 1,600 crowns a year, but that was equal to more than as many dollars to-day. His compositions brought him in a handsome sum yearly, and when I visited him, in July, 1901, he lived with his wife in a elegant villa overlooking the picturesque fjord. He left \$65,000 at his death. This was not quite so much as Brahms, who left about \$80,000 to his heirs. Grieg's minimum demand for appearing at a concert was \$250; once he refused, because of ill-health, a London offer of \$750 for one concert.

Enough has now been said to show that a considerable number of composers were able to enjoy all the comforts of life. The list might be further enlarged, especially by including Offenbach, Bizet, John Strauss, let rather as a pleasure, than as a composer (I must refer to my book on him), Sullivan, Millocker, Suppé, etc. Regarding the composer of *The Merry Widow*, Grieg said: "I think I can say truly now and then Wagner's heirs are played all over the world. But all my compositions have not brought me in much more than Lehar's income from this opera in Christiania alone."

Interest Through Opera

By Lucile Collins

To keep our high school girls interested in their music is often a perplexing problem for the teacher. With increased school work and many other interests, it is not surprising that something has to be neglected, and as so frequently happens, music is the chief sufferer. A great deal depends on the teacher at this period. If she can make the pupil realize that music must not be looked upon as an additional amount of work, let rather as a pleasure, and that school duties, she has made a good start towards holding the pupil's interest. Unless this can be done successfully we find many pupils will discontinue their musical studies or else pursue them with apparently no good will.

Wouldn't it be better to do away with some otherwise necessary technical work just at this time and make an appeal to the romantic side of the pupil's nature? The average high school girl loves romance, and where can we find more than in the stories of the operas? Give her a collection of these fascinating stories at her next lesson instead of new Czerny studies you had planned for her. These, used in connection with the prettiest piano arrangements of the operas to be found at the various publishers, will attract her as nothing else can. She will find a real pleasure in interpreting the piano parts after reading the corresponding stories. We, as teachers, may seemingly be sacrificing a few principles in doing this, but if, at the same time, we can create in the student a renewed interest in music and an increased love for it at a crucial time, is it not worth while?



Secrets of Success of Great Musicians

By EUGENIO DI PIRANI

This is the Fifth Article in this Interesting Series by Commendatore di Pirani. The Former Ones Were Devoted to Chopin (February), to Verdi (April), to Rubinstein (May) and to Gounod (June).

• Franz Liszt

To the American business-trained mind it may appear strange that some of the great masters have looked at the commercial side of art with a kind of contempt, and that their idealism sometimes went so far as to neglect totally the financial possibilities of their profession, and even spoil the advantageous chances offered to them in order to attain their lofty, artistic aims.

But, as in the case of *Franz Liszt*, to whom the present essay is devoted, it often happened that just this seemingly absurd way of thinking and acting procured them general sympathy and admiration, and brought them nearer to immortality. In spite of its paradoxical aspect, through the law of compensation, even glory and wealth are often awarded to those who do not want them, to those who do not kneel in abject adoration before false gods.

"When and where my compositions will be performed," wrote Liszt to a friend, "I do not care. To me, it is an artistic necessity for me. It is enough to have written them. And, speaking of his *Symphonic Poem Hamlet*, which did not seem to appeal to the public, he said: "Probably this work is going to be severely criticized, but, like some parents who prefer their faith through love, who built their happiness through self-sacrifice, and in his testament for *Caroline*, which he wrote in 1859, he declared: "I would that I possessed an unlimited genius to be able to sing with sublime tones this sublime soul! If, however, anything of my works should remain after my departure, it would be only those leaves in which *Caroline*, through her heart inspiration, had the largest part." He used to call himself the "twin spirit" of his beloved.

Liszt's Unselfishness

He preferred to use his gifts and his influence in favor of his fellow artists. Especially he showed his noble unselfishness in the case of Wagner. He worked for his behalf, even on the occasion of the *Bilow* catastrophe, which was the cause of so many troubles to him. He went on working in favor of the Bayreuth festival, so that Wagner, had to exclaim: "I praise *Tiepolo*, so that Wagner, had to exclaim: "I praise for having created such a man!" And on another occasion: "Do you know of a musician who is more musical than Liszt, who prides himself on a greater and deeper possession of every branch of music, who has more refined and delicate feelings, who knows and who does more, who is more gifted by nature and more educated through study? Can you tell me of anybody like him? No. Then trust yourself wholly to his leadership!"

This activity in favor of Wagner alienated the sympathy of only a great part of the press, but also of Liszt's best friends, such friends as Meyerbeer, Berlioz and Schumann.

His was a compelling personality, as by the exercise of an irresistible force of nature which attracts everything. High and low, princes and persons of the common people, were among his followers. He was full of affection for his pupils, in whom he sought to develop the best qualities. Wherever he showed himself, he was surrounded by a crowd of admirers, in the midst of whom he appeared like a saint. Once, when he heard that nobody would give him help for his new opera, he took him into his service work to a former convict, he took him into his service and kept him for years. All who were employed by him were passionately devoted to him, for he was kind and indulgent toward the serving class. Somebody said that Liszt had only weaknesses, but no faults.

Liszt's Unusual Traits

As soon as circumstances allowed him, that is from the year 1847, he gave his teaching gratuitously. He, who through his playing had won millions for others, he lived like a hermit without any desire for worldly possessions. He even deprived himself of necessities to help those who were in need. He rarely wore any ornament, although uncounted gifts and distinctions were presented to him. His door and his purse were open to everybody and, for all that, he knew how to give with grace, so that the recipient would not be offended.

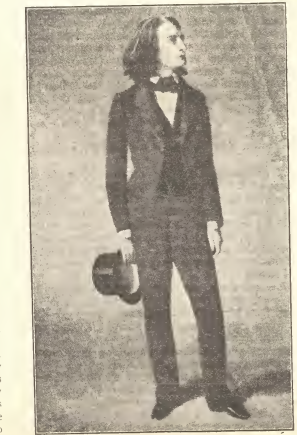
No wonder that this marvelous, radiant figure of a man and artist won admiration and love from all who

had the privilege of coming near him—admiration for the unique combination of genius and knowledge, and love for his noble altruistic character, for his readiness to recognize the talent of others, to give freely of his belongings, to impart instruction to all thirsty for it, and for his fascinating personality. No wonder that audiences were electrified by his wonderful playing, and that brilliant women fell in love with him, and in return for his affection, gave him sublime, divine inspiration.

Of course, such an artist cannot be measured with the common and accepted standards of society. Philistines may protest against his irregular habits, but when we consider that even two popes, *Pius IX* and *Leo XIII*, who by their high office were surely the most competent judges of morality, closed their eyes to Liszt's peccadilloes and accepted him at the Vatican with the utmost cordiality, we shall certainly not show ourselves "plus royaliste que le roi" and condemn him too severely. One cannot overlook the fact that, in spite of the external break with social conventions, Liszt remains a lofty, ideal figure.

Liszt dedicated his nine "Symphonic Poems" to *Caroline*, as he writes in his dedicatory, "the one who pressed her faith through love, who built her happiness through self-sacrifice," and in his testament for *Caroline*, which he wrote in 1859, he declared: "I would that I possessed an unlimited genius to be able to sing with sublime tones this sublime soul! If, however, anything of my works should remain after my departure, it would be only those leaves in which *Caroline*, through her heart inspiration, had the largest part." He used to call himself the "twin spirit" of his beloved.

On the occasion of a concert he gave in Odessa for the victims of a great conflagration, he met for the first time *Caroline Princesse Wittgenstein*, who played such an important part in his life. She was the daughter



LISZT AS A YOUTH.

This portrait was made in oils from life by Lauchert in 1850. It indicates that even his young man Liszt affected long hair.

ter of the Russian nobleman *Ivanowski* and of his wife, born *Princesse Paley*.

Another contrast in Liszt's life is his enthusiasm for the *gypsies*, those half savages, whose morale does surely not harmonize with the strict dictates of the church. But perhaps it was chiefly their music which enchanted him. He became, indeed, the artistic exponent of their music, using freely of augmented intervals and of the characteristic rhythmic peculiarities of their tunes, as a fundament for his famous "Rhapsodies." In his love for the native country he also gave the first impulse to the foundation of the "Hungarian Music Academy," in Budapest (1833), of which he became the honorary president.

We will mention *glissando* his short infatuation for *George Sand* and the brilliant *Duchesse de Fleury*, but must dwell longer on his relation with the *Comtesse Marie d'Agoult*. History, of course, exonerates Liszt, who was unhappily married, that being the common excuse for capricious wives. Liszt was among the intimates of her fashionable salon. The charm of the countess, then 29 years old, did not fail to enchain the senses of the 24-year-old Liszt. Liszt tried first to fly away from the enchantment, but, as he was in Berne, she appeared before him unexpectedly and declared: "Now you have me forever!" They went together to Geneva and then to Italy. In 1835 their first daughter, *Henriette*, was born, and in 1837 the second, *Caroline*, who played afterwards such a momentous rôle in the lives of three famous musicians, her father, Liszt; her first husband, *Hans von Bülow*, and her second, *Richard Wagner*.

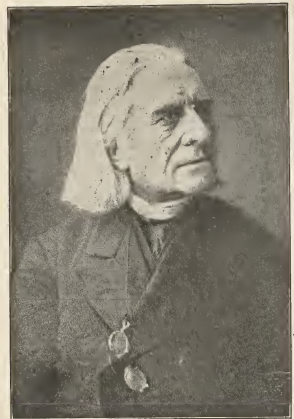
In Rome finally the countess bestowed upon him her third child, *Daniel*. Liszt legitimated the three children and assigned to every one of them a small fortune. After ten years of more or less discordant life, both lovers became aware that their affection was not of the kind "that never dies." In 1844, his daughter, *Blandina*, was married to the French statesman *Olivier*, and Daniel, after having been educated as a lawyer, died of tuberculosis.

I shall quote here a letter Liszt wrote to Daniel as he received a prize in Paris for a historical essay. It can be held as an example to every one who strives after success and happiness.

Liszt's Letter to His Son

"Impress upon yourself that only continuous work, uninterrupted striving, give freedom, morality, fame and true greatness. Since my 12th year I was compelled to work for my own and my parents' existence and to attend only to musical studies, but afterwards I found that I lacked the necessary culture to enable me to take equal part in the prominent circles, and to be of use into social connection. So I learned to think over different matters and educated myself through lectures, so that I made up for the lack of regular literary and scientific studies. I began to distinguish myself from the most of my profession, who only busy themselves with *sixteenth notes* and waste their life with trivialities and vulgarities."

The peculiar direction Liszt's genius took was due to the influence of *Berlioz* and *Wagner*. Liszt stands as the foremost composer of the *programme music*. He makes the musical form depend solely upon the development of the *poetic idea*. He thus gave to the world the *Symphonic Poem*, in which program music has said the last word up to the present time. In the beginning he found, of course, bitter opposition. On the occasion of the Music Festival in Aix-la-Chapelle (1857), which was under his leadership, he said that the "Liszt-chase" originated "after a hiss given by his key by the old friend *Ferdinand Hiller*." It developed into a regular boycott on the part of the "Firm Brahms," as he called it. The members of that clique gave out a declaration as follows: "The undersigned declare that they repudiate and condemn the



LISTZ IN HIS ADVANCED YEARS.

products of the so-called 'New German School,' which practice the principles of the *Bronzi* musical party and introduce the use of monstrous theories as contrary to the essence of music. Signed: *Johannes Brahms, Josef Joachim, Jul. O. Grimm, Bernhard Schöten*. Liszt regarded Brahms as only a rhythmicist, but he could not find sympathy with his formalism. He said that he could not speak with Brahms more than a quarter of an hour, as he had something repulsive about him. "He is published and played, but I never heard anything of his that gave artistic enjoyment or had a real success. He thinks much but he has few musical thoughts."

Raf, on the other hand, accepted the congratulations of people who thought he was helping Liszt in the orchestration of his works, as long as he seemed to be successful, but, as unfavorable criticism began to appear, Raf declared that Liszt had become stubborn and did not accept his advice any more.

Liszt and a Corrupt Critic

An influential critic took advantage of the precarious position of Liszt and offered to write a favorable report of his works if he would pay his expenses. Liszt answered: "I never paid money for music critics, neither do I seek thee nor thy kindred," whereupon in the first music paper of Leipzig one could read: "Liszt is not worthy of German appreciation, as his preference for the French language is compromising Wagner and Bayreuth."

Concerning his marvelous piano playing, *Hofe* used to say that "it was the purest expression of love—the piano disappeared and music alone was revealed." His unparalleled charm resulted from the complete mastery over all branches of musical art, from the most intimate style to the greatest and most complex forms. Even as he interpreted the works of other masters he was not simply an interpreter but a creator and, although the greatest *piano virtuoso* of all times, he rang the death-knell to virtuosity.

He was opposed to straining after effect in piano playing as well as in composition or in life. He used to say to his pupils: "Do not shake thou, my child; that is only external expression; the sentiment does not rest in the shoulders." "No economy, no sparing in the trills. I like rich, long trills." In his lessons there was an audience of concert artists, that made nervous the most of his pupils. One had to be very quick-witted as he used to give new things to play at sight, and even from intricate scores. He said he liked to hear men and not academic pedants. "I am not a professor," he said.

He said that pianists were like sheep. "If some famous artist brings out a seldom-performed composition all the others are jumped after the model, otherwise only a small part of the important works gets a

public hearing." As the greatest part of his American, Italian, Spanish, French, Russian, Danish, and Dutch pupils desired to play his E flat concerto, he declared one day: "If anybody dares to bring again that concerto he will have the choice between the door and the window!"

Liszt's Creative Work

Liszt's creative work comprises all forms of music, instrumental as well as vocal. Among the most important are his "Symphonic Poems," two piano concertos, fifteen "Hungarian Rhapsodies," *Phantasie* on the name Bach, the piano transcription of Six Bach Preludes and Fugues for organ, "Transcendental Etudes," Graner Mass, the oratorio "Christus and the Legend of Saint Elizabeth," also "produced on the stage as sacred opera."

His literary works, many in support of Wagner, were published by L. Bannan in 6 volumes (Liszt Writings). The correspondence between Wagner and Liszt was published in 1889.

Of *Paganini's* playing he said that it was fascinating but supercilious. "Thalberg," he said, "was for a time more in vogue than myself, only he appeared to be so smooth, so spick and span, while I was so wild, so effervescent."

In a Vienna salon Liszt was asked if he was jealous of Thalberg. "Yes," he answered; "I am jealous of his complexion, because he has so fresh colors while I am so pale."

As Wagner showed Liszt for the first time his "Parsifal" he said: "You will see how I have stolen ideas from you." For a time the opinion prevailed that Wagner was the originator of the *leitmotif*, while, as Liszt remarked, the legitimate inventor of the *leitmotif* is Berlioz with his "Symphonic Phantasies." Liszt afterwards took up the idea and used it before Wagner in a time when Wagner had only arrived at the idea. Wagner himself recognized that Liszt was the originator of the *leitmotif*. "Thou hast truly helped me!" On another occasion he said: "Since my acquaintance with Liszt compositions I have become quite a different man as a harmonist." Liszt was indeed never unkind to say that no new composition was worthy of consideration which did not contain some novel chord.

As Berlioz could not find any publisher for his "Symphonic Phantasies" Liszt made a piano transcription of the same fifteen years before the publication of the original score, and played it in his concert tours. As Miss Smithson, the "idee fixe" of the said *Symphonic*, would not accept with favor the dedication of Berlioz for her, the unfortunate lover had decided to end with life and poison himself. Liszt succeeded in dissuading him from his suicidal purpose. Afterwards he engaged in Berlioz propaganda and arranged a Berlioz week in Weimar (1851) at a time when France hesitated in recognizing her great son. Berlioz showed his gratitude through the dedication of his "Faust Symphonie" and "Damnation de Faust." Later, however, his gratitude did not prevent Berlioz from leaving abruptly the *Salle Erard* in Paris as one of Liszt's "Symphonic Poems" was performed, with the remark that "Liszt's music was the negation of music."

Of Rubinstein, Liszt said that he played his phrase on *Erkolkov* "better than himself." "He has an astonishing capacity for work and gives birth to trills and triplets without finding time for correction."

On the occasion of the Christmas festivities in Rome, the sculptor, *Ezzelini*, presenting to Liszt a bust he had made of him, remarked that to Liszt we owe the blessing that in every home there is not only one, but several pianos.

Liszt had almost no income from his compositions. He wrote very few commercial things. Publishers asked from him only transcriptions. His most important works found no market at all and Liszt had to pay for their publication.

He was very particular concerning manners. He was often shocked when people could not eat decently. He said once to a friend: "If you did that in England they would throw you out. You must know that I am a professor of the art of eating."

He was in favor of cremation. He said that he would prescribe it in his testament for himself, but he feared to have troubles with the clergy, although as a matter of fact, the church had condoned him many more momentous deviations from the path of righteousness, as, for instance, his being a *master Freemason*!

Liszt Anecdotes

When he went to Leipzig with his usual Weimar retinue to hear the rehearsal of his *Christus*, he was searching at the end his silk hat. All looked after it in the church pews, but could not find it. Finally, as he got up from his seat, he discovered that he had sat on it and flattened it beyond recognition.

One day, as he was at his breakfast in Weimar, light pebbles began to fly through the open window. They were thrown by two American girls who wished to call attention upon themselves at such an early hour. They mimed Liszt's presence at such an early hour. They declared that they wished to see and hear Liszt. "Quite an original idea," remarked Liszt, "let them in."

"I suppose you wish to hear me, just because I happen to be the fashion."

"Exactly," answered the one.

"What do you wish to hear?"

"Anything you know by heart," answered the other with unheeded impudence.

Liszt, smiling, played Chopin's Third Etude. Somebody reminding him of his extraordinary generosity, he said: "America has treated me kindly in the time when Europe ridiculed my works."

Such an extraordinary artist, of course, cannot be imitated. He can only give inspiration to those who strive to elevate and exalt themselves above everyday routine and petty professional envies and rivalries.

However, some prominent traits in his life ought to be taken as guiding stars; first of all the broadmindedness, with which he judged his contemporaries, helping them with his generous support, recommending them in his writings, playing publicly their compositions, even contributing pecuniarily to secure their performance. In this time, when everybody works feverishly only for his cherished self, it sounds quite fabulous that an artist of Liszt's caliber often disregarded himself and concentrated all his activity for other people's propaganda. Dear colleagues, do not forget the lesson and, as hard as it may appear to you, try to overcome egotism and to be friendly and sympathetic toward your brothers. *Make others happy and happiness will reverberate to yourself.*

Another delicate point is the great influence women had on Liszt's life. His father, *Adam Liszt*, on the one hand, expressed the fear that women would prove troublesome in his son's life. So it was; but what wonderful inspirations he owed to them!

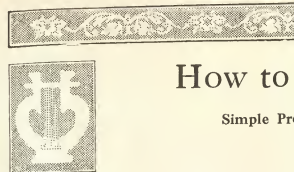
Elements in Liszt's Success

1. Hard Application.
2. Unbounded Generosity.
3. Broad Learning.
4. Self-sacrifice.



ORGAN ON WHICH LISZT STUDIED.

This very grand instrument was used by Liszt as a student. Many of the pianos and organs used by the great masters of the past were greatly inferior to those used by the average student in America to-day.



How to Become a Good Sight Reader

Simple Processes Whereby the Average Musician May Become Able to Read Correctly and Rapidly

By CAROL SHERMAN

Keen Attention Required

First. Do not attempt to study sight reading when your mind is tired. Take it first instead of last. The attention must be very keen.

Second. Employ music for sight reading far behind the limits of your technical skill.

Third. Go only fast enough to play confidently and accurately—absolutely in all particulars—notes, time, rhythm, phrasing, accents, expression, etc.

Fourth. Never stop because you make a mistake, and never look down to the keys because you blunder. Keep right on. Of course, you will blunder, but keep at it.

Fifth. Get all the drill in ensemble playing duties, etc., you possibly can, but endeavor to get some one to play with you who is just a little better player than you are.

Sixth. See straight. Half of us don't look at a thing quickly and clearly. We get a picture of the thing. This last point is very important. Psychologists know that the eye can be trained so that its grasp may be vastly improved, sometimes 500 per cent. The old game of going into a room looking at a table of various objects for a few seconds, and then writing from memory what was seen is often a great revelation of what the eye can do. Some will write down five times as many things as others. This is a very good game for music teachers to employ at pupils' gatherings, and then point the moral in sight reading.

Seventh. Endeavor to form the habit of reading a little ahead of where you are playing. Lord Macaulay said to have been able to read a book a page at a time. Many good sight readers can read two or three measures at a time. You probably can do this now with very simple music, but never have realized your ability. Take some very simple piece and try it, read whole measures at an eye's jump, just as you are reading these words not as separate alphabetical symbols, but as signs representing thoughts.

Attention and Sight Reading

Even the best sight readers may become inaccurate if the mind is fatigued. This is one of the reasons why opera singers sometimes have two "coaches" or "accompanists." By such means they have the advantage of having two minds to help them drill. If one is a little out in rhythm or otherwise, the second coach is likely to remedy the faults of the first.

Take a brisk walk around the block, breathe in plenty of oxygen, get the mind in sharp, clear state, and then devote twenty minutes or a half hour to sight reading, playing just as carefully as though you were on the platform of Aeolian Hall accompanying a singer or an instrumentalist. Whichever way you go, you must know how you have ever known before and compel it to keep keen as long as you are practicing sight reading. It will not be easy. In fact, to make it will be a real strain, but remember that you are working for a definite purpose, to make yourself a far better sight reader, and, with patience, you will succeed.

Go about your work as naturally as possible. Because you are holding your attention up to the mark, don't screw your nerves up to an unnatural state. That is, be attentive without being conscious. You know how on a perfectly natural process of walking, you become unmannerly if you walk over an empty ball-room floor before the gaze of many people. That is because you are ultra-conscious and are giving undue attention to something that you forget in everyday life. Be natural while you are practicing sight reading. If you are over-anxious and nervous, you will defeat your own purpose.

Use "Easy" Music

Manage to get a supply of easy music. How easy? Ah, that is for you to find out! Don't hesitate to start at Grade 1. You may run across some things that will prove very humbling. So much the better. Remember, you are to keep tabs on yourself. Nothing is to slip by unnoticed, but if you make a mistake don't become irritated. Merely make a mental note of it, and when you have finished the piece analyze the mistake.

Why did I play that wrong? Was it a blunder in fingering? Did I read the notes right? Was it a tie left out? Was it a mistake in syncope that I should have been looking for?

All these and similar questions are helpful. Don't make mistakes of passing on to more difficult music until you have gone over Grade 1 so extensively that you have formed the habit of correctness in that grade. If you do not do that, there is absolutely no use for you to go farther. Keep at it and you can master it. It may take months to do it so that you can play anything in the grade absolutely right the first time. That is good sight reading and nothing else is. You cannot be too strict with yourself.

Don't Go Too Fast

Hurried playing is the reason for much bad sight reading. Certainly you must acquire the skill to read rapidly at sight, but why try to read rapidly until you can read accurately at a slow speed? Don't worry because you progress slowly. It will all come out right if you persist and if you have the drill in scales, arpeggios, chords, etc., which we have mentioned.

There are many good pieces, however, which baffle the best sight readers for peculiar reasons. There is, for instance, a very well-known song by an American composer which he evidently wrote in one key, but he suited to the accompaniment as far as the key of the ivories and ebones on the keyboard is concerned. Transpose that song into one or two other keys and it is fearfully difficult to play. In fact the pianist must almost memorize it to play it at the proper speed in any but the original key. Such cases, however, are rare.

Sight reading often reveals technical weaknesses that the ordinary routine study does not uncover. For the student who is studying without a teacher this information is very valuable. You can easily "catch on" to the mistakes. Don't worry because you make blunders. Correct your blunders, they are rungs in the ladder of progress. And when you find yourself blocked in rapid reading by a technical difficulty, put special work upon that difficulty—until it no longer interferes with the flow of the reading. Thus two ends are accomplished.

Duet Playing Vital

Years ago duets were the show episodes of occasional recitals. Nowadays one rarely finds an instruction book without them in abundance. It is one thing to rehearse duets and another to use them for the purpose of learning to read at sight. Get a good set of duet books. If graded properly, they are the better, and then through with a good player and then turn about and play the other part. It is a great mistake to confine oneself to the primo.

It was the writer's custom for years, if a pupil appeared who apparently was having difficulty with the bass, to correct it by having the pupil play Secondo parts in duets until the defect was remedied.

Seeing Straight

We all think that we see straight, but very few of us do. This has been proved over and over again in psychological laboratories so often that argument is unnecessary. The annals of our courts are filled with instances of witnesses on the stand who were endeavoring to give a truthful report of what they have seen, but who are far from the facts.

Control Your Voice While Teaching

By Herman Schwartzman

"Voice and Nerve control! Goodness! what has that to do with piano teaching?" is what some of my readers may exclaim on glancing at the above title. We are not discussing the mechanical side of Voice Culture (which, however, interesting, may not aid you much in your daily teaching of piano), but the very important subjects of how to act and how to speak to your pupils at the lesson in order to insure best results.

How often have you said to your pupils: "Your fourth finger, not the third!" or "I said the fourth, you blockhead!" or "Play softer, softer!" or "Didn't I always say to play slower?" "No! that's too fast—Slower!" Did you ever make any of the above exclamations, with your arm waving the air, and your nerves up on the Alps, and every word loud enough to break a hole through the ceiling, and at such a speed that the pupil could scarcely understand a word you were saying? And you expected results? You poor, artistic soul! It is to you that these lines are dedicated.

First, improve your health. The style called "bad health" doesn't "wear" much with musicians nowadays. Just look at some of our great ones in music. Nearly all giants. Health is everything to a musician and more to a teacher.

After health come habits. One of the most dangerous habits is *bad temper*. (You see, I believe even that is a habit.) Bad temper in teaching is a curse to the pupil, a nerve wrecker to the teacher. It is only by great efforts that one may be rid of that monster. Make the effort!

Telling a pupil to take the fourth finger is sometimes not enough, and stamping your foot and doing a lot of temperamental circus tricks is not the remedy. Instead, cool down, relax and try this:

"Look here, Anna; this is your third finger, you see, and this is your fourth. Now what we want is not this (point to third), but which? Yes, this finger. And on which note? Yes, that's correct. Now let us try it so with the left hand alone. You have it! Always do so. Remember!" And ten to one the pupil will remember, but don't forget to say the above slowly and quietly. A pupil will always hear you better when you speak softer and slower. Your own energy will also be saved.

In getting a pupil to play softer when he is not playing soft enough, don't command at the top of your voice for soft playing. Instead, simply say to him: "Listen, Aleck. Now let us do this passage softly. Sh—just like a whisper," and make sure to speak in a whisper. Your pupil will play softer and as soft as you want him to play. The same may be said in getting a pupil to play slowly (a mighty difficult problem with modern children). But you can not get results by speaking at ninety miles an hour. Instead, speak slowly and draw your words out more. Be patient, if not slow enough at first and never, never lose your temper. A lost temper often means a lost lesson period; sometimes a lost pupil, and always lost energy and health. You will lose more strength in one hour of exasperation than if you starved yourself for a week.

One more important example. You say you can't get your pupil to loosen his wrist. And so you say gruffly: "Loosen that wrist!" or "Please relax it!" Your own face and entire body may at the moment be stiff with nervous tension. No result, you say. I'm not a bit surprised. Try and say to such a pupil: "Watch me, Harold; see my wrists? Relax yours just this way (let your wrist fall). Now always play that way." Say your words in an easy manner. Make the pupil feel relaxed by the sheer force of example.

You will find his wrist much more amenable, unless the fault is so ingrained, due to bad training previously, that special exercises must be given. Of course, that is a different problem.

Manner of Playing

Enter into the spirit of the piece you are playing. If it is gay and frolicsome, play it in the same manner. Use a caressing touch if the composition is of a tender, gentle character. Characteristic pieces pertaining to clowns, elephants, coquettes, etc., should be played so as to help convey the meanings suggested by the titles.

I. M. Brown.



Giovanni Romilli

GIOVANNI ROMILLI was born in Lynn, Massachusetts. He began his career with the view of becoming a pianist, appearing in public at an early age. Entering Bowdoin college much of his spare time was given to singing and after his graduation from that institution his voice revealed such promise that he went to Italy and studied singing under the celebrated Maestro Giuseppe Verdi, teacher of Caruso and Scotti. Remaining with Lombardi for two years, he made his debut in *La Sonnambula*, thereafter singing the baritone roles in *Norma*, *Rigoletto*, *La Favorita*, *Lucia*, *Barber of Seville*, *Traviata* and *Truculente*. At his debut in *La Sonnambula* he assumed the Italian form of his name, turning Romilly Johnson into Giovanni Romilli. The war made it impossible for the singer to continue his career in Italy and he returned to America and diverted his attention to composition. He has published some twenty-five songs, many of which have been sung by prominent singers, including Geraldine Farrar. For many of his songs he has written his own words. The charming lullaby, "Pillow Time," in this issue will be sung by Miss Farrar.

Playing With Closed Eyes

By Caroline V. Wood

NEARLY everyone knows that the blind have a very keen sense of hearing, and the reason for this is, of course, that by not being able to see things, all their thought must be concentrated on listening. Their ears must do for them what their eyes cannot.

It is very hard for one who plays a stringed instrument to tell just whether he is playing exactly in pitch or not, and any one else who is listening can hear his mistakes better than you can yourself, unless you close your eyes when playing. Whoever has tried this knows what good results can be accomplished by closing the eyes. It enables him to concentrate more completely than when his eyes are open. He knows himself more nearly as others hear him, and can come much nearer getting the correct pitch. He will also find that it aids wonderfully in the production of a beautiful tone.

As soon as a student has studied enough so that he can keep his bow in position very well, he should be encouraged to practice with closed eyes as much as possible. It really is not so hard as one might think, after a little practice.

Those who have heard Pablo Casals will probably remember that he always plays his solos with his eyes shut, and this is undoubtedly one of the secrets of his wonderful tone, as well as his accuracy, although we know, too, the immense amount of work back of it all—the greatest "secret" of all!

The Ensemble Class

By Dr. N. J. Penfield

WHAT is ensemble music? Ensemble music is music with different parts or voices sounding simultaneously yet blending, which will thus give us the effect of a number of parts separate from each other. For instance, players in a piano duet or in a piano and violin duet give us ensemble music as does the singing of a chorus. An orchestra, whether large or small, gives us ensemble music, for it will give us the interesting tone color and contrast between the various instruments in the orchestra which is so essential.

The term (ensemble music) is as a rule used with reference to instruments in an orchestra. Thousands of music scholars study in a school of music or in a conservatory. There is properly a decided difference between the two. A conservatory of music is necessarily a school of music. But a school of music may not be a conservatory. Properly a conservatory is founded on an orchestra and the backbone of the orchestra is the string quartet, and the leading class of the orchestra is the violin class. Then a second violin class must follow soon after the first class. The next step is to start some student at the 'cello. And the following step will be to find some one for the viola.

This is generally some one who has already started in a violin class. It is often a little difficult to find a viola player, because a viola is mostly regarded as not a solo instrument. But having found a viola player there is then a string quartet under way. When the orchestra is spread out so as to include reed and brass instruments, we have then a variety of tone color and the study of ensemble music can then be undertaken in earnest. In simple schools of music we hardly expect to find real ensemble music, but in conservatories we do look to find it. The head of the ensemble class is necessarily the head of most of the activities of a conservatory. In orchestral matters it generally develops that considerable part of the active forces have to be built from the bottom up so that the conductor must perforce be a musician who is a practical teacher and performer understanding the fingering and playing of all the instruments. In a small orchestra there should be perhaps the following lay out of instruments. First violins (on the left hand of the conductor), 4 to 6; second violins (on the right hand), 4 to 6; violas, 2 to 4; 'cellos, 3 to 5; double basses, 2 to 4; flutes, 2; piccolos, 1; oboes, 2; clarinets, 2; A and B♭ instruments each; bass clarinet, 1 in B♭; cornets, 2 in B♭; English horn, 1; French horns, 2, 4 if possible; trombones, 2, 3 if possible; tuba, 1; bass drum. Instruments specially needed for chamber music, piano, violin, 2; viola, 1; cello, 1; oboe, 1; clarinet, French horn, English horn. Now the distinction between a conservatory and a plain school is thus given in Riemann's "Dictionary of Music."

The name of the great school of music in which great numbers of lessons in music are given free of charge or at very moderate rates at which students are trained to become composers, virtuosi or orchestral players. The name "conservatory" comes from the Italian and is supposed to conserve true art. In Italian this means orphanage or hospital. The oldest founded at Naples was in 1537. The first teachers numbered 45 and the scholars 2,000. The Paris Conservatory was founded in 1794. The most renowned musicians in France esteemed it an honor to act as professors. Its directors since the foundation have been as follows: Sarette, Cherubini, Ambroise, Thomas and Ascher. Professors for theory, composition, etc., have been Massenet, Dubois, Gounod, Saint-Saëns. The highest prize offered by the State for composition was the Grand Prix de Rome. The stipendary having to send from time to time compositions as proof of diligent study.

A great deal is to be learned from the practical experiences of the great musicians of the world, who knew all the leading instruments, and who mostly or in part got their accomplishments from conservatories. In olden times pipe organs in churches were not common, but string quartets as accompaniments to the voices were common.

Why did our predecessors in the study of music become so proficient in so many instruments? We shall be amazed to find how much Mozart, Haydn, Bach, or Handel knew of all the other instruments, while they at the same time wrote so much and so well for the human voice. They recognized the fact that the orchestra was the foundation of the varied music of the world and the way to rapidly become familiar with it was to go into the conservatories or into orchestras where teachers and pupils were brought up on strings, brass and reed instruments, and where chorus classes were also taught and trained as well.

THE ETUDE

AN OLD FASHIONED DANCE

FRANCESCO B. De LEONE, Op. 30, No. 3

A graceful gavotte movement, very tuneful. Grade 3½
Grazioso M.M. ♩ = 108

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AT TWILIGHT

A useful teaching or recital piece, adapted for small hands, affording excellent practice in melody playing. Grade 3

BERTA JOSEPHINE HECKER

Moderato M.M. $\text{♩} = 126$

p *Ped. simile* *a tempo* *rit.* *mf* *piu mosso* *a tempo* *rit.* *D.C.*

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INDIAN WAR DANCE

A characteristic recital piece of much merit. A splendid chord study. Grade 4

E. R. KROEGER

Allegro M.M. $\text{♩} = 176$

mf *Ped. simile* *sf* *rit.*

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ff *ff* *mf* *p* *pp* *ppp*

IRISH LULLABY

Tender and expressive, with the real old Irish flavor. Grade 3 $\frac{1}{2}$

AGNES CLUNE QUINLAN

Moderato M.M. $\text{♩} = 72$

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

Andante

p *piu mosso* *a tempo* *rit.* *mf* *p*

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

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ALICE
ASCHER

THE ETUDE

One of the popular teaching set *To my Esteemed Friends*, introducing a famous melody. Grade 2½

GEORGE SPENSER

Moderato con espressione M.M. = 72

The birds sleep - ing gen - tly Sweet ly - ra gleam eth bright, Her rays tinge the for - est and all seems glad to - night. The wind sigh - ing by me, Cool - ing my fever'd brow, The stream flows as ev - er, Yet, Al - ice, Where art thou? *P* One year back this e - ven, and thou wert by my side. And thou wert by my side, Vow - ing to love me, One year past this e - ven, And Thou wert by my side, Vow - ing to love me, Al - ice, what - e'er might be - tide.

THE ETUDE

MARCH OF THE TOY BRIGADE
PETITE MARCHE MILITAIREA study in rhythm and in the *staccato* touch, based upon trumpet calls and *fanfares*. Grade 2. MARIE CROSBY, Op. 50, No. 2

Tempo di marcia M.M. = 108

f Trumpet call
*f*oon spirito
f
a tempo
ritard *mf* *spiritoso*
p *mf*
p *f* *mf*
f *mf*
pp Trumpet call in the distance. *ritard.*

MARCHE SLAVE

SECONDO.

P. TSCHAIKOWSKY, Op. 31

Moderato. In modo di marcia funebre M.M. ♩ = 63

pp *pp espress.* *p* *cantando* *ff* *mf stacc.* *pp* *ppp*

Poco più mosso M.M. ♩ = 72

MARCHE SLAVE

PRIMO

P. TSCHAIKOWSKY, Op. 31

This master work is here given in somewhat shortened form, as played by many of the popular bands and orchestras. It was composed in 1876 during the war between Turkey and Serbia. It introduces the Russian National Hymn and other themes of purely Slavic character.

Moderato. In modo di marcia funebre M.M. ♩ = 63

pp *pp espress.* *p* *ff* *mf* *pp*

Poco più mosso M.M. ♩ = 72

THE ETUDE

SECONDO

piu f
mf
ff
marcatiss
Andante maestoso
fff
Allegro risoluto e vivace
sempre ff

THE ETUDE

PRIMO

piu f
mf
ff
Andante maestoso
fff
Allegro risoluto e vivace
sempre ff

MIDSUMMER DREAMS

Graceful, in the style of a *Barcarolle*, with excellent practice for the left hand. Grade 3½

THE ETUDE

R. S. MORRISON

Andante con moto M.M. ♩ = 54

THE ETUDE

GOYA
SPANISH DANCE

A fascinating dance rhythm, affording good practice in the minor mode. Grade 3.

BERT R. ANTHONY, Op. 197

Rather slow M.M. ♩ = 46

DAISY CHAINS

Hundreds and thousands of daisies,
We've gathered in the lanes,
And now we're busy weaving them
Into daisy chains.

A daisy chain for mummie's neck,
A crown of daisies too,
And a throne all decked with daisies—
That's what we're going to do.

DAVID DICK SLATER

Gracefully M.M. ♩ = 108

Grade 2½

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NOVELETTE IN A QUASI SCHERZO

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CARL MOTER

Rather in the style of Schumann, but original nevertheless both in ideas and working, A good study piece. Grade 4.

Allegro con spirito M.M. ♩ = 78

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POLONAISE IN C

GEORGE F. HAMER

A brilliant idealized *Polonaise*, by a prominent American writer, with something really new to say. Grade 5.

Maestoso M.M. ♩ = 108

ff poco rall. fa tempo Cantabile ten. mp f

f ff dim. Tempo l. ten. poco ril. f ff

ROMANZA

from CONCERTO FOR PIANO in D minor
W. A. MOZART

A charming theme from the slow movement of one of Mozart's first *Concertos*. We should hear more of the older classics. Grade 3½

Andante M.M. ♩ = 72

Arr. by M. MOSZKOWSKI

p *espress.*

b) 32

pochiss. rit. *a tempo* *b) 32*

un poco cresc. *dim.* *p*

cresc. *p*

poco cresc. *dim.* *piu p*

un poco rit. *pp*

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a) b)

THE ETUDE

THE ETUDE

VENETIAN SERENADE

FOR THE LEFT HAND ALONE

RICHARD HOFFMAN

A most effective "left hand piece," introducing a popular Italian theme. In pieces of this type the pedalling must be exact throughout. Grade 4.

O Sole Mio! (Italian Folk Song)

Moderato grazioso M.M. ♩ = 58

p

con espress. *f*

p rall. *f*

f con forza rall. *f* *p* *f*

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ARABIAN DANCE

A good easy teaching piece affording practice in evenness of finger work and in the minor key. Grade 2½.

M. GREENWALD

Allegretto energico M.M. ♩ = 108

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Ped. 16' & Soft 8' coup. to Gt. & Sw.)

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Adagio M.M. ♩ = 76

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NIGHT IN MAY

NUIT DE MAI

HENRY TOLHURST

This effective violin number is one of Mr. Tolhurst's most recent compositions as well as one of his best.

Violin *Andante con espress.*

Piano *p*

ten.

poco rit.

a tempo

cresc.

dim.

poco rit.

a tempo

cresc.

dim.

poco rit.

cresc.

poco rit.

THE ETUDE

THE ETUDE

mf

mf

cresc.

dim.

poco rit.

Fine

Un poco piu mosso

cresc.

cresc.

dim.

dim.

poco rit.

poco rit.

D.S.

poco rit.

RIDE OF THE ELF KING

"Spirit of beauty" mistress of the lyre,
Touching the poet's lips with sacred fire,
Ride forth in brightness on the summer air,
And warble forth celestial music there.

Grade 2½.

JOHN C. WALLING, Op. 100, No. 1

Con spirito M.M. ♩ = 108

cantabile

mf

p

mf

delicato

poco rall.

fine

p a tempo

cantabile

mf

cresc. e accel.

sf

p

rall.

D.C.

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PILLOW TIME A LULLABY

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A portrait and sketch of Mr. Romilli will be found on another page of this issue.

Words by G. ROMILLI

G. ROMILLI

Moderato

p espressivo e legato

Good - - night, good night lit-tle ba-by, Close your

eyes and go to sleep, May your dreams be bright and hap-py, Till the morn shall greet you once a-gain.

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THE ETUDE

2d time humming

p espress e più lento

Pil - low time, my ten-der lit-tle ba-by, Pil - low time, your dad-dy'll soon be here; Pil - low

p legato

dim.

1st hum refrain 2

time, just close your lit-tle eyes, love, Pil - low time, the land of dreams is near. near.

rit. e dim.

ppp

A very taking encore song.

Andantino espressivo

BROWN EYES

L. LESLIE LOTH

Sweetest eyes of dearest brown, Pray, do not so dark-ly frown,

p

con Ped.

for your bright smile brings to me The purest, purest ec-sa-cy!

p

Some sad day may come, I fear, When you'll learn to shed a tear,

p

rit.

p tristamente

Then I'll for-get, for-get to smile, Grief-ing, grief-ing all the while.

appass.

rit.

tristamente

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Lyric and Adap'tation
by Nicholas Douty

SPRING SONG

MINUET IN G

DUET or TWO-PART CHORUS

L. van BEETHOVEN

Moderato; tempo di minuetto

mf As we wan-der mid the bud-ding flow'rs, In the Spring, gen-tle Spring, While the il-lac blossoms in the bow'rs, Their

mf soft per-fumes fling. All the birds in the sky, Are sing-ing God's prais-es; As we

mf wan-der mid the bud-ding flow'rs. In the Spring; In the Spring. Spring. The wild bees are hum-ming, The

mf crick-ets are drum-ming, All tree-frogs are strum-ming Their ban-jos so light. Blue-bells are

mf blow-ing, And cro-cus-es glow-ing All na-ture is show-ing, Its joy and de-light, light.

rit. rit.

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The Why and How of Pedalling

By Chas. Johnstone, Mus.Bac.

SOME players put down the pedal at the first of every bar; others, when they see "Ped." marked on the music page, some never use it at all; while, alas, some keep it down all through the piece. Hardly one in a hundred can tell you why he does it, what its object is, and how long it should remain down.

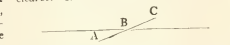
Unfortunately the teaching of the correct use of the pedal has been sadly neglected. If the average pupil were asked why the pedal were used the answer would be: "Oh! to make the music sound nice." The real object is to enrich the harmony by means of sympathetic vibrations, and to connect each change of harmony correctly and smoothly.

Every key of the instrument, from the lower end to within a short distance from the upper end, has connected with it a small damper, which when the key rises, falls upon the string of that note, stopping its vibration. By putting down the right pedal a certain mechanism immediately moves the dampers from the strings, thus allowing the strings to vibrate, even after the key has arisen. Here also comes into play the law of *Synharmonic Vibration*. By this law, not only does the string itself produce "upper harmonics," but, at the same moment, other strings also vibrate in sympathy thereby enriching the harmony of the chord. Thus, by simply applying one of nature's laws the original chord is beautified.

Not only is this right or damper pedal used for the enrichment of a single chord, but in the case of chords widely distant from one another, whereas, without the pedal, there would necessarily be a big gap of silence in going from one chord to the other, by its use the one

chord will continue to sound till the hands can reach the distant chord, and thus the two chords will be smoothly connected.

Till comparatively recent years, pupils were taught to bring down the pedal with the striking of each new harmony, but such pedalling still leaves a small gap between the chords. The correct way to use the pedal is to raise the foot a shade after the moment each new harmony is struck, by that means releasing the previous harmony at the moment of change, and connecting the two chords with the utmost smoothness. However, after releasing the one chord, the moment the next chord is struck the foot should immediately press the pedal down again. An illustration will make this point clearer. In the following diagram:



Suppose A-C to be a rod, working from the pivot B. You cannot lower the end C without at the same moment raising the end A. Then let A represent the chord being sustained and C the new harmony about to be struck, then the new moment of striking the chord at C the foot which is sustaining the previous harmony A, rises, only to be immediately pressed down again, the moment the new chord is struck. This will avoid any gaps. But the student must always remember to raise the pedal instantly, on striking a wrong note, or the error will be prolonged.

The soft pedal (the one on the left) should be very sparingly used, rather training the fingers to produce every shade of tone even down to *Pianissimo*.

Instrumentalists' Physique

By Edwin H. Pierce

PIANO playing is a much more strenuous physical exercise than is commonly supposed by those unacquainted with the art. True, it takes only the pressure of a few ounces to depress a single key and produce a tone, but when this few ounces is multiplied by the number of notes in a *Lied* Rhapsody, for instance, and is augmented by the extra force required in occasional *fortissimo* playing, it amounts to a surprisingly large number of foot-pounds a minute. Most pianists have exceedingly firm and well-developed muscles, not only of the fingers, but of the arm, shoulders and chest. Some virtuosos, such as Rosenthal, have a frame like that of a healthy blacksmith. Even *pianissimo* passages, if they are to sound clear and not flabby, demand great reserve force; the most delicate, soft playing comes, not with weakness but with splendidly controlled strength.

Violinists likewise get good physical development from the practice of their instrument, and, curiously enough, the muscles of the left arm, which is comparatively quiet, seem to share an equal development with that of the right arm, which is more actively employed in bowing.

The great Norwegian violinist, Ole Bull, was a giant in strength. Once, when on a Mississippi River steamboat, being set upon by a bully who tried to pick a quarrel with him, he lifted the fellow up in the air and threw him over his head into the river.

It is interesting to note the different types of physique existing commonly among professional orchestral players.

A close observer, familiar with human nature as it is exhibited among musicians, could pick out the various players of an orchestra without seeing their instruments, with reasonable accuracy. The type of a trombone player acquires quite a different set from those of the flutist, and those in turn are quite different from the oboists. All the string players acquire a smooth little cat-like cushion on the tips of their fingers, but the violinist has an air of nervous intensity and alertness which is seldom seen in the man who plays the double-bass.

A curious thing distinguishes players of the cello, which it is difficult to account for, yet an undeniable fact. They all have a peculiar set to the hair—a sort of reversed curve in the forehead, a sort of tongue sticking out over the forehead. Several years ago the writer took a talented young boy, who was a comparative beginner on the instrument, to call on a professional cello and play for him. Before the young performer had played a note, the artist ran his finger playfully over the front of the boy's hair and remarked: "He looks like a cello!" It is pleasant to be able to state that his subsequent career justified the prophecy. Many of the best known celloists of the past century have had this peculiar hair formation. Victor Herbert's head is a good illustration. It may perhaps be objected that Pablo Casals, one of the world's greatest exponents of this instrument, is destitute of the characteristic Cupid's-bow forehead, but the exception proves the rule—he is bald!

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Department for Organists

Edited for July by T. L. RICKABY

"The eloquent organ waits for the master to awaken the spirit!"—DOLE

The Organist, Present and Future

By T. L. Rickaby

Musicians are often questioned as to which musical instrument is the most difficult to master. The answer usually given is that each one has difficulties peculiar to itself and that to play well, usually hard work is required for one as for another—which is only partly true. Anyone who has studied violin, piano and pipe organ seriously, and especially anyone who has taught them to any extent will have enough knowledge of them on which to base the assertion that so far as acquiring a real mastery of the instruments is concerned, the difficulties encountered in the study of the violin and piano are not to be compared with the excessively hard task assumed by the earnest organ student.

Too Many Make-shift Organists

The majority of organ, in this country are "presided at" by amateurs, who naturally do not encounter many difficulties in the limited amount of playing they are called upon to do. But it often happens that professional musicians—that is those who make a living by playing or teaching piano, take up organ work, partly on account of its advanced position, and partly because of the extra income it affords. Now speaking broadly, any good pianist can play an organ to some extent. Natural musical feeling will suggest suitable stops and combinations, once the registers are known. Pedal notes can be played now and then almost by instinct, and, by the use of "fancy" stops, solo passages, the swell pedal and tremolo, one can manage to make a favorable impression. But of genuinely good organ work, with a high order of material there is very little. Mendelssohn's *Spring Song*, the *Gavotte from Mignon*, *Melody in F*, *Helmreich* and similar pieces really do not belong to the category of organ music, and to play pieces of this kind, to the almost total exclusion of better material, is certainly putting a lordly insult to base uses.

But (it might be asked) if such compositions please the majority, why not let well enough alone? Why attempt to make any change if the present order of things is agreeable to those who listen? This is easily answered. In the study of literature, the best, and only the best of poetry and prose is read and studied, and nothing that savors of mediocrity is tolerated. In the study of piano, violin and vocal music, and in the public offerings of the great artists, only the cream of the finest compositions are heard. So the organ—the noblest instrument of them all; the wonderful evolution of the centuries; whose long association with cathedral and cloister has invested it with something akin to sacredness; whose massive tones and cumulative effects peculiar to itself invest it with a dignity and majesty that no other instru-

ment even approaches—is often brought to the level of the barrel organ or mandolin club. This is regrettable, but not necessarily beyond improvement. In the past the organist has always stood for the most exalted musicianship. In our own country and times the real organists are on an equally high plane.

It is their duty and privilege to do all in their power to improve conditions by inculcating by all means at their command, the necessity for deeper and more thorough organ study, and by never missing an opportunity of letting people hear the best organ music. Their example is sure to be followed by organists elsewhere, and a wholesome leavening will take place. Then let the young man who decides to study the organ, be satisfied with nothing short of the highest standards, and exalted ideals, instead of being content with the mediocre. It might be a player of "pretty tunes." Again it might be urged, people want these pretty tunes, and do not want Bach (issues and the like). So what? Even if this is true—which is by no means certain—it is a great stride from the pretty tunes to the fugues and sonatas; and an strategy of fine music is to be found between these two extremes. It is beyond question that people who never hear better music will never develop a taste for the rag-time era is due, not so much to the fact that people demand it, but because they hear little else. Dealers say that purchasers of talking machines invariably buy in a supply of popular records of *Gretchen*, and just as invariably by degrees change to the highest class of operatic and orchestral music. It is worth much to be an organist to have such golden opportunities. In course of time, employers of organists will see to it that something else besides light and frivolous flourishes, are offered as the badge of organic accomplishment. It might be said at this point that many churches are imposing on all candidates for the organ bench, the condition that they be members of the American Guild of Organists.

What the Guild Stands For

This, most assuredly, is a right move, because the organization stands for all that is best and noblest in organ playing and musicianship. And there will ultimately be no dearth of material if the aspiring student begins right, and keeps to the straight and narrow path that leads to the mountain tops. The American student is unusually ambitious, but is also unusually impatient; and the American teacher being somewhat easy going (and having a living to make)—they sometimes fail to get together on the matter of tempo, but surely building a thorough and solid foundation. It means hard work and a degree of determination to

conquer, together with a clear realization of the necessity of a long time spent on fundamentals, if the difficult task of learning to play the organ well is to be accomplished as it should. But verily, the reward will be abundant.

The Organist's Task Most Complex

It has been said previously that to play the organ adequately is a herculean task requiring much hard work, much concentration, playing and endurance, in addition to whatever natural talent one may possess. This may be made clearer by some slight comparisons. The violinist, as a rule, plays but one note at a time. Two notes at a time are rare possibilities; and in a way three or four are possible; but violin playing in the main consists of single notes, and the same is true of all the other members of the violin family, and of all wind instruments, wood, and brass. In the case of the piano, the fingers of each hand are to be made independent, flexible and strong, for running passage work. In addition they must be trained to play whole handfuls of keys at one time both quickly and accurately. The piano player makes the same exacting demands on the hands so far as strength, independence, agility and endurance are concerned. But, in addition to all this, is the training of feet, which, on a special keyboard for that purpose, must be made to do all kinds of agile "stunts," sometimes calling for a speed twenty to thirty times that of the naturally slower members of the family. It is by the fact that the deep pedal pipes are somewhat slower of speech. Further the pianist is concerned with but one keyboard, while the organist may be called on to manage two, three or even four, separately and in combinations. Again, while the touch or feel of piano keys boards is different in extent as to dip, elasticity or weight, they are not so radically different but that anyone in fair practice can play on as well as upon another. On the other hand, every organ has as many as possible from every other keyboard; and, in case of organs coupled in old-fashioned ways, the organist's hands add a most disconcerting weight to the keys. Again—one pedal board may be an old one with narrow keys placed close together; and possibly in another the pedal keys may be wider and spaced apart. The organ pedals in one case is so high that the pedals at the extreme right and left may be nearly out of reach; in another the organ may have no pedals, that is a "lucky" in the limits would be a decided advantage. Had Abraham Lincoln been an organist his lot to the effect that "a man's reach should be long enough to grasp his body" would be a decided advantage. Some pedals go down easily, others have

to be literally stamped upon. Again—the various registers are sometimes governed by draw stops, which are seldom, if ever, placed alike (or named alike) in any two organs. Sometimes instead of knobs to draw out, there may be balanced tablets, and again there may be a miniature keyboard placed above the manuals, each key, when touched, bringing down on some register. In the matter of composition pedals, each one on every individual organ can be depended upon to do something different from every other one, and in this it is necessary to be a trifle, but worthy of mention here, that the swell pedal is sometimes in one place and sometimes in another. It is sufficient to say that in all points the organ is the most bewildering instrument to manipulate. Its adequate handling calls for more hard work, more quick thinking, more originality and more concentration than any other instrument under the sun. This is not written to discourage the prospective organ student, but to give him a clear idea of what he has to face; so that the organist of the future may be better equipped than many of those of the present. To all of this it may be objected that the majority of organs are small, and do not call for much effort or skill. This may be true in the main, but better and larger organs are being built all the time. Any modern two-manual organ, with from twenty to twenty-five stops, manual couplers, sub and super-octave couplers and composition pedals or pistons, will call for all the concentration a student may possess or care to expend, and, moreover, will give him all the study he deserves. And further—and this is of vastly greater moment—any student who resolutely sets himself the task of mastering a small organ and succeeds, has made considerable progress towards the attainment of the insight and skill necessary to the manipulation of a larger and more complicated one. The student will do well to guard against any discontent with the amount of insight and skill necessary to the manipulation of a larger and more complicated one. The student will do well to guard against any discontent with the amount of insight and skill necessary to the manipulation of a larger and more complicated one.

It is the inefficient workman who quarrels with his tools. Practically all organ music can be satisfactorily played on an organ with the specifications mentioned. Much of the greatest organ music was composed for and played on what the average American organist would consider a poor instrument. A multiplicity of registers and manuals, in variety and volume, but not necessarily real musical effects. It is a much discussed question and one far from being settled as to whether the efforts of modern organ builders are calculated to help or hinder, but mechanical devices and improvements (?) of various kinds are with us to stay and must be reckoned with. They are means, however, not an end.

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Piano Study a Good Preparation

The study of the organ should not be undertaken until the student has a fairly good piano technique. In the recognized conservatories at least two years of piano work are required before the organ is begun. The philosophy of this is certainly right. If good pedaling is to be done, the hands must have had sufficient training to be more or less automatic. Then the mind is at liberty to attend to the feet without a division of attention. But before any work is attempted with hands and feet together, an unlimited amount of work must be done on the pedals. And here is the danger point. Every pupil naturally wants to hurry on so as to play. The charm of the pedals is alluring. But resist the impulse, for any defect in this first work on the pedal board will show up later, if not in inefficiency, at least in uncertainty.

Instruction Book for Organ

Stainer's organ instructor is the standard, and has been for over fifty years. If this is used, care must be taken to transfer the pedal exercises wherever it is possible. Where transportation is beyond the pupil, then harmonic transpositions must be attempted, i. e., exercises written in A may be played in E, those in E may be played in A and so on. In Stainer's book the exercises for the manuals may be omitted altogether. Manual practice is to be done on the organ, but no one who is sufficient to play an adequate pedal technique, and there are several books excellent to supplement Stainer's. A good course might be outlined from the following books: *The Beginner's Organ Book*, George E. Whiting.

Graded Materials for the Pipe Organ, James H. Rogers.

Progressive Study for the Pipe Organ, George E. Whiting.

Dudley Buck's *Pedal Phrasing Studies* are also most assiduous practice.

All these books are good for foundation work for the young organ student who wishes to be progressive and in line with the most modern usage in organ playing should obtain and read carefully the articles by Samuel A. Baldwin in THE ETUDE for October, 1917, by Edward Hardy, December, 1917, and Charles Quey, January, 1918, all of which deal largely with the modern pedal technique.

The general adoption of the radiating concave pedal-board has made a modification of some of the old principles of

pedaling seem desirable. However, this is not to be understood as meaning that the whole time is to be devoted to the pedals, but merely to emphasize the necessity of a variety of work for pedals at the beginning.

After one hundred years at the pedal work alone, a student would still have to learn to play with hands and feet coordinated. So the music given in these books for L. H. and pedal, L. H. and pedal, two hands and pedal is to be practiced. But the pedal exercises alone must receive the chief attention for a long time.

Organ "Trios" Good Practice

Trios are by far the most difficult—but also the most useful of all organ exercises. They tend to the utmost independence of hands, feet and fingers. A book of twelve trios by Albrechters should not be overlooked. They are far from being "pretty" or entertaining, but that is not what they were intended for. An algebraical problem is not attacked because it is pretty or entertaining, but because it is valuable mental discipline. Exercises such as these trios (as well as others which may be had) are disciplinary in their trend. They give security and independence—the independence which makes the feet movements automatic does it become really artistic. Before leaving this part let me emphasize this truth, *Bach Fugues*, Mendelssohn *Sonatas*, the *Wachetmusik* and *Chorale* are not to be left for students in the early stages. To be ambitious is praiseworthy—but there is the "vaunting ambition" or "leaps itself." This is the danger point. It is not out due preparation—before they are ready. We study organ in order to play these things. We do not play these things to study the organ. They are the end, not the means. They constitute the summit—not the laborious steps to it. Much of the indifference exhibited towards these great compositions is due to the fact that they are only too often indifferently played. A *Bach Fugue*, or Mendelssohn *Sonata* adequately performed, will interest anyone, musical or otherwise. Badly, or even poorly done, they will bore the unlearned and be a source of grief to those who know. So, while it is not policy to stay in the A. B. C. class too long, yet above all things see to the real ground work of good organ playing, i. e., pedaling. Make it secure and genuine, and it will be permanent, and any kind of a superstructure may be reared on it.

The Largest Organ

By T. L. Rickaby

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Musical Programs and the Newspapers

By T. L. Rickaby

The musician is usually a very self-satisfied person. Some are more than that; they positively radiate self-importance. We will not make any attempt to investigate the cause, for it is the reason for this exalted state of mind could be discovered, and a remedy invented, it would be a pity to change things, because it is really such a comfortable feeling to those most concerned, i. e., the big heads. But the fact is that the average musician has really very little to crow about; for after all it is only the extraordinary performances that count; it is only unique attainments that are worth getting all puffed up over. Now, I myself have every reason to be proud. I have done things which have never been done before, and which, in the nature of things, may not be done again. It is any wonder that I am a little vain, a little egotistical, a little head held high, I stand, figuratively, in the center of the organismic spotlight—that I feel on a much higher plane than the rank and file?

First of all, let me say that I am a recitalist. I used to be a mere organist, but it is so much nicer to be a recitalist. An organist has to do so much work that he has no time to think. He is always saying any thing about, and only one pays any attention to an organist anyway. People are listening to the choir singing, or maybe singing themselves; or even merely saying their prayers, not even a continental law master stops to pull out or pushes in. But a Recitalist! That's different. There's only one of him, and he's it. People come (sometimes) for the express purpose of seeing him play. They just have to look at him. So that being a recitalist is such an inspiring thing. And I am one. Now, I am not above admitting that there are others who style themselves recitalists, so that being one might not confer any specific eminence on me. It is what I have done that places me in a class by myself. It would take more space than the editor of the magazine would allow me, if I were to enumerate all of my achievements, much as I would enjoy doing it. But editors seem to be so shortsighted, and betray the poorest judgment; putting into their columns so much that I do not want to read, and refusing to use what I want. So I will confine myself—reluctantly, I confess—to a few statements concerning my uniquely successful efforts in bringing out many amazing new compositions that have never before, and of introducing composers of whose very existence the world was unaware. To begin with, I have, during the past two or three seasons, played a number of my own compositions; but of this I will refrain from more than a mere mention, not because it is of little consequence, but because it is of sufficient importance to justify treatment in a separate and distinct chapter.

In one recital I played a GAMMOTTE by Gluck. Now, while most musicians may know something of Gluck, no one ever played his "Gammotte" before. Now, the "Gammotte" is—but I haven't time to describe this unique, although absolutely unknown form. The editor wouldn't print it anyway. So I will proceed. At another recital I played a Valse from the film, "Not a Night in the General's Conscience." This is a generally considered a meritorious book; I admit that myself. It is the

source of—well, several things—but I am the first and only one so far to play it. Vision from it? O another occasion I played a "March de Feet." I do not claim much for this, however, as all marches are for the feet—so far as I know. But it was a number which had not so far appeared on any program, and another novelty. It was a "FOLLIA," an absolutely new form composed by—but on second thought I will not make this public property, referring to myself the sole right of performance for the present. It was very appropriate during the time of war and national disturbance that I should on one occasion play a "Mediation" by one Mailley, of whom organists may have heard, although they may know nothing of his "Mediation." But—I played it. The newspaper said so! Its effect was the opposite from what a mediation is supposed to produce; for it caused considerable disturbance, and an acquaintance with more candor than I deserve, perhaps, made a few pointed remarks as to the manner in which I mediated.

On another occasion I played a "Beatus" by Goldard. I had not intended to play it—but it seems I did. What I intended to play was a Berceuse. But from the newspaper account it turned out that I had played a Berceuse. I already mentioned, instead of recognizing my ability in totally reconstructing a composition so that it became something else, merely mentioning that there was something that a thing would turn out to be before I was through with it. I represented the withering retort that rose to my mind, consoling myself with the reflection that:

"Base envy withers at another's joy,
And hates that excellence it cannot reach."

There was, after all, some justification for the reporter's position, in that I had played Schumann's "Wist" just before the "Beatus." So the newspaper account was at least a logical one. But we will not now discuss this further. The crowning achievement, however, was my playing of the marvelous Fugue in D major by Bach. Oh, the wonderful versatility and variety, and the inexhaustible springs of the old cantor! Can we ever really sound the depths of his genius, scale the heights of his greatness, or recover from the length of his preludes and fugues? And are we ever to reach the end of his inexhaustible legacy? Scarcely a year passes without the discovery of something new and beautiful that he left. It remained for me, however, to present this FUGUE to the world, and I have the newspaper clipping to prove it. On reading it I found, however, my candid friend remarked that, in view of my performance, the report was correct—only the word "scale" had been spelled with a "K" instead of an "S." It is needless to say, however, that I treated his remark with all the contempt it deserved.

So I could proceed for column after column, for my efforts in this direction have been unlimited. But I must reluctantly conclude with the statement that, considering what I have already accomplished, and my achievements, and the further fact that I am the only organist so far who has brought out compositions by such absolutely unknown writers as Snook, Winesap, and Casabary. I am not, I am convinced that I am entitled to consider myself as firmly established on a plane far above my competers.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST



July

You know this is the season to weed the garden. Maybe some of you in the heart of the cities have never seen a real garden, and would not know the difference between the weeds and flowers if you should see them, but you do know that no one wants weeds!

So keep your musical garden weeded, too. Pull up by the roots all bad habits, mistakes, wrong fingering, stiff wrists, and all sorts of things that might spring up and take root during the summer.

Even if you cannot do much regular practicing during vacation, you can do a few minutes regularly every day—just enough to keep the weeds from growing.

Can You Read This Letter?

DEAR STUDENT:

It is high time that I sent you a C command to C before you write your C and C . This would enable you to see that all the C s and C s and 12431 were correctly given.

Now, it is quite I I shall ask you to write the C clearly upon the C and in the last C please write the C of that C in its three positions.

I'd better leave you vivace before you fix protest at the work in hand; but then you'll grazia smile when I C what I've said at other times, "You are indeed clever students, every one of you," and I fear there will be a C between you and this contest.

Very sincerely,
Your teacher,
M. B.

Music Jingles

A person who played on the 'cello,
Wore neckties of green, red and yellow.
For he said with a groan,
"I must color my tone,
Or be thought an unusual fellow."

A person who played on a horn
Once said, "Ah, indeed, I'm forlorn,
So I'll play a sad tune
By the light of the moon."
And he sat there and played until morn.

FINALLY it was time for Alice to take her music lesson. "Oh, dear me," she said, "where shall I begin?"
"Begin at the beginning, of course!" said the caterpillar.
"But it has no beginning," said Alice; "it just is."
"Is what?" asked the caterpillar rudely.
"It," said Alice.
"Was," said the caterpillar.
"Oh, I see," said Alice.



"See what?" asked the caterpillar. Alice did not answer, for she really did not know what to say. The caterpillar took the book from his mouth and looked at Alice. "You are a most provoking child!" he exclaimed. "Where is C ?"

Hand-Made Music

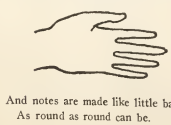
My other hand can make the notes,
Though not as round, you see,

A staff is made of just five lines,
As straight as straight can be,



But on my little hand-made staff
I'll write a tune for you,
And you can read it, if you try,
And play and sing it, too.

My fingers five will make a staff,
Though not so straight, you see.



And notes are made like little balls
As round as round can be.

Who Knows?

1. What great composers died blind?
2. What are chimes?
3. What is meant by *cresc. grazia*?
4. Who wrote "Samson and Delilah"?
5. What is a madrigal?
6. What is the national anthem of France?
7. What is a metronome?
8. Of what nationality was Dvořák and when did he die?
9. What are harmonics?
10. What is this?



Answers to Last Month's Questions

1. The stem is placed on the right side of a note when pointing up, and on the left side when pointing down. 2. Adeline Patti was a famous operatic soprano of the past century. 3. S. Schumann died in 1856. 4. Schubert wrote the "Unfinished Symphony." 5. A bassoon is a woodwind instrument which produces tones in a low register. 6. A viola has four strings tuned in fifths, up from C below middle C. 7. Paderewski has recently been appointed premier of Poland. 8. A hand is a body of players playing upon wind and percussion instruments; an orchestra is a body of players playing upon string, wind and percussion instruments. 9. A berceuse is a composition characterizing a cradle song or a lullaby. 10. Trumpet.

Expression in Music

By R. J. Rosa

What is expression? This question is often asked, and various answers are given. I have found a good comparison between expression in music and painting, in Mr. Ruskin's "Elements of Drawing." He draws our attention to the similarity between color in painting and musical tone, the shades of the musical tone being very like the shade of painted tone.

This might mean, for instance, that in a beautiful picture, the shade of a color may vary from a very light to a very dark shade of the same color. And so it is with the musical tone, varying from a pianissimo tone to a *fortissimo*. In the painting the eye must detect the minutest change of color, and in music the ear must detect the slightest change of dynamics.

The more gradual the varying of tone, the finer the expression. It is not enough to have soft and loud tone, but there should be many variations of the soft and loud tones.

WHAT HAPPENED AT THE CONCERT (Prize Winner.)

My home is in a small town and concerts are very rare. One day I heard that the music pupils were to have a concert and I was so happy thinking of what a treat it would be. I could hardly wait for the time to arrive.

Finally we went to the Auditorium and before I realized, the curtain rose slowly and several little fairies appeared on the stage.

The music began softly, then louder and louder, like the very waves of the sea racing with each other. You could even hear the little birds in the tree tops, each note trilling separately, yet harmonizing. Just imagine my surprise when my mother said, "Do you know any of the pupils?" Rubbing my eyes I could hardly realize I had been dreaming and that the fairies were my own classmates!

SAMUEL BEEZALE (Age 14),
Westminster, South Carolina.

WHAT HAPPENED AT THE CONCERT (Prize Winner.)

It was just a small concert given for the benefit of the Red Cross in a small village. Among the numbers on the program was a song by a little girl whose father was reported mortally wounded "somewhere in France."

The program progressed smoothly, and at last it was her turn. She sang with all her might, but, thinking of her daddy she began to sob.

Everyone pitied her. Then they heard her suddenly cry out, "Oh, Daddy, Daddy!" and she rushed into the arms of a pale, bandaged soldier who had just stepped into the doorway.

After that her father told the audience how he had lain in No Man's Land all day and how the Red Cross had rescued him and saved his life.

Then a collection was taken in a helmet which he brought with him and the Red Cross received a large sum of money.

ELVA GILLESPIE (Age 13),
Paymra, Mo.

WHAT HAPPENED AT THE CONCERT (Prize Winner.)

The first and only concert I attended was when I went to hear a little girl who had been blind since she was born. She was, as they called her, "The Little Wonder." I shall never forget it. Since hearing her it has been my ambition to play as well as she. One of the numbers was the "Witches' Dance," by Macdowell, and everyone in the house enjoyed hearing her play it.

When she had finished bouquet after bouquet was showered upon her.

I live in the desert, and the only help I have in my music is THE ETUDE, and I am very thankful for it; but I am going to the city where I will take up my music again and by working hard I hope some day to be a good pianist.

MARGARET JOHNSTON (Age 13),
Indian Wells, Arizona.

Honorable Mention

Margaret Miller, Dorothy Park, Dorris Park, Ruth McGregor, Lee Polksee, Vera Ragaine, Lois Albright, Helen Hope, Marie M. Reeves, Maubila Scomodano, Kathleen Costello, Louis Wood, Alice Hux, Edith Lacombe, Ada M. Hartley, Agnes Aldine Adams.

Junior Etude Blankets

Blanket squares have been received from Madeline Swilson, Stella Wilson, Sophie Smith, Virginia Neiker, Agnes Neiker, Mrs. C. Neiker, Florence Monoret, Ellen Diegan, Ruth Capell.

Puzzle Corner

ANSWER to the proverb puzzle: "Practice Makes Perfect." A great many perfectly correct answers were sent in; the nearest ones which were received on time were from: Helen Paulsen, Helen Purdum, Mabel, Gustafson, Ona Emerson, Romilda Muldowney, Opal Dobson, Kinnequede Drager, Mabel Campbell Bradbury, Margaret Miller, Josephine Daves, Bink, Vivian Dvirak, Lucile M. Walt, Irene Dimer, Jabel Hesse, Katharine Thiel, Stella Klimow, Grace Cascaden, Helen A. Dunbar, Stella Pritchard, George Pykas.

These were perfectly correct and about alike as far as neatness is concerned, so that it was impossible to pick out any three for prize winners.

Junior Etude Competition

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

Subject for story or essay this month, "How Did Music Begin?" must not contain 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 July.

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

Points for Little Pianists

By Florence Belle Soule

BEGINNERS at the piano sometimes find the exercises tiresome, therefore their interest must be stimulated, and creating a little mind picture for every exercise is interesting.

Always remember that every exercise means something, the door of interest opens and progress is made.

An exercise of piece is like a story like a picture. It may prattle about a brook, it may sound like the ringing of a bell, it may be a spinning wheel, or it may be a sleeping song. Sometimes two voices sing a duet and the pretty harmony pleases the ear.

Always ask yourself what the exercise means to you, and then try to get the same picture and picture it in your head, and she replied, "It sounds like a lullaby." "In that case you must play more smoothly and more softly," I told her.

When explaining about the staff, etc., you can think of the clef sign as the guide post. The guide post tells you where to go.

You can call the eighth note a little girl with one braid of hair and the sixteenth note a little girl with two braids.

One of my small pupils had an electric organ and is very much interested in it. Playing his piece in a halting, disjointed way at every station, he said, "I did not play it, I explained that it was a local which stopped every riding on a local which stopped every station, but preferred a through express that made no stops until the end of the journey was reached." He saw the point at once and began to work out the piece to my entire satisfaction.

A short man who played the bass fiddle, Propounded the following riddle: "Do you think it will show, If I let you notes go? For all I can reach is the middle."

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- 2d Week. Opera and Oratorio. Scatelli and His Contemporaries. The Bach Family. Early French Music. The Story of the Organ, the Violin and the Piano.
- 3d Week. J. S. Bach, G. F. Handel, F. J. Haydn, W. A. Mozart.
- 4th Week. Gluck, Beethoven, Schubert, Weber, Mendelssohn.
- 5th Week. Schumann and the Age of Musical Romance. Opera Writers of the Nineteenth Century. Great Teachers of the Piano.
- 6th Week. Chopin, Liszt, Wagner. Modern Italian Composers. Rubinstein. Great French Composers. Tchaikovsky and Mastersingers. The Art Song. Famous Pianists of 17th Week. Modern Masters. Brahms, Grieg, Tchaikovsky. The Art Song. Famous Pianists of 17th Week. Modern Masters. Brahms, Grieg, Tchaikovsky. Composers of Valuable Piano Pieces in the Smaller Forms. Composers of Teaching Pieces.
- 8th Week. Music in America. Masters of Today. Summary of Musical History. Formation of a Music Study Club for Next Winter.

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Changes in Musical Taste

By Francesco Berger

How often in our lives would it not be desirable to exclaim: "Well, after all this is purely a question of taste. *de gustibus non est disputandum*." If all *de gustibus* non est disputandum, so, and thought so more frequently, there would be fewer disputes, fewer quarrels.

But I wish to quarrel. My quarrel is not with those who differ from me, but with those who differ from themselves. With those many irresponsible people who change their views at the bidding of a few hysterical ones with very little rhyme and for no conceivable reason. They worship at one shrine for years, and then fly to another. It is the instability of their taste, not their taste, that I find fault with. If you prefer mutton and I prefer beef, we can dine together in peace and concord, but if, after accustomed me to see you eat mutton, you suddenly make a grab at my beef, I feel I must hit you on the head with my plate. Now, this change of diet is precisely what I am old enough to have witnessed in at least three glaring cases: Handel, Mendelssohn, and Gounod.

When I was a boy the musical idols in England were: Handel, Haydn, Mozart, Beethoven, Mendelssohn, Spohr, and Cherubini. Bach had not yet come to the attention in this extremely limited circle; he was known to very few, and to them only as the composer of organ music. Parcell was completely forgotten, if indeed he had ever been remembered. In the operatic world Rossini, Bellini, Donizetti, Auber, Weber, and Meyerbeer were recognized as supreme, the two last named in order to "go down" with the public had to don Italian livery. The star of Verdi had not yet arisen, and more recent French composers had not been born. Barnett, Bishop, Balfe and Wallace had forced their way into the affections of the masses, but did not succeed in ousting Italian opera from the mansions of the classes. So great was the popularity of Italian music, that English textbooks and music "methods" for every kind of instrument teemed with Italian opera tunes, and soloists performing in public upon any instrument (excepting the piano-forte, which even in those days had a literature of its own) played "fantasias" and "variations" mostly of their own composition on Italian opera melodies. I have myself accompanied at a concert violin solo on *Sonambula*, a clarinet solo on *Lucia*, and legato variations on *Now plü me!* Piano-forte music included Haydn, Mozart, Beethoven, Kussak, Moscheles, Czerny, Herz, Cramer, Clementi, Hummel, and, somewhat later, Mendelssohn. Chopin was not yet tolerated, Schumann and Brahms were not dreamed of. Schubert was only known as the composer of *The Erlking* and *The Wanderer*, and these were only sung by a Star or a Pigeon in Germany, when he happened to visit this country. Gounod and Wagner were still in the lap of the future.

What happened? After such a giant as Handel has reigned supreme and unchallenged in the realm of oratorio for over a century, after millions of our race have lived and died at his feet, after "There is but one Allah and his prophet," upstarts arise who venture to dispute his pre-eminence, venture to hold his holes in his reputation, try to eject him from his throne. First they accuse him of plagiarism, asserting that he stole as freely from others as from himself; and then, when his defenders admit his thefts, but maintain that he remains

equally great in spite of them, they proclaim that the stolen articles were not worth stealing, that they were not golden but pinch-beck; sing-song, not lofty; commonplace, not learned!

So, as they cannot count him and his music out of sight, they determine to pass him by with indignant contempt, and to set up a fundamental rival. They find no one so fit for the purpose as Mendelssohn, and accordingly a Mendelssohn shrine is set up, and for many years *Life and The History of Prussia* are ranked with *The Messiah* and *Israel*. "Every bit as good as the older works, but more suitable to the taste of our day" is the condescending approval. The "style" is held to be the greatest symphony written since Beethoven; the music to *A Midsummer Night's Dream* is hailed as a masterpiece; the violin concerto is received as the finest concerto ever composed for that instrument.

Now, mark what happens. After half a century of faithful worship, a handful of inflated Wagnerites howl a new gospel. They put a rose round Mendelssohn's neck and entomb him in a marble pedestal. They do their utmost to expel him from the hearts of his devotees, not mindful that in so doing they lacerate those hearts. They leprosy his music, they belittle the many virtues which, in his motives, and justify their brutal treachery on the ground of his racial descent.

And, lastly, a similar fate overtakes Gounod. In the whole range of opera, most native and foreign, with only two notable exceptions (*Traviata* and *Bohemian Girl*) no opera ever composed has achieved such universal popularity, entered so deeply into the lives of myriads, as *Faust*. And yet, its author is now denounced as "sugary," his times are called "banal," his reputation a "bubble." When, in a recent article, I stated that what Mendelssohn had done for *A Midsummer Night's Dream*, Gounod had done for *Faust*—that each had said the last word that could be said on these subjects, I was assailed as a liar, a murderer, a thief, a bigamist, a forger, an atheist, and an incendiary, and was told that if I was not all these pretty things I was an ass!

When, in another article, I ventured to say that, in my opinion, Gounod's *Mediation* on the Bach Prelude was a work of genius, I was told it was a piece of "dodgy sentiment," and the composer was "guilty of gross impertinence and an exhibition of execrable taste."

I will not here pause to flound upon the piles of much music to be found scattered up and down in operas by the composers cited earlier in these lines. If the testimony of great musicians like Wagner, who have Mendelssohn's work under the arm, is to be taken for Donizetti's *Elisir d'Amore*, and Saint-Saëns (not the most lenient of critics) has admitted to me that he thinks highly of much in Bellini's *Norma*. Have transformed opera melodies into brilliant piano-forte pieces? Would they have done this if they had been worthless? And has the greatest living composer of his time, Paganini, taken a Rossini melody (*Di tanti palpiti*) for one of his most celebrated show pieces?

Now, this is my point, whether we personally like or personally dislike Handel, Mendelssohn or Gounod, is it not an incontrovertible fact that all three have enjoyed enormous popularity; that all three have delighted generations of music

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lovers, and have, by their works, largely contributed to the sum of human happiness. What, then, has happened to eclipse their fame? Has anything better been produced than what they produced? If so, where is it? And if not, is it a justifiable "stone the prophet" by abusing Reeves in *Watchman*, will the night soon pass? No! sadly *Madame Butterfly* has ever touched me as I have been touched by the dear, robust old *Oh, ruder than the cherry*. Nor have piano-forte pieces labeled *The Turtle's Wedding March*, or *Crumbing tombstones in a disused churchyard*, at midnight, in a *dance for* impressed me as have many of the unlabeled *Life and Love*.

I like *Discords* well enough when they resolve within a quarter of an hour and within the space of half a dozen pages. I like trumpets when their blast does not blow me out of my seat. I like flutes at the top and bassoons at the bottom of chords, not the reverse. And I do not like specially-constructed big drums, fit only for booths in county fairs, to herald the speech of the showman: "Walk up; walk up, my pretty dears. You're just in time to see the latest arrival from Timbuctoo commence eating his luncheon by masticating his favorite wife."

There is a celebrated picture by Edwin Landseer, called *Dignity and Impudence*. It depicts a noble mastiff (or perhaps it is a Newfoundland; I forget which) reposing in all the dignity of conscious strength, while a small, snarling, snarling dog, for the noble hound read either Handel, or Mendelssohn, or Gounod, and for the snarling whippet-snapper, any of those arrogant critics who set up their noses to each lesson enough time to earn at least \$100.00 in teaching. It is possible for you to get all this time and energy and devotion to the art for almost nothing. Lessons are illustrated with life-like photographs of Sherwood at the piano. They are given with weekly examination papers. To be a successful teacher one must be able to give, not only the program, but to ask the right questions at the right time, which will develop the students' use of the knowledge imparted. The Sherwood Course is available to every teacher throughout the country. No instruction. No up to you present classes and leave home for private

How the Tempered Scale Differs from the Ordinary Diatonic Scale

By F. P. Lehigh

By experiment the people of different nations have found that in order to have harmonic music, the succession of musical intervals must take place in a certain order. The particular succession by which a composition advances from one note to its octave is called a musical scale. This musical scale is the subject matter of this brief article. I shall endeavor to show how it is made up and the relations of the various tones to each other.

Intervals in music have specific names according to their ratio. When the ratio is 1, it is called unison; 2, an octave; 3/2, a

perfect fifth; 4/3, a fourth; 5/4, a major third; 6/5, a minor third, and 2/3, a semitone. A triad is a special arrangement of three tones selected from the scale. Such a combination of tones is found when the notes of the scale are as 4, 5, and 6, or 10, 12, 15. When the former ratio occurs, the group is termed a major triad. The latter is termed a minor triad.

The development of the scale of to-day is based upon the diatonic scale, a certain succession of eight tones with gradually increasing pitch. The first note is called the keynote; the eighth above is its octave. Now, if we take the next tone as the keynote and form its octave with the inter-

vening notes in correct ratio and thus ascend the scale, one would suppose that the scale as it exists to-day. But this is not so. If the above operation were carried out, we should have an unmanageable lot of notes, seventy-two in all. Thus, very obviously, one can see that the manner of forming the present scale is quite different. Perhaps here it would be interesting to observe the ratio of the notes of the diatonic scale. It has been found that it allows middle "C" 255 vibrations per second. With this value then, the appearance of the scale would be as follows:

Diatonic	C	D	E	F	G	A	B	C
256	288	320	341 1/3	384	432	480	512	Number of vibrations per second.
				5/4C	3/2C	4/3C	2/3C	Ratio.
	9/8	8/7	10/9	6/5	5/4	4/3	3/2	Interval.

Thus it appears that the octave has always twice as many vibrations per second as its keynote.

Now, in order to remedy the above state of affairs when we have seventy-two notes in an octave, a system of tempering has been agreed upon. This system makes the interval between all of the notes equal.

So the interval of a semitone has been selected as the twelfth root ($\sqrt[12]{2}$) of two or 1.05946. Finally, the relation between the diatonic scale and the tempered scale as it exists to-day may best be shown by a diagram:

Diatonic	C	D	E	F	G	A	B	C
256	288	320	341 1/3	384	432	480	512	Number of vibrations per second.
Tempered	256	271	287	306	327	351	377	405

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We have met some quite elderly stu-
dents of music who showed the same
hearty optimistic spirit over their pursuit
of the beloved art that Lacides did over
geometry. Although it is not feasible to
acquire any virtuosity of technic when
one does not make a beginning while
young, it is a great mistake to discourage
any person, however elderly, who finds
pleasure in the study of music. To be
continually interested in something new
is, indeed, one way to keep young.

Perspiring Fingers

By Oscar Schiefel

PIANISTS as well as violinists at times
complain of perspiring hands and fingers.
Only one thing can cause excessive per-
spiration, and that is excess of water in
the system. The abuse of spices, of ex-
cessive clothing, and of overheating,
coupled with too much liquid food, is at
the bottom of this. Whoever avoids sug-
ar, salt and other condiments, will not be
afflicted with excessive thirst; and those
who dress lightly and are sparing in the
use of artificial heat, will not have to
resort to cooling drinks for somnolent
comfort at the expense of profuse sweat-
ing later on. Summer heat is better coun-
teracted by external than by internal
bathing.

A Word in Behalf of Popular Music

By Nanette van Alstin

It is tedious to commensurate that we can-
not all like the things in music, any
more than we can all enjoy the same
things at table. And we would not be
ashamed to confess to a liking for baked
beans, or to a distaste for angel cake.
Why, then, feel embarrassed in declar-
ing that in some moods we have a
"peppering" penchant for the trip of a
popular dance tune, or the gay lilt of the
latest chorus?

All music has some good in it. And re-
member, it was not Beethoven, or De-
bussy, or Scriabin, or Shoenberg, who
played the blues into battle. It was popu-
lar music—the Over-the-Top, the Tipper-
aries, and their multitude of syncretized
everyday cousins—that lightened the
march over the dismal roads. And it
was plain, Sunday-evening-at-home hymn
tunes that comforted and soothed the
boys when they limped over to the
front. Let us, then, be democratic and admit
this damaging evidence. In real life we
do not—even the most high-brow of us—
always converse in blank verse. Some-
times we do condescend to popular phras-
eology—occasionally even a slang word
to fit our meaning or our mood.

So give popular music its due. It has
its place—just as has the classic. Do not
look down upon it, so long as it can help
some soul away from its gloom. Perhaps
it may do something for you in an "off
moment"—if you will let it. But even if
it doesn't, the mere fact that there are
people whose hearts it will lighten, suffices
to give popular music a reason for being,
which we should not set aside merely
because it doesn't happen to be "our kind"
of music.

"The speech of Beethoven was the
musical language of a complete, finished,
warm-feeling man, and could necessarily
proceed from no other."—Wagner.

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