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Volume 37, Number 11 (November 1919)

James Francis Cooke

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The denth of Adelian Patti, on Sep-tradic 27th, all here cette Criticy-Xon-many concerds to have been the granted the second second second second second second intervention of the second second second second and the second second second second second second and the second The death of Adelina Patti, on Septhe conductor. Miss Julin Helnricht, the duughter of the late famous institute, Max Heinrich, wellkown herstift as a concer-and opera somno, was killed instantig in operason, which we have a set of the operason on Sept. 18. Miss Heinrich was trained entirely by her father, and made her dewig at the Hamhurg Opera Honse, re-turaling to this country to hercome a mem-ber of the Metropolitan Opera Honse, fores.

His Majesty, the Emperor of Jupan,

for their services In mutual education. The Forth Artional American make Featural, held at Lockport In Sep-regarding the contrast of the project. Mark A. Van de Mirk, for his energy in-certific is due to contrast, for the energy in-ephere to mary ortholisatic mutualitations from all parts of the constry. The seasons were upon subjects vial to the student's potter types and the student's potter to the scenetize of the student's potter to the scenetize (the student's potter) by the scenetize (the scenetized of the student's potter (the scene interaction of the student's potter) the scene interaction of the student's potter (the scene interaction of the student's potter) the scene interaction of the student's potter (the scene interaction of the student's potter) the scene interaction of the student's potter (the scene interaction of the student's potter) (the scene interaction of the student's potter (the scene interaction of the student's potter (the scene interaction of the student's potter) (the scene interaction of the student's potter (the scene interaction of the student's potter) (the scene interaction of the student's potter (the scene interaction of the student's potter) (the scene interaction of the student's potter of the student's potter (the scene interaction of the student's potter) (the scene interaction of the student's

Edward F, Johnson, the well-known



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Slaging is being made a feature in the Boy Sconts' training, as tending to jucrase good feeling and enthusiasm, us well as artistic appreciation.

The World of Music

Imported chorus singers are classed as "foreign bloc" by the imagination construction of the second A hallet, Boudour, hy Fellx Borowski, the music critic, is to be produced in Chicago this season.

which is filling many engagements brough the middle wost. Vardto-Saxon, Preuch and Italian Hand, Isagar Barton and Preuch and Preuch Hand, Isagar Barton and Preuch and Preuch Hand, Preuch and Preuch and Preuch Preuch and Preuch and Preuch and Preuch Preuch and Preuch and Preuch and Preuch and Preuch and Preuch Preuch and Preuch and Preuch and Preuch and Preuch and Preuch Preuch and Hoston boaxts a Sextette Club, which is fliblig many engagements through the middle west. The Pulestrium Choir is a new eheral society, which has been built up out of the old Catbolle Choral Society. Nicholas Montail, the director of music at St. John's Church, Philadelphia, will be the conductor.

Variation-Suxon, Prenet and cannot be added a second of the bartion at digneral transmission of the bartion and the second secon The original of the barltone in $T^{*t}(by, Jules Diaz de Loria, has recently died. He was notable as a concert singer barltone in the second state of the second sta$

The varional Association of Negro Musicians was organized recently to en-courage the art and composition of the colored race in this country. They have drawn their members and directors from all the states, and propose to make a live so-ciety, for these purposes.

A Sacred Musile Conference, whose alm is to promote hearty, correct, and spon-taneous congregational singing in the churches, was held during the past summer in Canuda. Madame Chrysantheme, a lyric light opera, whose composer is M. Andre-Messager, former conductor of the Boston Symphony Orchestra, is to be produced in Chicago, this winter. The libretio is adapted from the story of Pierre Loit,

her of the Mctropolitan Opera House Forces. The Gallo Exclisite Opera Company bran fits ensoin in New York Arty with the structure of the second second second second the performance way the singing of the performance way the singing of the book the part of Yum Yum. The conductor way that Bendly. The operation of the second second second being erected in Warraw in evidentian of the are independence of the bolism anilom.

to make the workers consent to this. The recent errar for a daucing, and the prevent one for musics are united in a gatoring craze for the Ballet. All the newest operas are giving a prominent power all over the musical work of the operation of the second second second ing themselves to the ervelion of becauting inder music. Even the Symphony Orches-tras have cought the prevailing ferrer and programs. programs. Tetrazzini, the popular coloratora

suprano, is coming to this country once more. Julhus Daiber, the impressario, has made a special journey to Italy to arrange dates und contracts for her.

The Spanish Opera. El Arapics, recently produced at the Royal Theater, Madrid, is promised a hearing in America during the coming seeson. The book is hy D. Thomas Borras, and the music by Coarado del Campo and Aagel Barrio.

Edward F, Johnson, the well-known organal e.g. the Carlo and the scale Barrier Restance of the Carlo and the scale Barrier Restance of the Carlo and the scale and the formation of the scale and the scale and the formation of the scale and the organized scale and the s

has recently bestowed the decoration of The Order of the Sacred Treasure upon four woman musiclans, professors of the Musie Academy of Toklo. His Majesty also con-ferred upon them the Sixth Order of Merit for their services in musical education.



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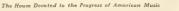
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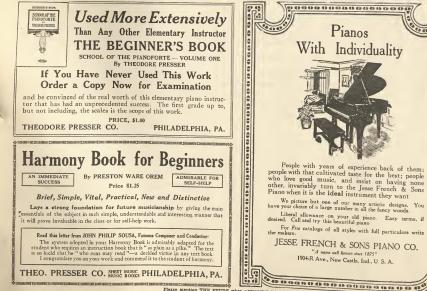
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Why a Czechoslovak Etude?

WHY a Czeehoslovak issue of THE ETUDE? Why elect the newest of the World Republics to this prominence? What has Czechoslovakia done for Musie in the past and what may it do in the future?

Poland chose its great pianist-statesman as its premierand when Czeehoslovakia sought to make its identity known to the world it did not send an embassy of politicians, business men, scientists, writers to represent it at the initial bow but, of all things-an embassy of musicians.

Last May, about six months after the armistice, the musieal embassy of Czechoslovakia went to London to give a great Czechoslovak Festival. The expedition consisted of Emmy Destinnova (formerly known as Emmy Destinn the renowned opera singer), Kocian the violinist, Jan Herman and Vaelav Stepan; the famous Bohemian Quartet with Hoffmann, Suk, Herold and Zelenka; the Prague National Theater Orehestra (ninety members), conductor Mr. Kovarovic; the Prague Choral Society of fifty teachers; the Moravian Choral Society of fifty teachers, and many ladies in national costumes.

It made a colorful spectacle in khaki-hued London, and the programs composed strictly of Czechoslovak music were expected to be interesting. Judging from the reports of all the London papers the Festival was a sensational success. The Telegraph classed the Festival as an event of "rarc historic interest," and Mr. Ernest Newmann in the Observer, states that the Czechoslovaks "astonished us with the dramatic intensity of their singing."

The point is, however, that this Festival of the new republie was not merely a musical event, but a distinctly state oceasion under the patronage of the King and Queen of Englandvirtually the bow of a new nation to the world.

Yet Czechoslovakia is by no means a new country, combining as it does Bohemia (the land of the Czechs), Moravia and Slovakia (a Slavie country located in the northern part of Hungary). The Moravian interest in music is manifested by the musical activities inherited in present generations of descendants from Moravian settlers in America. The Bethlehem Bach Choir is located in the heart of a Moravian district and its early sessions were held in the old Moravian church.

In other places in this issue our readers will find a wealth of information about the music of this new country which some have described as the land where music is more a part of the daily life and ambitions of the whole people than in any other country of the globe.

Czechoslovakia, territorially considered, is by no means a small country. It is nearly five times as large as Belgium, and much larger than the territory left to Austria. It will be three times as large as Denmark, four times as large as Holland, three times as large as Switzerland. There are upwards of ten million Czechoslovaks, according to recent estimates. This is three times the population of Norway. The official statistics of the United States Immigration Bureau shows that of all arrivals in this country in 1912 the Czechs were among the lowest in percentage of illiteracy. The percentage was .008875. Our own draft showed .25 percentage of illiterates in enlightened America.

The spirit of the new republic is perhaps best indicated in the concluding words of their "Declaration of Independence" signed in Paris October, 1918, by President Thomas G.

"The forces of darkness have served the victory of lightthe longed-for age of humanity is dawning. We believe in democracy, we believe in liberty, and in liberty evermore."

Municipal Organs

Belgian master, Charles Courboin, who has made such a fine impression in America. This is virtually a municipal organ in that it is played daily, and no admission charge is made for the pleasure of hearing it. Cyrus H. K. Curtis, founder of the great Curtis Publishing

Company of Philadelphia, gave Portland its municipal organ as a memorial to the eminent Portland music teacher, Hermann Kotschmar, after whom Mr. Curtis was named. What more useful and significant memorial could have been erected than this beautiful instrument-not dead like a granite pile, but living with exquisite music every day of the week. Now Mr. Curtis is planning the erection of an organ, greater than any hitherto known, in the new Public Ledger building in Philadelphia. Thus this fortunate city will possess two of the most wonderful organs in the whole world.

It may also be a surprise for our readers to learn that a Philadelphia hat factory (Stetson & Company) possesses a very fine organ, located in a hall designed to seat fifty-five hundred employees. This organ is played by Adam Gcibel, the blind composer-organist.

Who knows-perhaps the day may come when the erection of a municipal organ will be as commonplace a necessity as the building of a City Hall.

685

MUNICIPAL organs are the talk of the hour. In Portland,

Just why the municipal organist should be expected to show a profit, goodness only knows! The city expects the best of service from its mayor and from its judiciary, but it does not ask them to turn in a revenue. Nor does it ask its Board of Health, or its Board of Education to show a balance on the credit side of the books. That the municipal organist has been able to produce a profit under ordinary working conditions is certain evidence of the service he is rendering to the community.

playing upon a great organ without being ennobled?

largest in the world," is to be played next year by the young

Maine, where Will C. MacFarlane has been municipal organist, the concerts have paid for themselves. In San Francisco, Edwin Lemare, the modern wizard of the organ keyboard, proved "good business," paying his own salary with the fees from his concerts. MaeFarlane has now gone to Melrose, Massachusetts, where, we are told, there is to be a municipal organ rivaling those of Portland and Springfield.

In Portland it is reported that the police have found that the Sunday concerts have relieved them of considerable trouble previously aroused through a rowdy element. There appears to be a belief, amounting to conviction, that the moral tone of the city has been elevated. How can one listen to beautiful

The wonderful Wanamaker organ of Philadelphia, "the

Masaryk,

THE ETUDE

Aladdin's Lamp

WHEN Aladdin rubbed his tarnished lamp, a talisman which brought him untold wealth, he resided safely in the imagination of an oriental dreamer. Yet, ever since, it seems to be human to grasp any financial scheme that promises to bring riches in a day.

Swindlers know this and trade upon it. A conservative critic estimates that at least \$100,000 was mulcted from the American public through a musical swindle, which though exposed in THE ETUDE many times in the past, seems to be particularly active just now.

The game is this. The swindler knows that the public has been informed that certain composers have become multi-millionaires, almost over night, through the composition of some very triffing song. Consequently the swindler advertises for songs or song-poems. By his magic method the music will be polished up hy "experts" or new music will be written and the song will be submitted to leading publishers and perhaps published.

The dupe sends in his doggerel and the swindler actually has a hack write some music to it, and it is printed and published in due form. What could be clearer or simpler? Every detail that the swindler has promised has been complied with, except, perhaps, the distribution of thousands of the copies to dealers.

The dupe waits for returns in royalties. The returns never come. Gradually hc realizes that he has been charged from one to one thousand per cent. more for what he has received than he might have paid if he had himself hired an able musician to write the music and then had it printed at a regular music printer's.

The point is this. The swindler takes advantage of the very widespread human conceit that it is the easiest thing in the world to turn out song-poems that may make great fortunes. The truth is that the combination of words and music that really produces a hit is so rare that the dupe stands about one chance in a million. The swindler runs no risk whatever, for he demands his pay in cash.

If the half-million readers of THE ETUDE will make it a point to discuss this subject among their non-musical friends it may be possible that information upon this swindle may be sufficiently widespread to curb these heartless swindlers.

It frequently happens that the victim is a widow, who, being suddenly deprived of her means of support, remembers that back in her school days she wrote some verse which was admired. Consequently she falls into the toils of the swindler, and in several cases of which we have heard, borrows money with which to pay for the writing of worthless music.

Don't think of paying for having a composition published, unless you are wealthy and want to flatter yourself in print. First send it to at least a dozen leading publishers. If they turn it down send it to the waste basket and let it stay there.

Success from Disaster

THE ingredients of good luck are surely disaster and discouragement, if we are to judge by the carcers of two men associated closely in operatic art in this country, although one was continued effort, it indicates born a Jew in Berlin and the other a devout Catholic in Athlone.

Oscar Hammerstein forged ahead over more failures than any man we can cite. Starting as an immigrant tobacconist in New York he did not permit his strong love for music to suffocate. His ingenious inventions in tobacco machinery, his quick mind and his ceaseless energy enabled him to build four great opera houses-two in New York, one in Philadelphia and one in London-to say nothing of various theaters. He then organized opera companies, and presented operas in a way to smash traditions and force the older companies to improvements which might not otherwise have taken place.

of a kind that would have mired any ordinary man in inextricable discouragement. Just before his death he was making book is worth its weight in gold.

Construction and the second second

plans to startle New York again with a new opera program. Hammerstein's failures were like waves in his life. He sailed over them and never stopped.

State of the second second

Contraction of the second s

John McCormack, the Irish tenor of sensational renown, was brought to America by Hammerstein. But that was not his first visit to our shores. In his recently published autobiography he tells how he was taken to St. Louis to sing in the Irish village at the St. Louis Fair at a wage of fifty dollars a week. This was five years before his debut at the Manhattan Opera House in New York.

Now McCormack has carned his million he looks back upon his early days with pleasant contemplation of his many failures which lined the road to success. He left St. Louis in a fit of indignation because the manager presented a variety-show caricature of the Irishman as a comic relief to the village. (All honor to you, John, for holding up the dignity of your race.) His first American experience was a failure, and he went back to the "old sod" with a rather sour impression of the land that was to lay the basis of his fortune. Then he tells of innumerable set-backs when he tried again and again at auditions and was "turned down flat." Nevertheless, he kept on and on until ultimoto triumph

During the war Mr. McCormack's services yielded a huge fortune to war purposes. Time and again he gave recitals, tirelessly, to help the country of his adoption-America. All in all, he had enough set-backs in his career to floor any ordinary man-but McCormack and Hammerstein were not ordinary men. Perhaps the way to identify such a man is to watch how he overcomes disappointments, rebuffs, discouragements and disasters.

Worry Means Poor Work

THE owner of a \$10,000 prize laying hen in the middle west was asked how he got such extraordinary egg-laving results. He replied, "It is because I keep my liens well fed. well carcd for and never worried or abused. If I find a hired man who goes out to feed the hens and scolds and complains and does not treat them sympathetically I fire him at once. If I find one who treats them with kindness so that they come to know him and cluck happily when he goes among them I raise his wages. Contented hens lay more eggs."

If anything so stupid as the average hen will respond to kindness-what about children? Surely kindness in practically all cases is the course which music teachers should pursue. Anything on the teacher's part that might needlessly irritate or worry the pupil simply is bad pedagogy.

Music teachers and music pupils often lose more through undisciplined worry than they accomplish through years of work. In the noted book, "How to Live," by Irving Fisher and Eugene Lyman Fisk, sponsored by the Life Extension Institute, which means a staff of many of the most noted physicians and publicists of America, there is a chapter on worry which music teachers and music students may read with profit. After stating that upon investigation most of the socalled cases of "overwork" have been found due to bad air, bad diet, poisons and worry, and not at all to exceptional or long

> "each must learn for himself how best to avoid anger, fear, worry, excitement, hate, envy, jealousy, grief, and all depressing or abnormal mental states. To do so is an art which must be practiced, like skating or bicycle riding. It cannot be imparted merely by reading about it."

Surely, one of the chief daily tasks of anyone engaged in the practice of the very exacting art of music or in teaching it, should be to build up a strong, normal, healthy mind that will ignore daily irritation, annoyance, worry, etc. Your book-All this was done in spite of regularly recurring failures seller will tell you of lots of hooks that will help you in such a task. Sometimes, in the hands of the right person, such a

Contraction of the second s

[Eotron's Norg...Born In Humpolee, In Bohemia, 1874, the son of a schoolmaster, Josef Stransky was given a very thorough education in the Latin School at Prazue and at the Universities of Prazue, Leipsig and Vienau (where he studied medicule). His interest in music was manifested at a very early age. As a young man he founded and too-ducied a studient's orchestin in Prayee. He studied theory

WITH the close of the great war and the general upheaval of the map of Europe, many Americans were surprised to learn that a new Republic was created with the unfamiliar name of Czecho-Slovakia. Furthermore, it was a part of the country (Austria) that had formerly been our enemy. Who were the Czecho-Slovaks and what was this land? Bohemia, Moravia, Silesia and a part of Hungary, the part inhabited by Slovaks were assembled into a new nation. Few of us knew that for years and years the people of Bohemia had longed for an independent existence as it had been in those days when Shakespearc had made his historic blunder of calling it a sea-coast country (Twelfth Night). My own father was an intense Republican and my youth was spent with prophesies of the time when my native country would be freed from the control of Austria.

The war has certainly shown that the Czecho-Slovak soldiers think and fight for themselves. Their records in Siberia and their own country where they adopted the attitude of the Allies, formed an army of their own and carried themselves in a heroic manner, indicate the high state of Czech culture.

The Slovak language has relationship to the Czech ine Survas language has relationship to the occur tongue, but it has nothing whatever to do with the Hangarian language. This relationship accounts for the bond between Slovakia, which was formerly the upper part of Hungary, and Moravia and Bohemia. Some of the boundaries made by the peace conference seem odd in many ways, but one can only assume that they knew more about the justice of the matter than any one outside.

Every Peasant Musical

In no nation of the world is music so much a part of the daily life of the people as in Bohemia. You think that you can understand what I mean by this, but you could not really comprehend it unless you were to take a trip through this remarkable land. Of course, the world knows of Prague, as important a music centre as any place in the world, but it knows little of the musical tendencies of the Czecho-Slovak people. From the earliest childhood every peasant sings or plays. Music is the very life of the country. remember once passing a farmhouse in a remote district near Leipa. I listened and heard the C sharp Minor Quartet of Beethoven being played by a quartet of strings. Entering I found that the players were the farmer (also the village schoolmaster) and his three sons, and what a glorious time they were having with it !

In some of the other cities of the country such as Budějovice, Plzeň, Liberec and Karlovy Vary (Karlsbad), ctc., there are exceedingly fine, but little known music schools, naturally not as important as the National School at Prague, where such mcn as Dvořák were in the faculty. At Tepl, near Eger, for instance, is a colony of musicians which supplied for decades the world with little bands of women musicians often seen performing at hotels.

Strangely enough, Bohemia has no pianist of worldwide renown, although there are many composers, conductors and violinists, such as Kubelik, Ševčik, Kocian, Nedbal and others. The "Bohemian String Quartet" is known all over Europe.

While there are a vast number of manufactories devoted to textiles, chemicals, pottery, glass, etc. (the glass industry alone employs about 50,000 people), the chief occupation of the people of the new republic is agriculture.

and composition in Prague with Fibich and Dvořík, in Leipsig with Jadassohn, and in Vienna with Robert Puchs and Auton Brackner. Aiter passing the state examinations in medicine he turned immediately to music and started to make that his profession. After a sensational dénait in the Walkäre he became the first conductor at the Royal Opera in Prague; theore he wort to Hamburg. In Berlin, Des

Echoes of Musical Czecho-Slovakia

From an Interview Especially Secured for THE ETUDE with

JOSEF STRANSKY

Conductor of the New York Philharmonic Orchestra

COMPANIE CANAD ARE CONTROL AND CANAD AREA

Therefore, the violin, which can be carried from place to place and played in the woods and in the fields, is dearest to the hearts of the people. Throughout the entire land it is difficult to escape the sound of the fiddle at some time during the day. There is an old saying among the Bohemian people, that when a child is born they place money in front of the right hand and a fiddle in front of the left. If the child grasps the money it will become a thief, if it grasps the violin it will become a musician. My father used to say to me that I grasped both and therefore became a composer.

The music of the Czechs and the Slavs is music of extremes. For the most part it is either very sad, very mournful and slow, or else it is very wild, very ast and very brilliant. There seems to be little of the middle road, similar to the Russian music. In Vienna one finds the dreamy, tranquil waltz with its orderly quiet measures. In Italy there are innumerable peasant songs expressing the dolce far niente of the race. But Bohemia will have none of that. The music is either very fast and fiery, or very slow and sombre.

The Furiant and the Polka are the typical dances of Bohemia. Here is an excellent illustration of the Furiant taken from the Scherzo of the First Symphony of Dyořák.



JOSEF STRANSKY

den, Holland and England, he held very important posts, including that of conductor of the Berlin Blüthner Orchestra, In 1911 he became conductor of America's oldest orchestra, the New York Philharmonic, and has retained that post ever since. He has composed an opera, symphonies and sultes for orchestrs, and many songs.]

A characteristic example of the Polka may be found in the following extract from Smetana's Symphonic Poem "Vltava" (Moldau).



When the Bohemian parent finds that his child has an inclination for music he is delighted. If the child makes an early success it is a wonderful occasion, as eventful as would be the case if some American youth were to amass a large amount of money by speculation in Wall Street. Music is considered one of the honorable occupations, something to which one should aspire as a noble position in life. The musical child is carefully trained and encouraged. He always finds a willing audience if he can play fairly well. and his practicing is not put aside as a kind of a nuisance which must be tolerated. Indeed musical ability makes one welcome everywhere in Bohemia.

Czech Composers

The great trio of Czech composers contains the names of Smetana, Dvořák and Fibich. Smetana should be more widely known in America. Only comparatively few of his works have ever been played here. Who in America has ever heard of his fine operas, The Secret, The Two Widows, The Kiss, Libussa, etc. All of these are remarkable musical masterpieces, much better in many ways than many of the operatic "novelties" which have recently come. from France and Italy,

Dvořák is, of course, well known in America as he deserves to be. The works of Fibich should, however, be far better known here. He cultivated every field of musical composition and produced many works of high musical distinction.

Gustav Mahler must also be counted as a Czechoslovak composer, although the general character of his works is typically Teutonic. Vitéslav Novák is a very original Czech composer of the younger school. I will introduce some of his works in America in the near future. Oscar Nedbal wrote several delightful hallet scores. Ostreil has written very fine operas and there are many other names that I could mention. But of what significance are names? America must know the music itself to appreciate the innate charm of the art creations of Czecho-Slovakia. Now that new interests and new opportunities have been created. I hope to present more and more of the interesting works of my native land than it has been my privilege to do hitherto.

Dvořák has become a great favorite in America, for, in addition to the popularity created by his very melodic compositions in the style of the famous Humoresque and Songs My Mother Taught Me, his New World Symphony is regarded as a glorification of America. Although Dvořák spent three years of his life in America, he was over forty when he arrived and had lived most of his previous years in his native Bohemia, so that he could not be happy anywhere else. He used to go down to New York Harbor and watch the ships sailing for Europe, with tears in his eyes, a

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singular incident for the European who was to write the most famous work in larger form, identified with the name of America. The wonders which the average European peasant finds in the New World, the tall buildings and the modern inventions, had little interest for Dvořák. Consequently, when he wrote his symptiony he chose Indian and Negro themes as sources of atmospheric inspiration. No doubt he felt that this folk-music, like the music of his native Bohemia, was a music of extremes, ranging from the negro "spiritual" to the wild negro dances of the lever, now corrupted into "Jazz."

The art of Czecho-Slovakia is best known to the world at large through its music, but it must not be thought that this country has not great art workers in other lines. Poets such as Jaroslay Vrchlicky,

Do You Know?

Do you know that the Lancers are just one hundred years old? The dance was devised in the city of Dublin by one John Duval. Do you know that the piano of Beethoven's time was

nearly an octave shorter than the piano of to-day? That is, it had ten notes, or keys, less. The added keys in the treble are rarely used, but the additional keys in the bass are valuable in octave effects.

Do you know that the first musical dictionary was published in 1703? Its author was Sebastien de Brossard, a Frenchman. A small Latin dictionary of music had appeared two years previous. It was, however, not content until he had added 40 more.

Massaryk, Krejči and Drtina; are held in the highest regard by world critics who know their works. But whoever heard of the works of these men outside of Czecho-Slovakia? That is the trouble-Czecho-Slovak art has been retarded-not necessarily suppressed-by Austria, and not given the support lent to the works representing the products of Austria rather than the products of Bohemia. The new age has now come, and every country should now develop freely so that national identity in art creations may be emphasized rather than suffocated. I am sure that these newly liberated nations will progress enormously. Among the leading nations will soon be Czecho-Slovakia. I say this not mercly because I was born there, but because I know the enormous innate power of this Slavic nation.

intended for scholars, and was written by a Bohemian, Janowka, Louis XIV thought so highly of Br: ssard's carefully selected musical library, that he bought it for an annuity of 1,200 francs.

Do you know that four hundred years ago the musicianship of a composer was judged by the number of parts or voices in which his works were written? Nowadays four parts, soprano, contralto, tenor and bass, seem sufficient for most compositions, but in 1601 Dr. John Bull found a composition for 40 parts, and was

MORE MONEY FOR MUSIC TEACHERS

Music Teachers Demand Immediate Raise in Rates

THE Philadelphia Music Teachers' Association, probably the largest organ-ization of music teachers (other than Public School music teachers) in America, which has been active in enlisting the interest of other associations in other parts of the country in its progressive movements, has taken a decided step at a recent meeting. This may have far reaching results if the teachers in other centers have the stamina to resolve upon a similar course.

The P. M. T. A. a number of years ago issued the "Missed Lesson" slips and placards which have had a national circulation of hundreds of thousands through various publications. There can be no doubt that this has done much to stop a great nuisance and save the teachers of the country much valuable time and money It is impossible to estimate how much the teachers may have saved in actual money through the missed lesson slips, but it must be well up into the thousands of dollars

The following resolutions were presented at a meeting conducted by Mrs. Frances E. Clarke, President of the Association. Many of the foremost teachers and conservatory heads of Philadelphia were present. The resolution was carried unanimously

Whereas, the music teachers of America are performing an educational work of vital importance in every community:

Whereas, in all vocations it has been found necessary to increase the amount of income to meet the vastly increased cost of living, and:

September 29, 1919

Whereas, it is imperative that the music teaching profession act concertedly: Therefore be it resolved:

That we, the members of the Philadelphia Music Teachers' Association, do hereby determine to increase our rates of tuition to meet the existing conditions

No regular rate of advance was determined upon, although many teachers felt that the Association should at once demand a uniform 50% raise in tuition fees. This, it was felt, in many instances, might be excessive, whereas in other instances it might not be adequate. It was brought out that living costs in the last five years have advanced over 100%, and few teachers during that time had made any attempt to make a sufficient advance in rates. Mr. Theo. Presser, Mr. Charleton L. Murphy, Mr. Henry S. Fry, Mr. James Warhurst, Miss Adele Sutor, Mr. Constantin von Sternberg, Mr. Camille Zeckwer, Anges C. Quinlan, James Warhurst, Mr. Burton T. Scales and Mr. James Francis Cooke, took active part during the meeting in pushing this resolution, together with other leading Philadelphia teachers.

The ETUDE will gladly coöperate with all organizations desiring to make a similar stand.

LET US ALL WORK TOGETHER

THE ETUDE

The Real Tendencies of Czecho-Slovak Svatopluk, Czech and Häjek; philosophers such as Music

By Vitezslav Novak

[Novak, one of the foremost Czech composers, contributed this article to the Parisian music journal, Musica, some

WITH Smetana and Dvořák, their musical culture was founded upon nationalism-love of their Czech country, and the fostering of the Slav spirit. The actuating impulse of the men who head the musical movement is based upon this intense and dominant patriotism. But their actual products are widely different

One cannot repeat over and over again, the same thing; one may not imitate even a master with servility: it is absurd to follow too closely the same path. And this truism obtains in the world of musical creation. We of the Czech nation want to create a truly modern art: a school which shall partake of the modern French trend, as well as that of the German, yet which shall preserve at the same time zealously intact. the strong, individual, racial characteristics of the Czech musical tradition.

Here in Bohemia, in years past, was seen a determined stand to protect the Czecho-Slovak art against foreign influence. And this was, in its time, advantageous, right and perfectly natural. But now we consider everything advantageous for a country which holds our position geographically in the very centre of Europe, and which intends to profit by this position. Let us insist, nevertheless, that however we allow the influences of surrounding countries upon our national art, we shall lose nothing of our Slav individuality. This it is which concerns us the most. Andin spite of the marked differences between the produc of such composers as Smetana and Dvořák-it is a matter of the deepest import to us as a nation.

Generalitics aside, what are these influences? What shall we choose to learn from the stranger art which we permit to pass over our horderland? What shall we reject-I do not say (understand me) what shall we admire. I speak altogether of the inspiration-the modus-one might better say the apprenticeship to technic, the practice that accompanies activity in artthat precedes attainment.

If we would search for a clear presentment as to what these influences consist, it is necessary to confess that the evolution of our young musical culture has emanated largely from Teutonic sources, and only secondarily from French and southern. In consequence it is quite natural for one who studies our music to find a tendency, very marked and significant, toward elaborate polyphony, and at the same time to observe a rapport with the Teutonic style of leit-motiv.

On the contrary-and this is in the natural order of things-the essential individuality of modern French music, the rich colorful orchestration, the untrammeled impressionism, the eccentric syncopations with their curious sound effects-all this is fully appreciated by us, but they are emphatically not the foundation of our art. In the final analysis, the question of such influences should mislead no one. We are sons of our Czecho-Slovak soil-we are vital units of our landwe are Czecho-Slovaks. And this is the basic fact in our musical sentiment.

A very clear characteristic, and one which explains much in our musical work, is our faculty for understanding sympathetically other modes of musical creation. We must regard, indeed, as the prime requisite for the hirth and development of art, the rapport loyal and sincere, between the spiritual inner life of the composer and his work. Without this, nothing in art is worth the doing. That which is the outcome of assumed and insincerc sentiment is never of the true art. The genius of art is not so much capricious as she is falcon-sighted. If there is one flaw in the crystal, one shadow of insincerity or pose-she will have

The title of a Czecho-Slovak musical cycle, "Life and Dreams" (La vie et les rêves), would serve as an epigram for our creations. For all bear the same spirit. This is the reason of our indifference for the music of the theater. It is also the reason emphatic, why we do not cultivate the music of the church. One must conclude, upon a study both of the Czecho-Slovak peo ple and of their art, that our sole domain is that of pure music for the sake of music-orchestral, chamber music, and the song. It is this for which we seek.



THE ETUDE

By the Eminent New York Critic HENRY T. FINCK OF all the strange things in the records of music

none is more extraordinary than the almost incredible fact that Richard Wagner was forty-four years old, and had written all but three of his operas and music dramas before a single one of them was produced at Vienna, Munich or Stuttgart: that he was fifty-six and over hefore Italy, France and England began to stage even his carly operas!

This amazing fact regarding the career of the man who is now universally regarded as the greatest opera composer of all times and countries, should be printed on pasteboard in huge red letters and hung up in the room of every music teacher and student. It would do more to teach ambitious young men and women patience and perseverance than volumes of pedagogic exhorta-

The other day a young American composer indulged in piteous caterwauling in the musical papers hecause the conductor of one of the great orchestras of this country couldn't find time to examine a manuscript he had submitted to him. The composer declared that his "life ambitions" had been wrecked by this rebuff!

This was an extreme case; hut the country is full of young composers who think they are heing maltreated because, when they have succeeded in getting a few songs or piano pieces, or an orchestral work printed, the whole musical community does not immediately start a torchlight procession to proclaim them immortal geniuses. I can sympathize with these poor fellows, for I was in a similar state of mind when my first book, "Romantic Love and Personal Beauty," was published. I was as sure as sure can be that it would bring me \$100,000 and immediate world fame; for love, I knew, interested young men and women more than anything else in the world, and this was the first historic and scientific book on the subject. I soon learned to be modest and patient.

Had I not learned this then, I surely would have learned it later on when I studied the life and read the letters of Richard Wagner. Joh did not suffer as many misfortunes and disappointments as the creator of the modern music drama. Most people have a vague knowledge of the diverse trials and tribulations he was subjected to. It has occurred to me that the more definite knowledge to be gained by a hird's-eye view of these hopes deferred and persistent failures hefore triumph was achieved, might be welcomed by readers of THE ETUDE, especially those who, if at first they don't succeed, need to be exhorted to "try, try

mild one fortunately, so he escaped; but for four years the state of his health worried his mother.

Parisian Disappointments

Failure was written all over Wagner's earliest attempts to show the world what he could do. Largely, this was due to his overweening and precocious amhitions. At the age of five, having decided to learn to draw, he wanted to begin by painting life-size portraits of kings. At thirteen he started to translate Homer's

His déhut as a composer was as humiliating as it could have been. At the age of sixteen he perpetrated an orchestral overture so complicated in texture that, in order to facilitate the reading of it, he wrote it in three kinds of ink. red for the strings, green for the woodwind, and black for the brasses. He himself has related how, at the performance of this work, the audience was at first astonished at the perseverance of the drum player, who had to tap his instrument fortissimo every fourth har throughout the piece; how this astonishment gradually changed to obvious disgust and ended in an explosion of general laughter, to the young composer's great

and the second second

If at First You Don't Succeed

More disappointing still was his first operatic venture. As conductor of the opera at Magdeburg he brought out his Novice of Palermo (Liebesverbot, based on Shakespeare's "Measure for Measure"). The second performance was to he for his own benefit. The audience consisted of the composer's housewife and her husband, a Polish Jew in full costume, and a few others. The curtain never rose on this performance because of a strike among the unpaid singers, and the composer's hopes were dashed once more.

Three years later, when he was in Paris, he tried to bring out this same opera at the Théâtre de la Renaissance. Everything promised well, when suddenly this theater became bankrupt. Thus the score of the Novice of Palermo had the curious fate of heing frustrated twice by the failure of an operatic institution. He had gone to Paris because he believed there were much greater opportunities there for an ambitious young composer than in any German city. Meyerbeer's rilliant success there particularly dazzled his eyes. But Wagner was no Meyerbeer-thank heavens! Paris had no use for him-didn't want either of the two viable operas he had so far composed, Rienzi and The Flying Dutchman.



Hanslick Laying Down the Law to Wagner

Edward Hanslick, the famous Vienna critic, spent much of his valuable time in trying to convince his public that the music of Wagner was a horrible parody on art. Critics are all very well, but unfortunately most of them elect to tell others how to do things which the critic could never succeed in doing. Posterity looks upon most of them as persistent flies, making a great deal of buzzing and stupidly destroying the comfort of good folks. Mr. Finck, however, is a constructive critic and his advice and wisdom have been an inspiration and a guide to thousands.



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Nor did it want his Faust overture, which he com-

posed after hearing an inspiring performance of Beethoven's Ninth Symphony by the famous Conservatoire Orchestra. The conductor of this orchestra, Haheñeck, was willing to try it, but the directors declared it "a long enigma" and decided not to play it in nublic

Three years (1839-42) Wagner spent in Paris, and they were three futile years, except in so far as they gave him welcome opportunities to hear French master works splendidly performed at the Opéra.

Stooping to conquer, and urged on by the pressure of poverty and debts, he wrote an ordinary carnival vaudeville; but the actors declared that his music could not be sung, so it was given up.

In despair, he tried to earn his living by seeking a job as a chorus singer in a small Boulevard theatre but the conductor, in Wagner's own words, "discovered at once that I could not sing at all, and that he had no use for me."

Nobody in Paris wanted his fine settings of several French poems, so he sent them to Europa, a periodical published by Lewald, whose terms were \$2.50 to \$4. In forwarding them, Wagner begged the editor to be sure and give him the maximum, as he needed the money. He also wrote short stories, arranged popular operas for piano, and indulged in other forms of irksome drudgery to pay for his bread. One day, as Praeger relates, he was in such straits that he begged his wife to pawn her jewels. "I have already done so," she replied.

Ignored and Maltreated at Home

The first ray of encouragement came with the offer of the Dresden Opera to stage his Rienzi. To pay his way back to Germany he sold the libretto of his Flying

Dutchman to a French composer for \$100. Rienzi, in Dresden, was a huge success, because it was not Wagnerian, heing in the style of Meyerbeer, who was then the fashion; but when the first really Wagnerian opera, The Flying Dutchman, was produced in the same city-it was a flat failure. It had previously been refused by the managers of the royal opera in Leipsic and Munich. In Dresden, after its first production, in 1843, it was not heard again till twenty years later ! At Cassel it was brought out five months after the Dresden première, and at Berlin, in 1844; then for exactly ten years no opera house at all produced it. In Vienna it was not heard till 1860; in Munich and Stuttgart not till 1864 and 1865, while Hamburg even waited till 1870, so slowly did his operas travel at

"You are a genius, hut you write such eccentric stuff it is hardly possible to sing it." This was said to Wagner after the first performance of his next opera. Tannhäuser, by the first Venus, Schroeder-Devrient. Tannhöuser, also, failed to make its way at once. After its Dresden production, four years passed hefore it was heard elsewhere-at Weimar; and there only because the conductor of the opera was Liszt, who made it his business to produce the works of neglected geniuscs.

Liszt, too, was the first to produce that superlative master work, Lohengrin, which later, for decades, was the most popular of all German operas. Dresden had an ideal cast for it; hut although Wagner was one of the conductors there he could not persuade the manager to stage it,

Failure threatened the very start of Wagner's life-failure to live. One of the consequences of the great battle of Leipsic was an epidemic of typhoid fever which carried off Friedrich Wagner when his little son Richard was only six months old. The babe also had an attack, a

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and the Dresdeners did not hear Lohengrin till twelve years after its creation. When it was produced in 1859 at Leipsic-where Wagner was born forty-six years before-the third performance "was given before an empty house, and so was the fourth at reduced This was the city which, as the histories inprices " form us, had been raised by the efforts of Mendelssohn and others to the rank of the musical center of Gerrany

Silent Six Years-and Why?

Is it a wonder that for six years after the composition of Lohengrin Wagner did not write another note? To enlighten the world as to his operatic aims and principles, he wrote a number of literary essays and pamphlets, but nobody paid the slightest attention to them. He was living in Switzerland and Italy, an exile from Germany because of his participation in the revolutionary uprising in 1848; he knew his operas were being horribly maltreated and misinterpreted, but he could not return to Germany to mend matters without risking capture and the scaffold.

One of the things he did in desperation was to publish a guide to the correct performance of Tannhäuser, a wonderfully instructive pamphlet, which he sent to the various royal opera houses. It was ignored by all but two or three of them. In Munich, many years later, the six copies sent by Wagner were found in the library of the opera house with the leaves uncut! (The reader will please pardon the frequent exclamation marks in this article: but nearly everything the Germans did to their men of genius, and particularly to Wagner, is so astonishing that the mere recording of it calls for an 1)

I wish all readers of this article who are despondent because at first they don't succeed-or don't have as much success as they think they deserve-would peruse pages 365-382 in the first volume of my "Wagner and His Works"; two chapters headed "A Modern Prometheus" and "The Circus Hülsen in Berlin." In the first I attempted to paint Wagner as "a modern Prometheus, whose vital organs were daily gnawed at by the critics and other Philistines because he had had the audacity to steal from heaven the fire of genius-a blaze which showed their own lights to be mere tallow candles." His letters to Liszt are full of utterances of despair like these: "My nights are mostly sleepless-weary and miserable. I leave my bed to see a day before me which is destined to bring me not one joy." "Oh, that I should not arise from my bed to-morrow, awake no more to this loathsome life.

The Circus Hülsen, as the sarcastic Hans von Bulow called the Royal Opera in Berlin, was the scene of the most astounding farce ever enacted over an opera-a farce so long-drawn-out that Tannhäuser was not heard there till more than ten years after its première at Dresden, and until after forty other cities had heard it ! For the details of this farce, which I culled from about fifty of the letters that passed between Wagner and those he had to deal with, there is of course no room here. They throw a glaring light on one phase of German "Kultur"-the habitual maltreatment of genius. Incredible as it may seem, the same institution repeated the same farce, equally prolonged, with the Nibelung operas, two decades later!

The large cities, like Berlin, Vienna, Munich, Stuttgart, were the last to accept his operas. What paltry sums he got for the performing nights of his operas may be inferred from the fact that Berlin balked at the thought of paying \$750 for Tannhäuser, and Munich would not listen to such a sum as \$500. Hamburg refused to pay \$250, while Leipsic (his native city!) found \$140 exorbitant! Breslau paid about \$80; Würzburg gave \$37; Cologne could not, for a time, raise \$50 for this opera; and the smaller cities ranged from that sum down to about \$25! These payments were made but once, so the "mine" was soon exhausted. In 1852 he wrote: "I must deem myself lucky if during this whole year I get something from Weimar for The Flying Dutchman."

Thus he was reduced to "absolute destitution," to use his own words. "Thanks," he adds sarcastically, "to the noble assistance of glorious Germany." Had it not been for Liszt, Frau Julie Ritter, and a few other devoted friends, that destitution-caused by the fact that everything he tried proved a failure-might have driven him to suicide, which frequently suggested itself to his mind

All this time, too, he was tortured by ill health, which often made it impossible for him to compose

more than two or three hours a day, even in the inspiring air of Switzerland. Studying the symptoms of his illness-dyspepsia, insomnia, rheumatic heart trouble and erysipelas-in the light of recent books, I have come to the conclusion that his trouble was autotoxæmia. The point is of superlative importance because experience with over 100,000 patients shows that three-fourths of all who are not in robust health suffer from the same self-poisoning as Wagner did. Of all obstacles to success, ill health is the greatest.

Lamentable Failures in London and Paris

For years the Tannhäuser overture has been the most popular piece in the orchestral repertory of all countries. In 1855, when it was played in London for the first time, there were hisses and, as Liszt wrote to Wagner, "Klindworth and Remeny were almost the only ones who had the courage to applaud loudly." Nevertheless, Wagner accepted an offer of the conductorship of the Old Philharmonic Orchestra in London, He did this because he was hard up for cash, and he was offered \$1,000 for the season! This is not a misprint. One thousand dollars for a whole season of Philharmonic rehearsals and concerts Richard Wagner got in London in the year 1855, when he was fortytwo years old and at work on the Walkure! (Jean de Reszke afterwards got \$2,500 for a single performance in one of Wagner's operas in New York.) The foolish man even believed that out of that \$1,000 he might be able to save a few hundred francs to take back to Switzerland! The season lasted 102 days, and his pay was therefore \$9.50 a day!

At that time Wagner was a famous man, else he would not have been invited to London. As a matter of course, there were Wagner concerts galore? Not one! His friend Praeger saw the directors and found that they "feared hazarding the reputation of their concerts by the devotion of a whole evening to Wagner!" A few excerpts from his operas he was allowed in the programs, but the critics fell upon them like rabid wolves. Everything he did was censured because he conducted differently from the English music-god of that time, Mendelssohn. "I live here," he wrote Liszt, "like one of the lost souls in hell."

The tide turned at the seventh of the eight concerts, because of the attitude of Queen Victoria. "She and the Prince," Wagner wrote to Liszt, "were really the first persons in England who dared to come out openly and without reserve in my favor;" and at the final concert there was an ovation for him. But he did not take any money back to Switzerland, where he resumed work on the Walkure, Foolish man! He didn't know that he would have to wait twenty years before he could get that work performed.

"I must perform a miracle to make the world believe in me," he wrote two years after his London fiasco. He borrowed two hundred francs of Liszt for a trip to Paris. In that city and in Brussel, he gave three concerts in 1860, with great financial hopes Result: a deficit of \$1,100.

Then a miracle did happen. Napoleon ordered a performance of Tannhäuser at the Opéral Everybody knows what followed; how the members of the Jockey Club, angered by Wagner's refusal to insert a ballet in the second act, indulged in noisy demonstrations that

Mr. Finck's next article in this entertaining series will be "Don't Be Too Dignified"

By M. Payser

I HAVE read several articles in THE ETUDE advising holding a sheet of music under the pupil's chin and other inconvenient means of shielding the keyboard of the piano from the vision of the child who persists in looking at the keyboard. My plan is to take an old pair of spectacles with metal rims and bend the rims of the part that formerly surrounded the lenses so that they are parallel with the keyboard. Then I take a piece of thin cardboard about seven inches long and three inches wide and fasten it to the rims in such a

The Christmas issue of THE ETUDE will contain a remarkable interview with Canon Monsignor Casimiri, leader of the Vatican Choirs from St. Peter's, St. John's

caused the composer to withdraw the opera after the third attempt at a performance. Net result for him : His royalty was \$100 for each performance. Three were given, making his earnings \$300 for a year's hard work and oceans of annoyance. This is at the rate of nearly half a dollar a day! However, as I observed in my Wagner biography, "the main thing was that the Jockey Club had had its fun. Bull fighting was forbidden in Paris at that time on the ground of cruelty; but composer-baiting-ah, that is quite another affair.

Wagner-Baiting in Germany and America

"German newspapers have made haste to intone over the fall of a German in Paris songs of joy, full of open or disguised scorn, and hollow tirades," said a journal published in Frankfurt.

Undaunted, undiscouraged, and ever hopeful, Wagner, on his return, continued his work on the Nibelung operas. They were to have their first hearing at the Bayreuth Festival, for which he had been working two decades like a beaver amid countless obstacles. We now look back on this festival as the biggest event in the history of music-certainly of German music; but the German newspapers tried in every possible way to thwart it, and three times it had to be postponed a year. They even got up a lying smallpox scare to keep people away. Leading newspapers like the Gartenlaube (circulation 400,000) declared that the German nation had "absolutely nothing to do with the Bayreuth performances"-this "simian disgrace" (Affenschande), as one of the leading critics called it. The financial outcome of the festival was a deficit of \$37,500. Bear in mind that Wagner was sixty-three years old, and not yet appreciated! But he persevered and hopefully began to compose his last opera, Parsifal. If at first you don't succeed. . . . That opera, produced in 1882, the year before his death was a success, at last, from the start ! I do not see how any one can read the romantic,

stormful, pitiable story of Wagner's life without often shedding tears of pity, and of wrath at his countrymen, who habitually treated him like a criminal. But there was much Wagner baiting in other countries, too, including ours. Indeed, in the whole history of anti-Wagnerism there is nothing more disgraceful than the boycott on Wagner's works, not only in the opera houses but in the concert halls of America, after we entered the war. He had been dead thirty-six years. yet he alone of all the dead masters was shut out for months-in Boston and other cities for a whole season Yet of all the German composers of the past or pres ent he was the one whom we should have continued to cultivate and foster; for he was one of us. For twelve years he was an exile from Germany

condemned to death if caught, for he had taken part in the revolutionary uprising of 1848. On June 14 of that year-listen to this !- he delivered a fiery address which was printed as a newspaper extra in Dresden. In it he demanded, besides general suffrage, nothing less than the complete abolishment of the aristocracy as well as the standing army, and the proclamation of Saxony as a republic!

Seventy-one years elapsed before the Great War brought about what Wagner had explicitly and ardently wished. Yet this man was singled out for an American boycott of his immortal works !!

Playing Without Looking at the Keys

way that when worn by the child the cardboard will project from under the eyes like a visor. The cardboard may easily be sewed to the rims of the eyeglasses. If the rims are too wide, bend them in or cut them off on the side next the face.

This improvised shield enables the pupil to see the printed music page, yet the keyboard is concealed-used occasionally it will work wonders. I have spared my pupils much annoyance through this device which makes it unnecessary to continually remind them to look at the notes and not at the keys.

and the Sistine Chapel in Rome, now making a tour of America.

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SILK SMETANA

THE ETUDE

Birth of the Czecho-Slovák Republic Through Song By LUDMILA VOJÁCKOVÁ-WETCHÉ

Mme. Wetché is a Bohemian pianist residing in New York. She has been an accompanist for Kubelik, Sevcik and other noted Bohemian artists

"These things shall be a loftier race Than ever the world has known, shall rise With flower of freedom in their souls And light of science in their eyes. They shall be gentle, brave and strong To spill no drop of blood but dare All that may plant man's lordship firm On earth and fire and sea and air.

YES, the boys that dared all to free themselves (and eventually their country) from the 300-year-long yoke of Austria, and who actually kept 1,000,000 Germans from entering Paris (this being a historical fact), fought often in rags; for their official uniforms were long ago and gladly left behind, together with their deadly weapons, on their flight to freedom. All they had with them was their Song, to which their hearts and souls sang as they marched and fought-their Husite Hymn. This was the hymn of the grand old one-eyed warrior Žižka, with which already in 1431, at the battle of Domažlice 130,000 Crusaders, who were sent against the Husites, were put to flight by a mere handful of "Singing Čechs." The enemy probably never doubted the full equipment and great number-just as recently in Siheria. Such is the power of Song andfirst of all. There they could sing at last again, to their heart's content, all the patriotic songs that had been forbidden them under Austria, an1 even make up new ones, without restraint or restriction.

Yet, as an American minister told his congregation lately on his return from Siberia, these men had to often wait by the water until their clothes were drybecause they did not possess a

change-and their food for six months consisted of hlack hread and tea. But they did not complain. One hears the same thing from the republic now. Dr. Alice Masaryk. the president's daughter, called on an old lady who had given her husband and sons to the war "for Liberty," and had not even any furniture left in her room, and was living on a small ration of soup daily. She showed admirable spirit in this hardship; had not a word of protest, but instead, fell on her knees and begged the daughter visitor to convey to "the little father Masaryk" (as the nation loves to call its beloved President) her thanks for bringing about freedom. Dr. Alice Masaryk herself was imprisoned for a long time as "a ransom" for her father, who at one time was sentenced to death by Austria.,

The Czecho-Slovak Republic came into being without a single citizen's life having been lost. Everything and everybody stepped into their places naturally and noiselessly-for the country instinctively recognized her "knights of Blanik," who, according to an old legend, had at last risen from their long sleep and freed the country. Immediately all the Austrian "emblems" were torn down, and great festivities made over "drowning and burning" the enemy-Eagle and German inscriptions.

Pupils and teachers were all united in this wonderrupits and teacher's were an united in this wonder-ful transformation, putting up immediately Cech names on the streets and entwining the United States flag with the red and white one of Bohemia; also pulling down images, where originally Husite churches had stood and stand once more, and always singing, singing, singing! The "emblem" of Austria was a two-headed bird, but the symbol of the famous Cech society has only one bird "Sokol" (the Falcon). It has a large share in the active and energetic present "as a guarantee of the nation's future," as its founder Tyrs said : This society is founded on the physical training of ancient Greece, and singing naturally takes a large share in its exercises and festivals. It takes an interest in popular education; fights corrupting literature and coarse entertainments; and wherever it is present no police are necessary to keep order. But again singing has a large share in exercises and festivals. F. P. Kopta writes

> "Bohemia! There's not an art In which thy sons have not excelled; Thy wares were sold in every mart, And praise from enemies compelled."



CZECHO-SLOVAK PEASANTS RETURNING FROM THE FIELDS WITH THEIR VIOLINS AND OTHER MUSICAL INSTRUMENTS

Except for native garnets ("the blood of Bohemia gone to stone") and the Bohemian glass, most of our home-made wares were marked carefully, "made in Germany." And, owing to German names given by our ever-watchful enemies to our beautiful and worldrenowned baths (like Karlsbaad, Karlove, Vary, Marjenbaad. Mariánské Lázně, Franzensbaad-Františkovy Lázně), many tourists never realized at all that they had actually been in Bohemia, and quite near to the beautiful capital Praha (German Prag, English Prague), which Rodin calls "The Rome of the North," and Count Lutzow describes as the city "where every

stone has its history." Even the famous "German" beers, "Pilzner and Bud-weiser" arc really "Plzenské" and "Budějovické," named after two Bohemian cities!

The well-known lecturer, Mr. Burton Holmes, likes to tell of the great hospitality of Praha, for the Bohemian people are so pleased when strangers visit them and show interest in the country that they cannot do enough to honor them. Lately a special committee has been elected to welcome strangers, and to look after their wants and interests in every way. Well, already "old Goethe" declared :

"Wo mann singt, da lass dich nieder Böse Leute haben keine Lieder.'

"Where folk sing, there fear no wrong-

Wicked people have no song."

"Where toke suits, there teach now not give preder-ment on the service of the se

that one of the greatest American plc-tures was painted by a cfech. Brook: that Harrison Fisher is a Bohemian married a Site Spanciet Zanner to the frozen north and to the jungles of Firsil. A touch of Bohemian humor is the war parade in New York, which hore the levent. "Cheen un America" We have been fighting the Germans for a thousand yetre "

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Mozart felt the artistic spirit of Bohemia, for he wrote his Don Gio-vanni in Praha (Prague), where also its first production took place. Wag ner found inspiration in the mountains of Bohemia; and Weber placed the action of his Freischütz there, There is a saying to the effect that at birth of a Bohemian the choice is given the child between a violin or a The great violin-pedagog. O Sevčik ("the little shoemaker" bcing the literal translation of his name), involuntarily recalling to the mind "Hans Sachs war ein Schuhmacher und Poet dazu," (H. S. was a shoemaker and poet as well!) and his wonderful array of violinists, has proven the choice of the former. And the grand old one eyed fighter Ziżka, with his glorious army of Husites, stands for the choice of the sword, and bravery and fearlessness, in the light for right and truth. Whilst touching upon the subject

of names and their verbal meaning, that of Bedrich Smetana, the greatest of Bohemia's composers, is very expressive, for it means "Cream (of music, of course, to the Cech1). When more of his glorious works are known, the entire musical world will agree with the meaning of that name. Smetana is called "The Bohemian Beethoven," for he wrote some of his noblest works after deafness had overtaken him: The String Quartet, From My Life, and many of his symphonies and operas. Another well-known Bohemian musician's name—Cerny (Czerny)—means "black" (with notes, certainly!) Other well-known composers were Black, Le Noir and Schwartzleaving the white keys sadly neglected !

Going hole where we'r sawny requested Going hole to Smertan, ii is a pily that as ret there is enly me opera of his really known ostside of Cecho Slovakia, namely, *producal Xeresta* (the Bartered Brielly, which for its churm, wit and masked secelicity, received the first prize long ago in Vienau, It's a toulo of "supplice and up to form. How Simetana has with E Links" on Dullows. So has Automia show that have a letter only "grand" opera, sine from he bening history like lubes and Bullier. "As his watchin rooks, Tay the a particle of a during were historic transfer of the second second second second second transfer of the second se

Invitation to Song

A Literal Translation of a Poem by Tablonský

Oh. let us sing sougs full of love, Bohemian national songs of love; For as long as Bohemians sing. Their national life cannot take wing. Go wander all over our land, Over valley and wood-crowned hill. There's not a place without a band. Or song, like a mountain rill. The Bohemian lion loved song-Songs he sang against every wrong; And when for his country he fought, It was also with song that he taught. Even the castle Vyšchrad Shook when Záboj the minstrel sang, Like Orfej, upon a green sod. War songs that like clear trumpets rang. For this reason Bohemians should sing, That their national life ne'er take wing.

* Dailbor is the name of a political hero of the fifteenth century, who as a prisoner used to en-chant his parser-by with melodies on his self-mide violin and the eld tower in Praha still bears his name, "Dailborka."



MAP OF CZECHOSLOVAKIA Scale approximately 871/2 miles to an inch.

How the Name "Bohemian" Came Into False Repute

[Bohemians for years have been very sensitive about the entirely erroneous and altogether insulting member kind of compound of easy morals and heidferent arr. Mme, Wetche gives a description of how tbis unfortunate uissues of the name arroe.]

THE name Bohemian has been greatly misused. For instance, in the fifteenth century, a band of gypsics, who had no connection either racially or politically with Bohemia, emigrated from Roumania to France and part of them settled in the Latin quarter of Paris. The French people, who feared the Husite warriors, mistook these ragged gypsies for Bohemians, and it is because of this error that the word "Bohemian" acquired the meaning of gypsy or person living a dissolute and dissipated life. Just as some people still associate Bohemians with gypsies, so do some in the old world picture Americans as Indians, and imagine buffaloes running about wildly and golden dollars growing on trees-but now that the Yanks have been going "over there" more and more, they are learning to know and to love the real American. The term Bohemian was applied to the country probably as early as Roman times and was derived from "Boii," who for some time before the Christian era occupied these regions. About 450 A. D. the fabled leader "Cech" migrated to the country, dispossessed the non-Slavic tribes of

Boil, and since then the real name of Bohemia is and woods-a river divinity, of a piece with



CZECHO-SLOVAK STREET MUSICIANS

THE ETUDE

"Čechy" and the people "the Čechs." "Les Tchèques," as the French so politely call them. The new name, Czecho-slovakia, avoids the unpleasant and unjust connotation of "Bo-

Bedrich Smetana, Founder of Modern Czecho-Slovak Music

BEDRICH (or Anglicized, Frederick) Smetana, born March 2, 1824, was the first Bohemian composer to take a stand for the music of his native land. He may be rightly regarded as the founder of the Czeeh school of musical creation. It is true that he did not succeed in incorporating the native rhythm of the polka into classical music form, but by his tremendous originality and intense devotion to the art of his country, he brought the Czech music to the attention of the world and secured for it a place in the front rank of great musical creation. Dvořák, more fortunate because of

the efforts of his precursor, Smetana, won the way for two other forms of Slavic rhythm, the Furiant and the Dumka.

Apropos of Dvořák, it is interesting to know that he was, when quite a young main, a member of Sme-tana's orchestra, and that the conductor's influence was marked in Dvořák's earlier compositions before he had found his own particular metier. Smetana took a keen interest in the young composer, and gave him freely his own insight into matters musical.

In all the Czech composers, as with the Russian comovers, music and estrictions in the large sense seems to go hand in hand. Of this coalition Ignaz Paderewski is a notable illustration. Smetana's most dominant d sire from his life's beginning to its sad and untime ending, was that Czech music should take its rightful place in the world. His symphonic poem, My Countr e instinct with affectionate regard and comprehensis of his country. This third section of it. Molday, is po haps one of the most descriptive compositions in al music. It pictures the great river Moldavia, from tiny, crystal beginning, to the mighty irresistible the that divides the city of Buda, from Pesth, and the sweeps triumphantly out to join the unbound sea. This music has a curious liquid texture, and a gathering force and weight as it proceeds, that makes one fair behold the river. And above and beyond all, there the feeling of distinct personality such as that with which the ancient Greeks used to invest their stream

spirits of nature-the dryads and faun-There is profound dignity, even majesty, in this great river of sound, yet withal a kindly sociability with the villages that cluster upon its banks, and the bridges that cross over its

Probably the most celebrated of Smetana works is his opera, Prodana Nevesta (The Bartered Bride), a so-called "comic" opera of the highest type, and replete with lovely music from beginning to end. This opera is the very antithesis of the Wagner operas in musical style and content. For this reason The Bartered Bride was not a distinct success when it was first given at Covent Garden, London, where the Wagner operas had biased the taste of opera-goers to the exclusion of all other styles.

Smetana wrote much music that is not known nor performed: Operas, symphonics. chamber music, songs and piano music. No doubt he would have been still more prolitic had it not been for the deafness which, in creasing with the years, shut out all sound, as with that other master of music. Beethoven One of his string quartets, entitled My Life is unique in that the composer has pictured in it this tragic and heartrending phase of Smetana's life. A shrill note, persistently recur ring in the upper strings, represents the maddening sound which rang in Smetana's cars. exasperating him heyond measure as his deaf ness grew worse, and becoming louder as the noise from the outer world dimmed,

Smetana linked in his own life the tragedics of both Beethoven and Schumann, dying in an insane asylum at Prague, May 12, 1884.-Translated from the French (Musica).

THE ETUDE

solos upon holidays.



The itinerant bands that passed through the village

were his first inspiration to music, and he coaxed the

schoolmaster to teach him to sing and to play the

violin. Later he sang in church and played violin

at Zlonitz, where the organist taught him the piano

and organ, and gave him some idea of the simpler

rules of harmony. Two years after he went to Kam-

nitz to finish his general education, and incidentally

to continue the study of music. Later he gave up everything else (including the career of butcher, which

was his father's ambition for him!) and took a three

which will make me much sorrow and grieve-but I

rely on your kindness and indulgence and be sure I

He kept his promise. From the start he devoted

himself to his new duties with the utmost zeal, and the

influence he exerted on his many pupils in both the

young men cagerly seized the opportunity of studying

with him. Among these young students were Harvey

Worthington Loomis, Rubin Goldmark, Harry Rowe

Shelley, William Arms Fisher, Harry T. Burleigh and

Will Marion Cook, who now rank with our best com-

His greatest achievement in America, it is needless

to say, was the composition of the New World Sym-

the exact notes) of negro songs. I helped him to the

Harry T. Burleigh, his pupil, now the foremost com-

tant event in the long history of the Philharmonic.

vocal and instrumental departments is felt to this day. and all over the country. Many of our most gifted

shall do all to please you."

poser of his race.

At the age of twelve Dvořák was sent to a school

Personal Recollections of a Great Master

A Remarkable Symposium of American Musicians who Knew Dvořák Best



A Thumbnail Biography of Antonin Dvořák

years' course in organ and composition at the Bo-ANTONIN DVOXAK, born September 8, 1841, at Nehemian capital, Prague. lahozeves (Mulhausen), Bohemia, was the son of an After his graduation he was thrown upon his own innkeeper, and destined by his father for a butcher.

resources, his father having withdrawn his allowance. He played in cafes and orchestras, becoming acquainted in this latter way with Smetana, who was the conductor of the orchestra of the National Theater. Both Smetana and another musical friend, Karel Bendl, the conductor of a choral society, helped the young composer in every way to gain command of his art. In 1873 he came into notable prominence through a hymn for men's chorus and orchestra, which was produced with great success and gained him a money

Subsequent rungs in his ladder to world-wide fame 1884, Dvořák conducted his Stabat Mater in Lon-

don. 1885, he was commissioned to write The Spectre

Bride for the Worcester Festival. 1891, Cambridge conferred upon Dvořák the degree

of Mus Doc 1892, he became the Director of the National Con-

servatory, New York City. 1895, he returned to Prague as the Director of the Conservatory there.

1901, he was made a life member of the Austrian House of Lords-the first music an to be so appointed. He died at Prague, May 1, 1904.

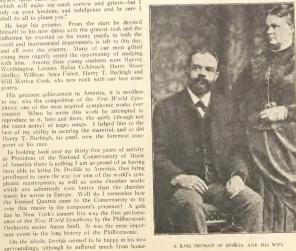
Dvořák as I Knew Him

grant from the government. This secure stipend en-

abled him to devote more time to composition.

By Jeannette M. Thurber

sickness, being intensely patriotic. He passed two of In the year 1891 I was so fortunate as to secure his summers in Iowa, at Spilville, becaue of the num-Bohemia's foremost composer, Antonin Dvořák, as artistic director of the National Conservatory. In his ber of Bohemians living there. Anton Seidl was probably right in declaring that the intense pathos of the letter of, acceptance, dated December 12, 1891, there is slow movement of the New World Symphony was a sentence so characteristic of his modesty and naivete inspired by nostalgia-by longing for home. It was at (he was as free from vanity as his idol, Schubert) my suggestion that he composed this symphony. He that I cannot refrain from citing it: "Mme. Dvořák and my eldest daughter, Otilka, are very anxious to used to be particularly homesick on steamer days when see Amerika, but I am a little, afraid that I shall not he read the shipping news in the Herald. Thoughts of home often moved him to tears. On one of these days be able to please you in everything in my new position. As a teacher and instructor and conductor I feel myself quite sure, but there (are) many other trifles



A RARE PORTRAIT OF DVORAK AND HIS WIFE

I suggested that he write a symphony embodying his experiences and feelings in America-a suggestion which he promptly adopted.

Some have held that the slow movement of his American symphony was inspired by Longfellow's Higteatha, but that was one of his operatic projects. In one of his letters to me he says, "As you know, I am a great admirer of Longfellow's Hiawatha, and I get so attached to it that I cannot resist the attempt to write an opera on this subject, which would be very good fitted for that purpose." I secured the permission of the publishers and of Miss Alice M. Longfellow for him to use the poem, but Dvořák did not live to carry out this plan. One may doubt whether he would have succeeded so well as he did with his symphony, for, outside of Bohemia, his operas have not obtained a foothold, though there is much beautiful music in them. He was deeply interested in his project for a New World opera. One day he wrote mc: "But I am longing for the libretto of Hiawatha. Where is it? If I cannot have it very soon-much is lost."

We discussed the possible librettists, and I took him to see Buffalo Bill's Indians dance as a suggestion for the ballet. It is really to be regretted that this operatic project came to naught. Hiateatha would have been sung in English. When 1 first met Dr. Dvořák, in ondon, he told me that he had wanted to meet me, as he considered 1 "had made music a possibility in America by having opera sung in the vernacular."

On June 25, 1892, he wrote mc from Vysoka, Bohemia: "Just now I got a letter from Littleton, of New York, from which I see that you have the splendid idea I should write a Columbus Cantata (or something like) which ought to be given at my first appearance in New York," He subsequently did write a cantata, "America's Flag," which is listed as his Opus 102. It was given, but did not meet with much success. The date of his first public appearance in New York was October 21. 1892.

Dvořák was not only one of the most original composers of his time, but one of the most emotional. This was partly due to the depth of his religious feeling. He was a most conscientious church-goer, and often spent bours on his knees in prayer. He had a passion for Schubert. On Schubert he wrote, in collaboration with Henry T. Finck (who has been connected with the National Conservatory for three decades), an article for the Century Magazine, concerning which Sir George Grove wrote to him that he considered it the best essay on that composer ever printed.

While Dyorák was not of a markedly social disposition, he established intimate friendship with some of the



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eminent musicians associated with the National Conservatory, among them Rafael Joseffy and Anton Seidl, with whom he spent many of his evenings.

Nothing could have given me greater pleasure than to continue Dr. Dvořák's directorship indefinitely, but after three years with us and a promised renewal of his contract for the fourth year, he found his home ties strongest, and in a long letter to me, gave numerous family reasons for wishing to be released from his agreement, closing with these lines : "Mrs. Thurber, you know well how much I value your friendship, how much I admire your love for music, for its development you have done so much, and, therefore, I may hope that you will agree with me and that you will kindly recognize and acknowledge all the above-mentioned

Dvořák as I Knew Him

By Harry Rowe Shelley

Dvokák was a child of nature in the class room. where his decision in the greatness of matters musical was absolute; once his mind was made up nothing could alter his views. To be a successful student under the direction of this man, a thorough knowledge of preliminaries was necessary-upon these no time was ever spent by him. His mission lay in telling the musical aspirant the good or bad points of the subject material brought for development; natural key relationship for contrasting themes; orchestral color best suited to the inception of the content of the subject; not setting music haphazard to a certain instrument, but knowing the appropriate instrument for the music's demands for expression. He was insistent upon continuous work, and constant new material from his students, demanding three new portions of a composition (of large form) each wcek, saying "when you cannot do that, then are you no composer.

He stipulated the right of command either to teach a pupil or to dismiss him because of the lack of talent in composition, saying "this heartache is only one: it will save you many, byc-and-bye."

Charlatanism was to Dvořák especially provocative of disgust. An encroachment by a pupil upon the field of another composer; an inadvertent borrowing of another's successful musical thoughts; even a thematic treatment overtly resembling the recognized music of some master brought down vials of vituperation from the master, and the indignant remark: "yes, maybebut it is not yours !"

He found the student in America somewhat different in his attitude toward study from those of his native land; also lacking in respect toward the general art of music, which he held in the highest esteem: he abhored the popular lilt of the so-called "Viennese swing," which he termed "Coffce House."

Hc quoted the opinion of Hanslich regarding the published critique of the three Slavic Dances, which called the first one the most musicianly; the second, the most national; the third, the most beautiful; saying "the critic is right."

He played the theme of the largo of the New World Symphony twenty minutes after he had written it, singing the immortal theme with great passion and fervor, his eyes bulging out; his blood purple red in the neck veins (years later he died of Bright's disease from red meat eating), his whole body vibrating as he played this music to his first listener; saying: "Is it not beautiful music?' It is for my symphony; butit is not symphonic music." Seidl was responsible for this movement being marked Largo, which Dvořák had marked Larghetto; Seidl was extremely fond of conducting this symphony which was upon the last program he conducted, and he often spoke of it, saying; "It is not a good name: New World Symphony; it is homesickness-home-longing !"

Dvořák spent whole afternoons at the Vienna Café with one or two friends, talking music, drinking coffce, an occasional glass of bcer, with always a clear vision of the music under discussion. He produced a letter from Zimrock written to him (Dvořák), in which the former said that Brahm's had just told him how much he admired the music of Dvořák, and that he wished that he (Brahms) "could write with the same sunshinyness (sonnenshine)."

Dvořák kept one pupil at work for forty weeks upon the thematic development (Durch fuchrung) of an overture, three lessons weekly, during which period the pupil wrote thousands of measures, before the master expressed himself; saying "Now is it right; that we could find the music of the future only he

now you know the durch fuchrung treatment from Haydn to me, and if you imitate any composer, you

are a bad musician. Now go your own way Dvořák would sometimes be asked by pupils why he had discriminated against certain portions of their compositions, of which they were personally very proud and fond: the answer would be: "I don't know; only-no?" Therein his judgment was faultless: his decision had been for the pupil's future good and development; he had neither time, desire nor academic equipment to go into the mathematics of music. He disliked fugues, saying, "Yes, that is a good

theme, but why bore your listeners by telling them the same thing over and over again; they should feel insulted!

He advised writing fifteen minutes in the morning. for themes and material to be worked out later, saying, "If you should be allowed to compose, then will your ideas be the best and freshest."

He was a great man and rose from being a street player upon a violin, to the Bohemian Parliament, of which he was a member at the time of his death, and better still, he became one of that group of immortal composers whose music is the divine inheritance of the world.

Dvořák as I Knew Him

By Camille W. Zeckwer

My association with Dvořák has always been to me one of the high lights of my existence. Though twen ty-five years have passed since I had the great priv ilege of studying under that wonderful master, the memories of that golden era of my passing boyhood remain fresh and vivid in my mind. That I was to be a musician was decided for me by parental edict. My father seemed to be convinced that I must have inherited the divine afflatus from him, and he could never understand my lack of native talent. In his disappointment, he constantly herated me as the most stupid pupil in his class.

This continual discouragement naturally reacted on me and dulled what little aptitude I had. However, I became imbued with a fine ambition to win the gold medal for fugue: but my failure to do so might have ended my musical career then and there, had not Dr. W. W. Gilchrist whispered some inspiriting words of encouragement in my car. I girded up my loins again and wrote a piano sonata in four movements. Armed with this, I journeyed to New York and assailed Dvořák himself

The dear old man was seated at a desk in the far corner of the room. He glowcred at me as if I were a bill collector, or a book agent, and, without a word greeting, he commanded me to play my sonata. By this time, my small reserve of courage had wellnigh completely oozed away, and I played in nervous desperation. I gained some small amusement by counting the bars as I played, to see how far I should get without being stopped or even bodily ejccted. To my surprise, I finally discovered myself at the end of the first movement.

With astonished relief and growing courage received his command to continue. As I played the whole sonata through, the Jovian frown relaxed and gave way to expressions of mild approbation. The real kindliness of the man manifested itself and he offered me a scholarship. He even urged me to take up my residence in New York and study with him

My poor father, who was waiting below, made sev-eral frantic attempts to see Dvořák, but was utterly unable to gain admittance. The despot was unapproachable except at his own sweet will.

As soon as I was installed I was launched into the composition of a trio for piano, violin and 'cello. was made to write nine different developments of the first movement, modeled upon Beethoven's piano sonatas, even to the extent of adapting my own themes to Beethoven's precise modulations and number of hars. My first draft of the slow movement was similarly molded upon the Adagio of the Sonata Pathétique. After this, my imagination was given freer rein, and I was permitted to write an original slow movement An exhaustive study of Schumann gave me the basis for the Scherzo.

It can readily be seen that Dvořák text-books were the living scores of the great masters. He disdained the pedagogical treatise. Schubert in particular was his great love. Indeed, he looked upon Schubert as a prophet and often remarked to me, paradoxically

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going back into the past-to Schubert, in fact-and y expanding his musical ideas into modern melodic

"Schubert," he would say, "ah yes, Schubert is too long-oh, entirely too long; but for me-not!

It was one of Dvořák's amiable vanities to take great delight in reading criticisms of his own symphonies. He would chuckle boyishly whenever he found himself compared to Beethoven. Such comparisons, of course, were prompted by his earlier symphonies, before he produced the New World, which marked a distinct stage in his development.

But there was little evidence of this kindly, naive mood in the class room. There, I have often seen him pulling his hapless pupils around the room by the nose, which he apparently considered a more intimate point of anatomical contact than the time-honored ear lobe

I escaped this particular form of pedagogy. But 1 was not coddled-far from it! Many a time he would throw my innocent manuscript on the floor and savagely grind his heels into it, while punctuating the performance with grunts like unto those of a wild boar. With such a safety valve, his temper would soon evaporate, and he would pick up the offending manuscript almost tenderly, and compliment me on a few bars that had miraculously escaped the devastating heel.

He played for me the entire New World Symphony as he composed it, and later took me to the first rehearsals with Seidl.

On another occasion when I arrived one morning he said: "Ah, my dear Philadelphia" (I was always Philadelphia" to him), "I have no time to give you a lesson to-day. But come with me: Seidl wil rehearse my overtures." (In der Natur, Othello, Ca nival). Linking arms with me, he led me screnely the hall and scated me beside him as an all-too-willin audience

One day I was told at the Conservatory that Dr Dvořák was ill. Having come from Philadelphi. early in the morning, I was keenly disappointed. Bu I had my suspicions. I trudged over to his house and knocked timidly on the door. No answer. I went His only illness was a fever of composition. remains of many past meals were strewn around t room, where he had been barricaded, probably for several days. My interuption was wholly unwelcom but my earnest pleadings finally won his ear. first consenting to examine only a few bars of un work, he ended hy keeping me with him for several

After lesson one day he invited me to take lunch with him. Fearing that I should take up too much of his time. I begged to be excused, and told him that my train left at two o'clock. But he took me with him, willvnilly. As we neared his home, he put his arm around my shoulders and asked earnes "What time did you say your train left?"

"Two_o'elock"

"Well, you hetter hurry ; it's quarter after two no I had repeatedly urged him to visit me in Philadelphia. He finally consented, but just as we were boarding the train, he ran away without a word ! I afterwards discovered that he was afraid he would not be permitted to go to six-o'clock Mass the next morning, as was his invariable custom.

But a mystery that I never solved was his unrestrained merriment over a perfectly good diminished seventh chord which he observed in one of my songs. When I humbly asked for an explanation, he only burst into renewed laughter and cricd repeatedly with vast enjoyment: "Ha, ha! If Brahms could see that !' I have never discovered what ailed that poor diminished seventh chord. Nor have I ever elicited the reason for his insistence that the second theme of the first movement of my trio in G minor should be in A flat major. It is in A flat major to this day and sounds very well in that key, too; but I do not think that I should permit a pupil of mine to stray so far from copybook precept.

There was always an air of mystery when Dvořák spoke of Brahms. That he admired Brahms greatly was evident, but I have always felt that, underlying this, was a secret envy of Brahms : an envy that did not tinge Dvořák's wholesome admiration for any other composer. Perhaps it was because of Brahm's success in his own individual style, which was a closed book to Dvořák.

As I have indicated, practically all of my master's instruction was conveyed by reference to Beethoven, Schubert, Brahms and Wagner. But the inspiration of his own personality was the dominant influence. (Continued on page 700)

s Cara San Carta San Cara S The Great Masters as Music Teachers



Nearly all the great masters have spent part of their lives in teaching. Who were the good teachers and who were their best-known pupils? This article answers the question in Mr. Elson's accustomed fascinating style.

teacher. Wagner, for example, learned immensely more of the science of composition from the works of Beethoven than he did from the unsuccessful lessons given him by Gottlieb Müller, or the successful ones taken from Theodore Weinlig. But the object of this article is to examine the value of the great masters in actual lesson-giving. Most composers are poor conductors. Are they also poor teachers?

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The earliest music lessons of which we have any record are discovered in ancient Egypt, where they had an actual conservatory of music in the reign of Amenhotep IV, a little over 4,000 years ago. There was a statue erected to a vocal teacher in Delphi 2,000 years ago, and the Phonarci of Athens taught elocution, oratory and singing. Composition, as a science, probably began about 700 years ago, but it required some two centuries to formulate sufficient rules to give the composer a real status as a teacher of it. William Dufay, the earliest of scientific contrapuntists, scarcely seems to have been prominent in teaching.

The earliest composer who made a reputation as a teacher was John Ockheghem (or Ockenheim) born in the Netherlands (probably at Bavay) between 1420 and 1430. A dozen of the greatest composers of the XV century studied with him, and he was idolized by his many pupils. Des Pres, the favorite composer of Martin Luther, was one of his pupils, and he also became a great teacher of composition. We read of Des Pres that he was very particular in the choice of his pupils, and those pupils have left it on record that he never gave long discourses in the lessons : he stated a few definite rules only, and then went on to their application.

Palestrina confined his teaching chiefly to his family circle. Fate seems to have tried him severely in this. for each of his sons died after he had made thorough musicians of them-each of them, except one, an unfilial child, who cared but little for his father's reputation or the preservation of his music. Palestrina was singing teacher to the boys of the Vatican choir.

Now came the first real epoch of music teaching in Italy, and its chief seat was in Venice. The cathedral of St. Mark's is a gorgeous vision to the tourist in Italy, but to the musician it is something even more, for it was the cradle of scientific music teaching. Here, too, contrapuntal instrumental music was born, and here also were the beginnings of organ playing, the commencement of instrumental solos. What a circle there was there! It began with Adrien Willaert, the great organist of St. Mark's, then there were two Gabrielis, Andrea and his still greater nephew and pupil, Giovanni Gabrieli. There was Claudio Merulo, the first great organ soloist; Zarlino, the first worthy musical theorist.

And to these great teachers there came a number of German pupils, so that the German scientific school was founded on the Venetian, and German organ playing had its origin in St. Mark's Cathedral in Venice. Thus Andrea Gabrieli taught Hans Leo Hassler; Giovanni Gabrieli taught Heinrich Schütz, and these men transplanted the Italian school to Ger-

There are many parallels to be drawn between Bach, the representative Protestant composer, and Palestrina, the chief of the Catholic list. Bach's chief teaching was also in his vast family circle. He had 20 children ranging from genius (William Friedemann) to idiocy (David), and it may be imagined that out of these forces there was plenty of chamber music, and even orchestral work, in the Bach dwelling. The second son, Philipp Emanuel Bach, although not such a genius as the first-born (Wm. Friedemann came to a wretched, dissipated, disreputable old age), was a talent of the first order, and has been called the "Father of Piano Technique," but we may imagine that the practical ideas in his "Versuch ueber die wahre Art das Clavier zu spielen," published in 1752, were but the precepts of that great and inimitable teacher, his father, for among the great composers Bach was certainly the best-equipped as a practical music-teacher, and we may believe that scale fingering, arpeggio, the use of the thumb, etc., had their real beginnings in the teaching of John Sebastian Bach.

We cannot believe Beethoven to have been a good teacher, although some of the pupils of his younger days speak in high terms of him. He was too impetuous, too brusque, to have made a patient guide. His chief pupil, Ferdinand Ries, was not as great as we should have imagined from so great a master. It takes an obedient pupil to develop into a good teacher, and Beethoven was never that. Haydn called him "the great Mogul" because of his rebellious ways, and Albrechtsberger, his teacher of counterpoint, warned other pupils in his classes to keep away from the young Beethoven lest he corrupt their musical taste. Yet it was Beethoven who turned the tide from the spinet and clavichord to the piano; it was he who wrote books beyond the power of these instruments, even before the piano had been perfected, and when the grand piano appeared its immediate result was Beethoven's great sonata in B-flat, Op. 106, the most ambitious piano sonata in existence.

Haydn taught in his younger years, and Beethoven was among his pupils, although the latter denied ever learning anything from this teacher. As Haydn received about twenty cents a lesson from his young pupil we think that Beethoven received full value for what he paid out for tuition.

Schubert was not fond of teaching, and his excitable nature was not that of the ideal instructor. We can imagine him missing more than one appointment with his pupils if he was with a congenial gathering in the tayern. His teaching of the two young princesses in the castle of the Esterhazys', at Zelesz, in Hungary, was the engagement which caused him to become acquainted with the gypsy music of that country, an influence that can readily be traced in some of his music. Had he not taught at Zelesz we should searcely have had the glorious second movement of his C major sym-

Regarding his falling in love with one of his pupils, phony. the Princess Caroline Esterhazy, we may dismiss this as one of the fanciful tales of music. The story goes that one day the princess asked him why he had dedicated works to almost every one of his friends and never one work to her, and that Schubert stammered and blushed and cried-"Because all that I do is dedi-

BELTHOVLN AND HIS TEACHER MOZART

cated to you !" Such a tale is arrant nonsense. In the first place had he ventured such a remark he would have been thrown out of the castle. Secondly, what dictograph recorded this? Neither the princess nor Schubert would have told the details. Thirdly, he did dedicate one of his works to the princess, one of the very poorest of his piano works, a composition without a spark of love or affection in it.

One of the absurdities of musical history is the fact that Chopin once thought of taking piano lessons from Kalkbrenner, in Paris. Chopin, the poet of the piano, going to the martinet of the instrument for instruction! Chopin was a good and sensible teacher, as Gutmann, his loyal pupil, has left statement on record. He received high prices for his lessons, but gave them in such an artistocratic fashion that he was continually in debt, in spite of having many pupils. In those days the teacher generally went to the house of the pupil, and Chopin went there in his own carriage, attended oftentimes by his valet, and wore white kid gloves at each lesson as to a French visit of ceremony.

One of the points of his teaching was that it is a mistake to try to equalize the fingers. He considered that each finger should have an individuality, the thumb a different effect from the forefinger, etc. He hclieved in Bach as a thorough technical preparation for all piano work, even the most poetic.

Schumann was one of the least successful of the great composer-teachers. The writer of the present article met, long ago, in Germany, an old musician who took lessons in composition of Schumann at the Leipsic Conservatory. He said that if twenty words were spoken by the teacher during the lesson it was remarkable. There was an uncanny silence during the hour, the teacher taking his pencil and making corrections here and there, but saying nothing. Sometimes, however, the teacher would refer to something that had been brought in during a preceding lesson, which showed that he had taken notice of affairs in spite of his taciturnity. In the class room Schumann sat with his lips pouting outward, as if he were whistling. He had this habit also in his orchestral conducting, so that in Düsseldorf they called him the "Stadtpfeiffer," the "City-piper." So far as the present writer knows, none of Schumann's pupils ever attained to much eminence.

Mendelssohn was, in some respects, the opposite of Schumann. Although the founder of a most important conservatory, that of Leipsic, he was averse to teaching personally. In a letter to the Gewandhaus committee in Leipsic he gives a very clear statement about this, as follows:

"During my musical career I have always resolved never to give a concert for my own benefit. You are probably aware that personally, pecuniary considerations would be of less importance to me were it

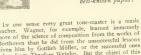
not that my parents (and I think wisely) exact from me that I should follow my art as a profession, and earn my living by it. I, however, have reserved the power of declining certain things, which, because of my favorable position in this respect, I will not do. For example, giving concerts or lessons."

Nevertheless, he became the first director of the Leipsic Conservatory. But as regards Conservatory teaching Paris heads the list. with its national Conservatoire, where talented Frenchmen are instructed gratis, and where the most practical musical prizes of the world are awarded. In that conservatory, for example, the Prix de Rome is awarded to Frenchmen only. The contestants are kept confined in a room with table, pen and ink, and music paper, and thus isolated are to compose a work for chorus, soloists and orchestra. On winning the prize the successful candidate is supported by the French Government for two years, one year in Rome, and during this

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time he is required to send another composition to the committee as a proof of his progress. Debussy's beautiful "Enfaut Prodigue" and many other prominent works are the outcome of such contests. Any pupil winning a vocal prize at the Conservatoire is immediately offered a position either at the Grand Opera or the Opera Comique

Among the directors of this great institution we find Cherubini, Auber, Ambroise Thomas, and other famous names. Cherubini distinctly showed the limitations of the great composer in the field of teaching. He was a superb teacher of counterpoint and was so wedded to the stricter school of music that he vehemently opposed his pupil, Hector Berlioz (just as Albrechtserger was antagonistic to his pupil Beethoven), although Berlioz may be considered the founder of modern orchestration and the father of our programme music.

The true model of the teacher among famous composers was César Franck, who did more for the advancement of French music than all the heads of the Conservatoire, with the great institution at their back, He fairly lived in his classroom, and only his pupils knew of his greatness while he was alive. Gounod found him the apotheosis of dulness, and the Paris music critics gave his works the scanticst and most unappreciative of notices. Meanwhile his pupils idolized him and called him affectionately "Papa Franck." Among those pupils was Vincent D'Indy (himself now a famous composer-teacher), Duparc, Chausson, Pierné, Augusta Holmés (the famous Irish-French woman composer), Ropartz, Camille Benoit, and many more. Surely no composer ever had such a number of disciples, and they all agree that Franck taught them in the most sympathetic and patient manner, and was a friend as well as a mentor, as every true teacher should be

Franck was always a tremendous student, another characteristic of the horn teacher. At his sight-reading examination, in the Paris Conservatoire, under Cherubini, when he received a difficult composition to play he calmly transposed it a third higher, to the amazement of the examiners. In the Public Library of Boston there is a large volume of manuscript fugues and other contrapuntal work, written in the neatest of hands, which were merely exercises which Franck wrote in his later years, with no thought of publication,

Von Bülow may also be ranked with good teachers, although he is scarcely to be admitted to the ranks of great composers. But he was insignificant beside Franck. His pupils dreaded his sarcasm more than the high temper of other composers. To Schott when singing in the role of Lohengrin at a rehearsal he sweetly remarked : "You are not the knight of the Swan, but rather the knight of the Swine!" and rehearsals and lessons teemed with such amenities. He made considerable use of Mendelssohn's "Songs Without Words," and if a pupil spoke slightingly of them he would say "They will be played when you and I are forgotten!" It may be interesting to know that Chopin, Von Bülow. and Rubinstein all chose No. 1 of the set as the best. Rubinstein as a teacher of piano was not quite as successful as his brother Nikolas. His temper fre- of any European country,

quently got the better of him and he sometimes became violent. Once he was tamed by the Grand Duchess Heléne. She had made some errors in her playing, when Rubinstein suddenly seized the music and threw it on the floor. "One of us must pick it up again, calmly remarked the aristocratic pupil. Rubinstein did At many lessons, when the pupils were floundering, Rubinstein would calm their nerves by crashing his hand furiously upon the keyboard or upon the pianorack. He did this so frequently that a callous finally gathered upon his right hand. He was continually paring this ,and at last there was quite a hollow in his hand, as may be seen in the cast of it which has been preserved.

We have classed Franck as the most influential of teachers, and so he was in the strict sense. But if instead of pupils we put disciples, Liszt was the greatest composer-teacher. "Pupil of Liszt" almost always means merely that the wearer of the title was present at the Sunday morning seances at Liszt's villa in Weimar. Every good pianist in Weimar was invited to these, and they were indeed lessons of a certain kind. Liszt would invite one and another of the pianists to play, and would comment upon their work. One can imagine the severe test of playing, with Liszt leaning over and commenting, and a double row of great pianists crowding around in a semicircle, watching every movement and treasuring up every remark. The late Professor Carl Baermann told me that he got the greatest good of the lesson in thinking over afterwards, for Liszt often spoke in parables. His saying about the Chopin rubato is well known. He pointed to the trees outside, swinging in the breeze, The tiny twigs are swinging to and fro; the larger branches move very little; the trunks not at all!" Let our readers puzzle this out; it is a very sensible defini-

A pianist once played in a rickety tempo at one of these "lessons." "A cab going over the Weimar cobblestones !" muttered Liszt,

Many of the sayings are too well known to repeat here, but that Liszt sometimes got angry with his more intimate pupils is true. He had a half-audible chuckle when he was amused. Once while standing beside a pianist at one of the Sunday morning gatherings, he made a joke at the expense of the artist. A worldfamous pianist, then a real "pupil of Liszt," standing behind his back, playfully gave the chuckle aforesaid, but Liszt's keen ears heard it, and a sudden box on the ear came swiftly to the astonished R-, as a warning against such dangerous mimicry.

Our chief American composers have all heen caught up by conservatories or colleges. Prof. John K. Paine was the first of these, in Harvard College, but Mac-Dowell, Horatio Parker, Chadwick and others are proving the American composer's value in teaching, and these men have founded music-courses in America which now take rank with the best curiculum abroad, Our native composers have proved their value as practical teachers even more thoroughly than the composers

the reading will not run smoothly. Why? Because

your mind and eye must detach themselves from their task of reading, to help the fingers find their place

on the keyboard. When this happens frequently in

the course of a composition, it is easy to see why the

they will swiftly adjust themselves to whatever com-

bination the eye sees on the page. The crossings in

scales and arpeggios must be so much a matter of habit

that they are performed without thought. It needs

concentrated practice to bring about this coordination

between the eye and the fingers. Practice the various

combinations in chords and running passages till they

are as obvious to the muscles, as their contents are to

The cure for this is educating the fingers, so that

reading is not smooth and continuous.

good sight player.

Do Your Fingers Follow Your Eye?

By Nannette van Alstyne

PLAYING at sight is dependent largely upon the coor- or this dination between the eye and the fingers. Prove this for yourself. Take a simple composition in the key of C. Major. When you meet a triad like this

6

or a scale passage like this:

6 500 or a plain arpeggio like this:



your fingers will instantaneously form themselves to play it, and there will be no interruption in the rhythm. But when your eye meets this:



"WHAT can there be to say about marks of expression? They explain themselves." 1 hear some one saving There is, at least, this to say about them. Like many

self-evident facts of other types, they often stand utterly unnoticed and neglected. Let there be one unvarying rule for your pupils: For every note or chord that you play, stop and think what quality of sound that note or chord is meant to

This, of course, presupposes the fact that the marks of expression are all well grounded in the pupil's mind, and to obtain this knowledge a careful study must be given those marks from the very first lesson.

By Leonora Sill Ashton

Every music scholar should own a musical dictionary, but some of your pupils will be very young-too young to be burdened with many ideas at one time. It is, therefore, a very practical plan to make a typewritten or plainly printed list of the ordinary marks of expression and place it in the hands of each pupil, requiring him to learn three for each lesson as follows :

The mark, the word it stands for, the meaning of the word, and the kind of tone it commands

Such a list would be somewhat like this: P-Piano--soft. PP-Pianissimo-extremely soft. F-Forte-loud-strong.

FF-Fortissimo-very loud, Cr-Crescendo-increasing power of tone. Dim-Diminuendo-diminishing power of tone.

Con Moto-With motion.

A Tempo-In time. Poco a Poco-Little by little.

Andante-Moderately slow, moving. Allegro-Ouick time

Then during the lesson, place music at random before the pupil and have him institute a search for the three signs of expression, which have constituted his particul lar lesson for that day. Not once, but twice and three or four times have him find the marks in the strange music, which he cannot even play. This will train his eyes to single out these signs.

Then take music with which he is familiar-his own little studies and pieces, and have him apply the meanwhich he has gained from the signs.

This will be a sure foundation for good ear training and intelligent interpretation in playing.

In the repetitions of the daily practice insist upon one practice at least being given up entirely to regarding the marks of expression,

In the performance of this never mind mistakes, or awkward fingers, or any other faults in playing. These things may be dealt with later. One cannot think of everything at once at this stage.

Once a day the student should play his studies and pieces through with these ideas, and these alone, in his mind: that this note should be played softly; the next note still more softly; that this measure should have a gradual crescendo, reaching loud and very loud notes in the next; that these should he followed by a diminuendo; and so on. An "expression practice" this might

It is a well-known fact that many pupils when they have learned the notes and acquired a certain technical efficiency feel that a composition is conquered. It is this "empty" playing against which the teachers

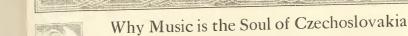
of America must strive. It must not be taken for granted that children are

unmusical because they are prone to "rattle off" a piece of music. Simply the method of producing varied sounds is not always given them. This method consists of the old, old rule of concen-

trating the mind on one thing at a time till that thing is conquered, and becomes, almost unconsciously, a

Train your pupils to watch for the marks of expression, and to apply them in their playing, and as the years go by you will be able to notice that they instinctively graduate the tones by means of-not the printed marks-but a trained car, and discriminating musical intelligence.

the scanning eye. Practice them until they all are as THE teacher or other worker who tries to give a familiar as the triads in the simpler keys. Practice minimum of effort for a maximum of salary has only them until you cannot be puzzled hy any of them. And himself to blame if he eventually has to reverse himyou will find that-in a magic way-you have become a self and go to a maximum of effort for a minimum of



THE ETUDE

By Mary Fulton Gibbons

first Gibbons, a member of a distinguished Ameri-ity of educators, writers and public men, was born sburgh. She studied music at the University of Te-unia, under Dr. Clarke, and violin under Henry Sch

It was on the crowded platform at Pretovin in the eart of Bohemia, the little station where you change trains going from Pisek down to Vienna. The people were not in a festive mood in spite of the brightly costumed women and the men wearing hats variously decorated with shimmering tinsel rosettes and flowers of every hue. This all meant that the men gathered here so bedecked had been picked for the army and were now off to war in earnest, their loved ones clinging to them till the last minute. Many were grieving, but the mood prevailing generally was one of silent suspense too deep for tears. Suddenly a strange engine came rumbling up the tracks with a shrill, still stranger whistle blowing. It was a freight train, most of the box cars lilled to suffocation with Russian prisoners. an odd, subducd tone a woman near mc, clutching her man tighter, said:

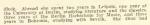
"You going to kill them? Never! Never !!"

That moment another car rolled up, a tall, handsome Russian officer standing alone in the door. As he came just opposite me a few feet away he looked at my violin tucked under my arm, smiled the friendliest smile ir the world, clicked his spurs and saluted. Of course, I smiled back and waved. The privates in the other cars waved, too, and like an explosion hats and scarfs on the platform, colors, flowers, tinsel and all went into the air with hilarious cheers. An old crone next me rescued my violin just as it was falling, for two officials lost no time in grabbing my two arms, and leering angrily into my face said in German:

"Inciting to riot you are, encouraging the enemy, Treason! what shall we do with you?

"Let go of my arms please first," I answered with an affected calm. "The Russian officer saluted and greeted-not me and not you, but the violin, the soul of Bohemia-Music I" The officials' expressions changed immediately. They kept on looking at me suspiciously, reflectively. They let go of my arms without another word and walked away. But many a man with tinsel in his hat was not so fortunate that day on the platform at Pretovin. Those poor creatures were dragged off to languish without trial in a prison, damp and dark, because they cheered, thereby "encouraging and sympathizing with the enemyl" * * * It was thrilling news that came back from the Russian front a bit later, the news that these various Czechish regiments had succeeded in getting over to the Russian side and were fighting for the liberation of their country! I wonder whether we have stopped to think how much the political situation of a country influences the cultivation of the arts and especially that of music? In a compact little country like Bohemia, which for generations has been the vassal of a great dynasty like the house of Hapshurg, the desire to be free grows deep-rooted in every nook and cranny of the land. The chiefs in Parliament at the seat of a government like Austria have been principally the wealthy and

oftenest the noble land owners who, for the sake of keeping their dominions intact, and, therefore, their own purses full, frame stringent laws for the suppression of individual opinion regarding the moral injustice of the masses' meager representation in Parliament, and the comparatively small and unfair wage the scholar, peasant and factory worker receives for his labor. But the human being to be happy must be able to express. One great reason, then, why the nobles have voted large appropriations in Parliament for the education of the masses in music is that a people able to express their feelings through music have in this way an outlet for their energies and emotions. They are happier and more contented, therefore, with their minds diverted from unjust political and social conditions around them. This theory applies to the nobles themselves in another way. On the other hand they love music



because it makes them happy, and, while diverted from the sordidness about them, are able to be indifferent to much of the suffering and struggles of their neighbors, which, of course, they could alleviate if they would ! Giving, therefore, their money and votes to develop music and art in the land, they unconsciously perhaps, yet very truly, condone-yes, even justify in their own minds-laws which tyrannize them politically, socially and economically. Tolstoy says that if man really and truly thought, and felt what he thought, he would go mad if he had not diversion in the form of music, the drama, art and literature. Here in Bohemia, where the people's soul has, through political oppression, been so long forbidden its expression of ideals and emotion through the spoken word and public press, how wonderful that the deepest expression of their nation's soul is now being heard around the world through that most spiritually eloquent and convincing of voices-Music.

The continued study of music in the school system of the land, vocal, theoretical and instrumental, and the exceptionally fine training young men receive later under the Government's leadership while serving their time in the army, playing in the military bands, is a great incentive for many a hoy of humble birth. His family and friends take great pride in his being a musician, and go to concerts in which he takes part that otherwise they might have little desire to attend, So it is that so many of Bohemia's hardy sons of toil become initiated into the beauties and charms of music. With familiar songs and pieces as with our neighbors and books, we are most sympathetic toward those with whom we have had the opportunity of becoming acquainted. The military concerts by the soldiers' bands and orchestras, both indoors and out, winter and summer, are a great source of diversion, pleasure and education to Bohemia's masses. Each new musical enthusiast swells the number of intelligent audiences; the very souls of communities are in time knit together by this general love of music. Mutual affections are strengthened, and sympathies arise that cannot be expressed in words, for is not music the language which goes on expressing after human words through their very inadequacy cease to convey our feelings and

In quaint little Pisek, the strangest, most uncanny sounds I ever heard came up through my window one noon hour from the cobblestone court below. These sounds emerged from the shoemaker's shop with an ever-varying pitch and quality of tone. I decided to lie in wait and watch for the whys and wherefores of this uncanniness. So the next day I went out earlier for my dinner, planning to return in time to investigate the sounds before the cobbler went back to his shoes. My knock at his door was unanswered. A

THE FINE NATIONAL OPERA HOUSE AT PRAGUE



ample opportunities for becoming acquainted with musical ille in that part of Czechoslovakia as this interesting article reveals...EDITOR OF THE ETUDE.]

heavy cloth was hung over his window, the door remaining tight shut; and all was silent within for a moment after I knocked. In a minute the sounds continued. They were indeed busy with those horns, but it was all a sceret and intended as such for curious neighbors. During the following weeks these sounds grew not a bit more uncanny, but instead surprisingly accurate and musical. Before long this little band of enthusiasts, soldiers thirty years before and fathers of grown-up sons, gave a concert all their own at the top of the hill overlooking the market place. Everybody was delighted. Their instruments (excavated from attics, relics of soldier days) had been mended and put in shape by the cobbler, and many of us students who had been brought up to think ourselves a bit better because we came from our own different lands, and because we could afford to pay ten dollars an hour for our lessons, became disillusioned on the spot as we recognized the porter who shined our shoes, playing cornet; the coachman who carried us and our trunks, blowing the trombone, and our good-souled cobbler, who had saved us many a shoe bill, leading his little hand with gusto and authority.

You ask, how can the laboring man with his large family and small wages afford to buy the many violins and other instruments with their accessories ever needing so sorely to be replaced? These things all costyes-but they don't cost nearly so much in Bohemia. Necessity is the mother of invention, and as long as music is the source of greatest happiness to Czcchoslovakians, to gain their end the people will continue to rely on their own resourcefulness in making their own musical instruments. The forests, growing almost to the gates of villages, provide the proper wood for making stringed instruments, and it has for a long time been the profession of almost whole towns to make violins. These violins sound well because made well, and are within the reach of every purse, some very good ones to be had for even \$5. This is one reason why the

shrill unmanageable violin. The neighbors; too, were up in arms until the girl was given her mellow wonderful Amati and the ugly violin was disposed of. After that the dog was happier, his moans ceased, and the whole neighborhood was once more at peace.

and their moderate price are lasting reasons why music is the soul of that part of the world. Then, too, the

principles of violin study and instruction have through long and intensive experiment resulted in making the road to proficiency shorter and easier, so that at an early age boys and girls are initiated into the fascinations of playing "ensemble" (string quartets, for instance) and singing in choruses. They very soon overcome technical difficulties, which are such a stumbling-block to the young, aspiring musician, and the more they play and sing, the more they want to continue their musical studies. Outdoor sports are not so popular as in England and America and as it is not customary for young men to call often on young ladies. much of the boys' time spent here in America playing baseball. football and calling is over there devoted to music. Home gatherings for singing and playing are a universal custom, the most convivial mood of good will and sociability existing at these times. Is not the spirit of the home usually the spirit of a nation? The musical

violin is so popular. Strings, too, are good, durable, and true, plentiful, therefore inexpensive. But pianos are expensive comparatively and scarce. This is a reason why there are not so many fine pianists as otherwise there neight be. A dog moaned and yelped long and hard in a neighbor's garden, beginning as soon as the girl up above by the open window drew her bow across the strings of a

So the many good instruments in Czechoslovakia

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atmosphere of the Bohemian home is a great incentive to the ideals and musical aspirations of their nationa means toward the expression of its soul.

Though while quite young the boys and girls are kept apart, later on in life men and women work side by side in factory, market place and field. The work is accomplished sooner and men have leisure and are not tired out when the day is over. So it is that they have a desire to think, reflect and write down their ideas in the form of music and poetry. They write much music and paint many pictures, at the same time remaining just as manly as men of other countries, some of whom are mistakenly in the habit of considering such occupations effeminate. It is a conspicuous fact that art and music thrive uncommonly in certain older countries where men are not expected to work under great tension and responsibility, because the opportunities for a livelihood are more a matter of heredity than of the individual's own making. The creative instinct in men can be wide-awake then, so that their appreciation and intelligence in the realm of music are virile and productive. The railroad employées have here their choruses, and they give public concerts, as do also other work-ingmen's societies, and officials of both public and private institutions who, from their general treasuries, engage an expert leader to keep them in practice and lead them in their singing on festal occasions. Here again one is reminded that for centuries it is the men who have been officially expressing the voice of their nations. When the individual man's heart is in a movement, these men enthusiastically co-operate with one another to further that mutual interest, "In union there is strength." The success of Bohemia's musical activities proves this age-old saying. That there is strength in united effort is not confined to the fathers and big brothers. One day I came upon six little urchins who had dropped their laboriously made mudpics in the street to run and sit on the curbstone and sing a part song, alto and soprano, led by their chief, a boy of their own age, none being over ten years old. They sang lustily in tune and with such rhythmic precision that their leader was almost as delighted as I was, and I only wished they had kept on instead of rolling back into the gutter to rescue their mudpies. These boys, as well as hundreds of other Bohemian boys, receive splendid training in the church choirs. And little girls can do things, too, as our enthusiastic teacher proved to us at a students' concert on one memorable occasion. It was a moment full of suspense. Before us appeared a wistful, dark-eyed, tiny girl with bright red ribbons on her black hair and a little violin in her hand. She smiled an inviting little smile that immediately took us all into her confidence as with simplicity and grace she commenced playing the Bruch Concerto. We all sat in awe of such true, pure, poetic feeling, not human but from another world far away, some place. During the Adagio the little cherub looked up from her violin at the many faces there in the crowded room before her. She became suddenly conscious that these very many eyes were looking at her helpless little self up there all alone! Her tiny lip quivered as her anxious eves timidly hunted her father's. She was brought to earth. Her little fingers wouldn't move! Like a flash a ten-year-old boy sprang out of the audience to her side and said something that meant in English "third finger on the G string! Third finger on the G string !!" She did not understand his strange language so the boy quickly and calmly took her third finger and put it himself on the right spot of the G string. She found herself instantly, was transported into her own exquisite world again, and played on until the concerto's final note brought the spellbound audience into an outburst of hysterical applause. For a long time after we students kept saying to each other : "What's the use! what's the usc ! we work all our lives, and she is only seven years old." I asked her once : "Who taught you?"

"My papa," she said. "And who taught your papa?" "My grandpa." Who can predict the future of a nation where the parents' teaching and practicing with their children become through generations a family habit? The majestic forests, growing as they do within short walking distances from the towns, have been giving the people from earliest times an opportunity truly to "go forth under the open sky and listen to Nature's teachings." The protective game laws of the land, for generations respected by the people, have resulted in these forests being a veritable Mecca for many kinds of birds which have become the most faithful friends and companions of the people. The birds' songs are the people's songs, for many themes of Czechoslovak compositions have been given the composers by the birds in the poetic depths of the forests. One fcels, indeed, that here are Nature's sanctuaries, and unconsciously one's voice becomes subdued into a whisper. Bohemia's forests and birds are ever a living influence in making Czechish music melodious, simple and appealing, spontaneously the voice of a people's soul because most natural. The landscape in the neighborhood of these forests is at times mountainous, then again rolling and more level. It is romantically beautiful up on the heights, where often an old ruin, castle or monastery looks down over the winding stream in the valley below, on either side of which the grain sways in the breeze, the bright red poppies and blue corn flowers in among the grain enhancing the pastoral beauty for miles around. This lyric simplicity of the valley contrasts eloquently with the ruggedness of the heights above, their projecting rocks commanding and defiant. While in these indescribably beautiful places man's fancy soars and even the very memory, years later, of the mood they create is an inspiration to write poetry and music, to mold in clay and paint pictures. Bohemia is comparatively small country with few railroads. These romantic spots are known little to the outside world. One must be familiar with the paths far from the beaten tracks of modern travel, usually on foot, for the peasants are too poor to own many horses or automobiles. Many of the modern compositions are more or less immune from outside influences because of these nicturesque places being inaccessible except to the native himself, who, knowing best of their beauty, will walk many, many miles to feel their subtle charm, and in his imagination live over again the romance of past centuries brought into his life through the naïve legends handed down from father to son, legends which are the foundation of his folk songs and dances, and which so often have had their beginnings on these very spots, now ruins of bygone splendor and mystery. In these rural districts the tillers of the soil live huddled together in communities far removed, oftentimes, from any railroad or trolley. Innovations of any kind are rare, their becoming native costumes, as well as their dances and songs, remaining for generations unchanged by the whims and fashions of a restless world outside. Their forms of music thus remain more characteristically Slavic in their primitive simplicity and are more intimately an expression of the native Czechoslovak spirit -a reflection of her soul. The love of beauty is a passion the whole world

over. With the Czechoslovakians love of heauty seems an intenser passion. Much of their music is an expression of this ecstasy. The listener is carried away by passages of lyric purity and spirituality in orchestral compositions-of Smetana, for example, a string quartet by Dvorák or an exquisite little Poëme by Fibich.

All this is part and parcel of the passion to expres To live, to let live, and to be happy are ideals of every Czechoslovak first and last. And his music is the expression of this passion deepest rooted in his soul for which he has had such terrible struggles down through history. Now he is triumphing. His country to-day is our newborr sister Republic-Czechoslovakia!

fresh and not be all fagged out. Teach shorter hours.

This is a hard thing to do when work is pressing,

making the most of each moment, giving of your best

to many pupils, one immediately following another at

day and evening is enough to cause that mysterious

cise the neck and shoulder muscles. Turn the head

slowly from side to side and forward and back as

far as possible. This may be practiced at odd

moments. I have done it at times on the train ; it will

not attract attention. A rotary shoulder exercise or

pain. A relief and also a good remedy is to exer-

Neckache

By Rena Bauer when the day's work is over, one will still feel and look

IN a recent ETUDE, a prominent writer suggests that a pain at the base of the ncck may come from an ill fitting coat; contraction of the shoulder muscles causing the pain. This no doubt is true, but the weight of heavy winter clothing and wraps will cause it more frequently, and getting overtired by keeping too steadily at one line of work.

Now a pain at the back of the neck is no joke to the afflicted one. Overwork and long hours will sometimes cause it. One cure is to let up on continuous routine work, muscles relax quickly by varying the occupation. A change is a rest.

A strenuous day of teaching does not afford much shrugging the shoulders up to ears will also relax the variety, but breathing spells should be taken, so that

Chosts By Francis Lincoln

THE ETUDE

THE ETUDE

In the study of art-whether it be music or any other

branch of art-there are likely to occur certain mo-

ments when things seem to come to a standstill, to a

dead stop; moments-sometimes even whole days-

when the best of will and the most strenuous efforts

seem to be of no avail to set the "balking" faculties

a-going again. Such an experience may not come to

each and every student, but it does come to a good many

of them, and-let it be well understood-it is by no

mcans the worst, but the very best students who have

to go through such an exasperating period. Probably

At such times the experienced teacher advises the

student to take a short vacation; to drop study alto-

gether, to go into the open, take long walks, divert the

mind and forget all about the "snag" the student has

run up against. After a few days-one or two are

usually sufficient-the work at hand may be resumed

with a refreshed mind and with every probability of overcoming the "snag." This probability, however, can

he increased almost to a certainty by the application of

that principle which I am about to suggest in the fol-

lowing. It is a principle (or let us call it a "process")

The incipient poet who, when composing a certain

line seems absolutely unable to go on, fashions the

continuation (for the time being) in prose, so as to

make his mind perfectly clear on the essence of the

thought that is to follow. He writes it, and rewrites it

in prose until the poetic form of the thought suggests

itself in its proper meter and rhyme. The painter, too,

who despairs of obtaining the exact tint he has in mind,

helps himself by underpainting with a complementary

color, in order that it may bring the overlaid color out

more vividly. I am told that sculptors also use this

process; whenever the willowy slenderness of a fairy

figure refuses to shape itself with the mentally con-

ceived tenuity, he moulds his clay-for the time being-

into a little "fatty," and arrives at his intended gracility

by gradually "reducing the too generous proportions.

In all these cases, as in many more that could be quoted,

the underlying principle is: Working through opposites.

The student of the piano should not be unacquainted

with this principle and with its application to his par-

ticular study. It will be of great help to him whenever

he despairs of producing accurately the tone-effect he

has in mind and feels disheartened, begins to doubt

his talent, or suspects his technic of insufficiency.

(This is said, of course, with the supposition that he

has a definite tone-effect in his mind. If he has not-

he ought to have!) To avoid misunderstanding, it may

be said here that this principle does not concern the

student's regular practicing, but applies only where the

ordinary or habitual manner of practicing fails of im-

should be for a while practiced staccato, and vice versa;

that chord successions be practiced as broken chords,

passage and take one of those frequent cases where the

student says: "I do not know how it comes, but some-

times this passage goes very well and at other times it doesn't go at all! And I have practiced and practiced

it ____ The passage was probably always practiced

staccato, disregarding the circumstance that the staccato

touch is not as insistent upon logical finger-sequels as is

the legato touch; when practicing a staccato passage

from the beginning with the staccato touch it is as good

as certain that in repeating the passage the fingering was

never twice exactly alike; the result therefore cannot but

be what it was-the haphazard, "sometimes-it goes-and-

sometimes-it-doesn't." It "goes" when the fingering "happened" to be logical; it "doesn't go" when played

with some chance fingering. The thing to be done is

to practice the passage first with a legato touch for

quite a while; this touch, compelling a rational fingering,

will settle it once for all. If the passage is meant to be

played loudly, practice it softly (and vice versa), and

practice it with an unchanging fingering until this fin-

To illustrate: Let us look at any prolonged staccato

and broken chords as unbroken ones.

The idea is, that passages meant to be played legato

mediate results.

that is much used in all branches of art.

many pass through this experience more than once.

"Yes" said the old teacher; "your playing is faith haunted with mistakes. It will take me months to se rid of some of them."

"But why should I have them at all?" asked the ounil. "I have always had good teachers."

'Very true," replied the teacher, "but the best of teachers are absolutely worthless unless you can pmember their directions, and after you have left them for awhile, you must play precisely as they instructed you. What you have done is to let mistake after mis take creep in. Chopin once said : 'Every mistake slurrei over will be a ghost to disturb you later on.' Yom present condition may be the result of too much ray. time or too much Jazz. If one were to play ragtime precisely every time, with correct touch, rhythm, etc. there would be no more harm in it than wasting your time on something that was hardly worth your attention. But you know that ragtime is usually very inconsequential music, and therefore you slur over it. And what is the result? Ghosts! Now you have presented me with the problem of getting rid of the ghosts, and the only remedy I can suggest is to go back to playing everything you play with all possible care, precision and taste.

Do You Know

THAT a Pope once wrote seven opera librettos or books? He was Pope Clement IX. At one time in Rome the Popes are said to have possessed a theater of high order with excellent scenery.

That when Monteverde's Orpheus was produced in 1608, the orchestra numbered thirty-three instruments, including three organs, two clavichords, two guitars and nineteen instruments of the violin family That the Chinese divide sounds into eight different varieties according to the sources of the sound-such as t'.e sound of stone, the sound of metal, baked clay, silk, wood, bamboo (flutes) and calabash (a gourd)? That the Chinese believe that music comes from supernatural beings?

A Music Bath

By Edward Podolsky

[Dirmer's Nor_____ here have no accounted at settile ret dense of the accessing of the blood in every instan-accelerates the circulation of the blood in every instan-but it is easily believable that is many cases any more in a band concern typic rule marker of the setting and a band concern typic rule marker of the setting of a sum bath interfere, is not extra again, and we have often has bath interfere, is not extra again, and we have often has bath interfere. Is not extra again, and we have often has bath interfere. volume.]

EVERYBODY knows what a water bath is, and many people appreciate the value of it. But, comparatively few people know what a music bath is, and few people know the value of it. Nor is it popularly understood that a music bath is as necessary for the mind's wellbeing, as a water bath, for the body's well-being. It is recognized by many psychological physiologists that the indulgence in a music bath, once, twice, or more times a week, will tend to maintain and elevate the tone of one's mind. It is, moreover, recognized that many of the detrimental emotions, such as fear and anger are easily dispelled by music, soft, soothing music, and gay spirited music. Dolcissimo will quiet the affrighted individual, while Vivace will cause a smile to steal into

the face of the enraged one. Aside from calming, the irritated mind, music has decided physiological effects upon the body. When listening to a lively, spirited, passionate melody, the blood leaps and bounds in the veins throughout body. This acceleration of the circulation of the blood is healthful, for the toxin-laden blood is rushed to the lungs and purified by the quicker, deeper breathing, more blood enters the brain, promoting brain power. The kindly, smiling, and joy-rippling nature of man is brought out through the medium of music.

Then, is it not logical that a music bath should be taken by everyone? Visit the opera, the concerts, symphonies. Or, if you can play any instrument, play, rejoice and thrive. After the performance of an exhausting task, or the expenditure of a lot of nervous energy, listen to music, play the piano, the violin. or any instrument, and you will refresh your tired mind and tune up your exhausted nerves.

Working Through Opposites By CONSTANTIN yon STERNBERG

gering is so firmly established in the hand and mind that the subsequent change of touch-from legato to staccato-cannot uproot it. Practiced in this manner, the passage will and must "go," not sometimes but always, because the foundation for its security-the rational fingering-is "established." Established by practicing legato, which is the contrary of staccato-

working through opposites! Now let us take the contrary case, a prolonged legato passage which "usually goes without a break, but sounds smeary, with the fingers running away, ahead of tempo, of rhythm-of sense." What is the reason? As a fine example of prolonged legato runs, the Impromptu in F sharp, Op. 36, by Chopin, may serve. There are, toward the end of the piece, twenty measures of uninterrupted thirty-second notes which claim a rather brisk tempo, refined shading and the strictest legato which, however, must remain absolutely clear, so as to adapt itself closely to the beautiful harmonic changes in the left hand. If these twenty measures are practiced legato and in a slower tempo after the fingering is settled, it is almost certain that in an increased speed the legato will become "overlapping" and sound "smeary." To prevent this, the entire passage (after settling the fingering) should be practiced with finger-staccato, that is, each finger, after sweeping over the surface of the key must be drawn toward the palm of the hand with a quick motion in which the arm must in no wise participate. This staccato may be even a staccatissimo! So long as the arm remains hanging limply from the shoulder while the finger-staccato goes on, this practice is bound to produce the desired result, namely, when the touch is afterward changed back to legato and the speed increased, there will be imparted to the legato a crisp clearness forestalling all "smeariness.

The explanation of this result is simple. It lies in the obvious circumstance that in the proper quick tempo a finger-staccato is impossible! Yet, those finger muscles that were employed during the staccato practice retain enough of their-now habitual-action to make the legato clear and crisp. Working through opposites!

To show that this useful principle finds application also to passages in broken chords, we may look at the Impromptu in A flat, Op. 29, by Chopin. With the last quarter of measure eight there begins, in the left hand, a rather lengthy series of broken chords, of which the lowest notes are so interrelated as to form a decidedly melodic succession; a sort of sub-melody, accompanying and supporting the melodic figurations of the right hand. These broken chords are-only too often-played negligently, uneven, maculated with false notes and without regard to the necessary legato among the aforesaid lowest notes. The cause of these faults lies in the student's playing each eighth-note individually, reading and playing each note by itself, as it were, instead of

and playing each note by liser, as it were, instead of mentally synthetizing every group of three notes into a *chord*. I have found it very helpful to apply the prin-

Musical Homoeopathy

The legend of the Homoeopaths is "Like cures like." Mr. Sternberg's article upon "Working Through Opposites" is really "Working Through Extremes." Just as the homoeopathic physician goes to one extreme to produce a result with a very dilute medicine so can the musician produce legato effects by means of occasional staccato playing, etc. Mr. Sternberg elucidates his point with his accustomed clarity.



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ciple under discussion in two ways: First, by practicing the entire passage as chords, like this :

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****** and afterwards, so as to make the two upper notes staccato while the lower notes form a well-phrased

legato like this: $\mathbf{F}_{\mathbf{T}}, \mathbf{Z}$ 2 94

It might be well to practice these lowest notes a few times by themselves-but with such fingers as shall afterwards have to be used-and when they are played with the two complimentary notes, it should be observed that the middle note of each chord (the third of each triplet group) be played with the second fin-ger. On the thirteenth chord of the forcegoing quotation* this finger may seem to be less convenient than the third finger would be, but it is necessary, nevertheless. because it prepares the hand position for the two following chords. Thus by practicing the broken chords as closed ones, and the two upper notes staccato instead of legato-as they will be played afterwards-we again follow the principle of working through opposites. It is no less applicable to broken chords containing

"passing tones," in which case the passing tone is played separately, but taking the place of its preceding note and thus still forming an integer of the chord. A good example of this can be found in Chopin's Berceuse, Op. 57, measure 38, which, for the purpose under discussion, may be practiced profitably like this, in order to prepare the hand for its constantly shifting positions :

The principle of "working through opposites" is also applicable to double notes, as we can see in the very next measure (39) of the same piece. The broken sixths, which last through four measures, will surely run more smoothly if the hand and fingers have been prepared for their diverse position by practicing them unbroken like this:

The measures 45 and 46 invite a similar grouping and may-afterwards-be played with a rotary motion of



In all these instances the underlying idea is to counteract an unfavorable tendency of the technic ; to counteract it by resorting to the reverse of the prescribed technic with a view that a part of the contrary technic will remain and assert itself when the prescribed technic is resumed; that it will assert itself in one instance by clearing up a too overlapping legato; in another instance it will increase security by inducing a settled fingering; and in still other instances, by preparing the hand for rapidly changing positions. Working through opposites!

* Marked with a X.

Czecho-Slovak Popular Music

From the French of H. Jelinek

Few nations possess such poetic and musical genius as the Czecho-Slovaks. Held down for so long a time under the iron hand of German feudalism, the Czecho-Slovaks have been a race in a state of introspection. thrown back upon itself. And this has resulted in a marked individuality, unique in its way, and expressed in all that they do, particularly in the matter of artistic creation. Even more than France, the people have lived in intimate rapport with Nature. All the circumstances of their life, every experience of their soul, is reflected naturally and spontaneously in their everyday songs. All the territory essentially Czech, using the language and conforming to the customs of the nation-Bohemia, Moravia, Silesia and Northern (Slovak) Hungary-present an incomparable wealth of modern popular verse and music.

In Bohemia, where the progress of civilization has been very rapid, since 184S, the popular song died upon the lips of the common people, and this fact was noted and verified as early as 1864, by K. J. Erban. Folk song is too delicate a bloom to withstand the smoke and dust of the locomotive ! And the nooks and corners of the mountains of Moravia and Slovakia, which have been drawn into the light of modern civilization by the widening paths of the railroads-these have been always the veritable sources of the heart songs of the people. It is only the Slovaks of the southern provinces now who sing. Here one may still see, during the lovely twilight of the south, the Slovak lads stroll about the village, singing their melodies, full of languor, melancholy, or sparkling with provocative rhythm.

The more ancient of the Chansons populaire date back to the fifteenth and sixteenth centuries though the bulk of the modern ones belong in the eighteenth. All the visissitudes of the Czechs-their woes, their follies, their light-hearted and effervescent gaiety, their droll humor, and flashing wit, their cries of sorrow, and their melancholy of despair-all this is written into the songs of the Czech nation. They are full of an inimitable grace and subtle charm, passionate and often langourous as the music of the Orient. Both verse and melody are characteristic of the extraordinary gamut of Czech feeling and thought. They present, from a point of view both musical and poetic, the profound divergence of the respective ethnological groups which compose the Czecho-Slovak nation.

These songs express fully the lively, hearty, childlike spirit of the inhabitants of the plains of Bohemia. The country is very fertile, and a living is gained without too great an abridgment of leisure time. There are many leisure hours for the cultivation of musical thought. This Bohemian music is made up of gay rhythmic dances, and love songs tinted with raillery and sly, good-humored wit. But the more ancient songs are of a serious mold-they suggest the music of the church, old chorales, dignified and measured. Per contra, the songs of the Czech and the Slav portions of the country are as gay as the sunshine, and bubbling over with an effervescence like the beading of champagne in a crystal glass. Quaffers of wine, dancers indefatigable, they are without exception, excellent singers and musicians. Nothing is more interesting to them than to take part in a village dance or festival Then one sees the spirit of the Czecho-Slovak flash out in a score of ways-the young men and girls in fête costumes resembling, as they dance and sway to the inimitable rhythm, a great field of tulips in a summer breeze. Every once in a while the commands of the dance captain ring out, as vigorous and clear as a horn down the wind. And the dance whirls faster and faster. The abandon of the dance never robs the rhythm of its exactitude. These people have a natural and inalienable gift for rhythm, all the more marked since they can take libertics with it, as in their characteristic syncopation and rubato

Less happy than these songs from the isolated mountain section arc those from the closely populated villages and towns. Here one senses political oppression and the gallant struggle of the Slavs against it, which have given the strain a deep melancholy, and a beauty as strange as it is sublime.

A special kind of song is to be found in the Chansons de Brigands. These glorify the exploits of the famous Slovak bandit, Janosik, a sort of legendary character upon whom the people of the past have hung a thousand stirring tales. He has become, indeed, the incarnation of popular justice, the symbol of the

Janosik is a veritable historic personage, a young, val- No. of swings per minute iant man who, in times past, revolted against his brutal feudal lord, and gathering together other young men as spirited as himself, fled to the mountains. From their hidden caves, they made sorties upon the neighboring estates, for vengeance for what the virtual slaves had endured from the barons, and for sus-

These brigands, outlawed from the common life, became rich and powerful in their own sphere and, while cruel and overbcaring with that class which had oppressed them, they were kind and generous with the peasantry and the poor people of the nation. For many years they were the bête noir of the Hungarian authori-

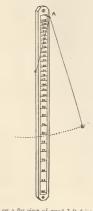
Crouched around their fire, the Slovak shepherds pass their evenings chanting plaintive love songs or bal-lades of their hero, Janosik, and his eleven comrades. Then, enveloped in their cloaks, they lie down near their herds under the stars, to dream of the sweetest "galanka" of all-the girl of their heart!

These idylls-the common musical and poetical speech of the race-are here (as in all lands) condemned and disparaged by those who declare for the so-called "higher" forms of art. Happily, the most beautiful of the lovely songs of the Czech peoplethe Moravians, the Bohemians, the Silesians, and the Slovaks-have been noted and conserved. It remains for the "intellectuals" to see to it that these treasures are not allowed to pass into desuetude .-- From Musica.

How To Make a Simple Metronome

By William E. Warner, A.R.C.O.

A USEFUL kind of metronome, similar to the one illustrated in this article, can easily be constructed by any pupil. It shows the number of swings per minute made by a pendulum, which can be adjusted to any length



First get a flat piece of wood 3 ft. 6 ins. long, and 2 ins. wide. Cut out a strip of white paper 3 ft. 4 ins. long and 1 in. wide, and paste it on the front surface of the wood. At the top end of the paper drive in a long needle, as shown at (A) in the diagram. Attach a small round weight, such as a leaden bullet, to the end of a fine piece of cotton. Thread the cotton through the eye of the needle, and make a small loop at the free end of the cotton.

Next mark out the scale from the table given below, which shows the number of swings a pendulum of any length will make in a minute. The distances must he measured downwards from the needle; the longer the thread the fewer swings per minute; and vice versa, The ordinary ruler is divided into eighths of an inch. revolt of a little people against the German oppressor. It is not hard to divide an inch into tenths,

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192		

THE ETUDE

Length of Thread

To use the Metronome, adjust the thread the center of the weight is opposite the num beats required. The free end of the cotton can looped round a drawing pin fixed in a suitable in the side of the wood, thus leaving the we the desired height. The whole apparatus sho screwed to a wall, or fixed on a suitable stand of

200

208

A Metronome of this type will not, of course, serve all the purposes of the ordinary kind of instrument, as the well-known "tick" of the latter is absent; but it is a most useful means of ascertaining the rate marked at the beginning of a piece of music. The construction of such metronome makes a very in teresting subject for a class-lesson, and has a special appeal to boy pupils, who generally appreciate having "something to make."

Dvořák as I Knew Him (Continued from page 694)

The two years of my study with him (1894-1895) were a wonderful privilege and incentive to an impressionable youth of nineteen or twenty. (There! I have given away my age). Yet, at the same time, I was too young and undeveloped to appreciate the greatness of my opportunity and to absorb all that he gave me. Nobody has yet discovered the formula for combining the enthusiasm of twenty with the judgment of forty.

My father wrote to Dvořák and asked if he would allow me to live with him when he returned to Prague. He never answered. I always missed his presence when I went abroad and always felt that there was something lacking in my European study. No other teacher was ever such an inspiration to me. He always seemed to me like a second father: a good, kindly, devout man, with a clean-souled admiration for all that was beeautiful in art and life. Simple as a child he was, but ever with a confidence in his own opinions that proved his unaffected consciousness of his own deep and rich authority,

It is a curious contradiction in his life that, while I feel justified in saying that his best works, apart from his piano quintette, were written in this country. his life in New York was abysmally unhappy. He said to me:

"Do you know, my dear Philadelphia, that I am making fifteen thousand dollars a year now. Fifteen years ago when I was starving I was happier."

Half of his children were in Prague, and his wife, who was with him in America, could never understand our country and she increased his home-sickness by her continued plaints.

And yet, as I said, Dvořák found much inspiration here and had great faith that a new school of music would blossom from the Indian and negro melodies. But his own employment of these themes was ever colored, not by the artificial musical Bohemia of New York, but by the true and inner spirit of his own native Bohemia.

Owing to lack of space it will be necessary to con tinue this Symposium next month with contributions from William Arms Fisher, Harry Burleigh, John Spencer Camp and Ruben Goldmark.

THE ETUDE

The Teachers' Round Table Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department.

Full name and address must accompany all inquiries.

An Original Method of Teaching

One of our readers has sent in a statement of a dure in teaching which she has worked productive of excellent rerth while presenting to the nd Table, and who are deers have accomplished. We omewhat abbreviated:

hould give the same attenas they do in their school ause for the common lack f competition. It seems to could be carried on more school work, more interest ce would not be so burdentrive not to be outdone by

ve each one pay the regular veek. This class meets five minute periods. After the ets three times a week for a one-hour period. For first finger movements seat the four at one table and teach correct position of arms, hands and fingers, then correct movements. Each pupil in this gets his share of individual attention during the important time of formation. The keyboard, note-reading, car training, etc., may be taken up from the first day in practically the usual way, by writing and reading notes away from the piano, and also locating them on the keyboard. Pupils may take their turns at the blackboard, and at the piano, and in some exercises the four work at the piano together. A little later matches, and tests in note reading, sightreading and writing may be held, and, of course, it is the aim of everyone to stand high, and each accordingly works with more enthusiasm. With daily lessons the assignments are, of course, much smaller than usual, but pupils, thinking "I must know these two or three lines by to-morrow," get busy at once, and do not put off their tasks from day to day, as is too often the custom. Each pupil will, of course, have a study and practice hour at home. The new Beginners Book may be made the basis of study for regular work, and Musical Ideas for Beginners, by Marion Ralston, may also be used as a first book on elements and keyboard harmony, etc., the little songs in it being excellent for recreation

I have also thought that this plan could be extended in a similar manner to second, third and fourth grade pupils, but do not know of its having been tried. Three pupils of same stage of advancement, say third grade, could meet three times weekly for one hour. or twice for one and one-half hours. I have laid out the following scheme, which can, of course, be varied for different people.

Lesson 1

(a) Scale and arpeggio. (b) Studies-Mathews, Grade III.

(c) Keyboard harmony, ear training, etc.

(d) Stories of music and musicians.

Lesson 2*

(a) Finger exercises-Hanon's Virtuoso Pianist. (b) Studies for outside work-Czerny, Duvernoy or others

(c) Consideration of development of technic in a greater way Lesson 3

(a) Pieces, solos and double numbers. (b) Sight-reading.

(c) Memorizing.

In this demonstrative work each pupil may have his turn at the piano, while the others may observe and profit by one another's correctness as to reading, style, touch, etc., or errors, as the case may be. This manner of procedure leads them to listen more closely, and each pupil should endeavor to play more smoothly and correctly from the simple fact of seeing some one else do so, and thinking-"I can do as well as that, too, if I try hard enough."

development and consequent advantage to the student. have had some pupils who came for their lessons daily, and their progress was so much more rapid than usual I was led to work out the foregoing, which has proved very successful so far as I have been able to carry it; but would like to know the opinion of the Round Table in regard to it.

Miss Marie C. Dosch, who is the originator of this scheme, shows herself a progressive teacher, and a part of the forward movement that is so wide-spread as to seem atmospheric. Others have thought of similar plans in past years, but have found it difficult to command so much of the student's time in connection with their school work. I have always wished that pupils might have daily lessons, for by them the thoroughly learned mistakes that they bring to the weekly lessons might be prevented in large measure, We hope Miss Dosch may be permitted to try her ideas "to the limit," as it would be most interesting to know the ultimate result, and if successful with her why not with others?

In the same mail came a letter from a teacher in the far west who was an honor pupil during his education days when he had the highest advantages with best teachers, a brilliant player, and according to usual standard a most successful teacher for years, but who is suffering compunctions of conscience and wondering if his work is not a "failure." In spite of the numerous letters from former teachers as to how finely his pupils were prepared for their lessons with them, he feels that they are sadly lacking in real musical education. He is especially concerned as to the untalented majority, but he is not alone in this as every teacher finds these his greatest problem. He "unloads" his mind very frankly, and shows a desperation that indicates he still has a hold on the amusing side of life. His thoughts will strike a responsive chord in thousands of teachers' hearts, and set them to thinking as well, so I make a quotation or two, which readers will find most instructive.

"I took a half dozen pupils and gave them a daily lesson in music generally-writing, sight-reading, rhythm, etc., in fact everything I could think of that I considered essential to real progress. And I took the worst members of my class-pupils with undeveloped rhythm in all senses and untalented. My work with these has convinced me that all my other pupils are not being taught correctly; that I am leaving too much on their shoulders. Two-half hours with me a week, and then letting their mothers 'see to it' that they practice (any old way) does not deliver the goods. No one can lcarn grammar or history in that way. I often wonder what our schools could accomplish if they adopted 'our' system of two-half hours a week in a subject, and let the student prepare the other work at home under 'mother's' care!

"One of the results of my experiment has been that I have nothing but praise for the progress the half-dozen pupils are making, and so far as they are concerned never hear a complaint that 'Johnny isn't interes'ed,' or that 'I can't get Annie to practice and I am after her all the time.' Next season I am going to associate with me a couple of advanced pupils as assistants, and make every student report daily. It will reduce my income from teaching probably, but believe that the slight loss will be for the general good in the long run. Out of this experiment I mean to find out whether it is possible to be a teacher of music instead of a giver of lessons,"

The entire world of musical educators seems to be engaged in a process of thinking, although not all are thinking aloud as yet, like the writers of the foregoing. This department has always taken the ground that there was something of a misnomer in the term piano teacher; that the term guide would better indicate his function; that very little could be told a pupil during the lesson period, but that as much as possible he should be guided into the paths where he could learn for himself, and the teacher watch over the en-

tire process. The talented pupils thrive and progress under this system. The untalented majority is not so successful and many drop by the way. They seem to have great difficulty in acquiring any knowledge ex-cept what is laboriously pounded into them. To raise this class musically, however, means the general raising of the standard of taste in music, in other words of the culture of the world. Hence the education of the untalented is most important. The efforts to devise improved methods of getting at them needs every encouragement. Eventually something will come of it,

"Just Boys"

I THINK the day is coming when less and less will be given to children in the nature of exercises in the clementary stages. They practice them with such distaste, in the average cases, that but little real good is accomplished. In forming a child's hand 40 the keyboard and working for right movements of fingers, a little piece on five keys will prove just as valuable as a fivefinger exercise. The time to teach this formation is after the piece is learned and the attention being no longer held by the notes and keys, can be given entirely to the motions and shaping. The best plan to use in leading children to "real work" is through something that they will like. When your two boys have gotten so they can play a little, then tell them it is time for them to begin to learn the scales. This should be done by dictation. Teach them to construct scales and arpeggios, a very simple process which you doubtless know. The only way you can stimulate their interest is to let them play music they like. Later give them something of a higher order and teil them that you like it better, and ask them to see if they don't like it, too, after they have learned it. Do not discourage your pupils by telling them their music is had and that their taste is bad, but ask them it they do not think they are getting advanced enough to play something better. Lead them up. Do not try to force. It is no more reasonable to expect children who have never heard anything but the trashiest music to like highclass pieces than to expect a congregation that never heard anything but gospel hymns to take kindly to the English hymn tunes at first hearing.

Outline for Beginning Teachers

"I am Heing in the country and wish to start a class in plano. Although quite well advanced, I have not given lessons, and would like to knew a good outline of instruction work from first to fifth grade."-S. C.

FIRST GRADE.

Small children, The New Beginner's Book. Older students, Presser's First Steps in Piano Study. Standard Graded Course, Grade I. When scale study is begun, use Master Scales and Arpeggios, which contains material for a number of year's work. Always dictate this work to pupils. SECOND GRADE

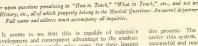
Graded Course, Book II. Begin Czerny-Liebling Selected Studies-THIRD GRADE.

Graded Course, Book III. Continue Czerny-Liebling, Selected studies from Heller, Op. 47. FOURTH GRADE,

Graded Course, Book IV. Continue Czerny-Liebling. Octave Studies by Presser. Selected studies from Heller, Op. 46 and 45. FIFTH GRADE

Graded Course, Book V. Begin the Cramer Studies, after finishing second book of Czerny-Liebling.

Use plenty of supplementary pieces throughout. At first select from the lists of pieces you will find in cach grade of the Standard Course. Later you can increase this list.



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Pen Pictures of Dvořák

By Jennie Leighton

WHILE Dvořák was director of the Conservatoire of Prague he had charge of the detached class in composition. Often he surprised the students with questions, brusque and irrelevant. One day he demanded

"Who was Mozart." (Does anyone know who Mozart was?)

Each one made his own answer-"The great Classicist," "A pupil of Haydn," "The predecessor of Bee-thoven," "The predursor of Romanticism," etc., etc. At each response Dvořák shook his head.

"Well," he observed at last, "no one has answered my question."

There was silence in the class room. Then, suddenly, Dvořák beckoned the first pupil to him, and bade him look out of the window which gave to the sky.

"What do you see?" he asked.

"Excuse me, master," said the terrified student, "but I see nothing at all." "What !" demanded Dyořák. "You see nothing? You

don't see the sun?"

"Yes," admitted the discomfited pupil. "I see it." "Why, then," he asked gravely, "did you not answer my question, "Who is Mozart?"

He took the pupil by the shoulders and turned him

round to face the class. "Remember this," he hade them solemnly. "Mosart

is the Sun," Dvokák once wrote to his publisher, Simrock, in

Berlin, "As to my symphony (D Minor) it is-thank God-finished, and will have its premiere in London in April. Another interesting family event-a new opus --it is a son. A Symphony and a boy! What a terrific force of creation, ch?"

Dvořák had a passion for birds. Particularly for pigeons, in whose breeding he was a fancier of more than mere amateur ability. On his estate at Vysoka he used to pass hours in their culture and care. One time he asked of a guest, M. Nebdal, who stood watching the flocks alighting about them :

"Which pigeon do you think the handsomest?" M. Nebdal, who did not know much about the birds, designated one slim and svelte and with shining plum-"That one," he replied. age.

Dvořák looked at him with a sort of humorous pity. Just then a young peasant servant approached with a tray containing the morning coffee, which she carried carefully to a nearby arbor. Her master hailed her. "Annette! Tell me-which is the most beautiful of

the Beethoven Symphonies?" The young girl looked at him stupidly without a word.

Dvořák to his guest, shrugging his shoulders, in a sort of humorous despair. "You see," he observed, "she knows just as much about Beethoven as you know about pigcons."

M. ZUBATY, who is now professor at the Czech University, is an excellent musician. In 1885 he accompanied Dvořák on a trip to London. The rooms in which they slept overlooked a park. And at night these windows were left open for the air. One night M. Zubaty was awakened by a noise. In another moment the electric light was flashed on, and there stood Dvořák very much agitated.

"Listen !" he commanded. "There it is again! By heaven, this time is the last-I will not let it recur !"

With this Dvořák, vociferant with rage, went into the next room in search of his clothes. Now the clothes had been removed to be cleaned and pressed, and search as he would Dvořák could find nothing but a pair of varnished boots. These he donned, however, and resuming his pajamas he took his cane and departed into the reaches of the park.

M. Zubatky, very much perplexed and unable to find any reason for Dvořák's strange behavior, awaited his return, hoping for the best.

After about a quarter of an hour, Dvořák reappeared, tranquil and in an agreeable frame of mind and explained the matter

It appeared that for several nights previous he had heard the plaintive cries of some small birds, terrified at the approach of a family cat, which feasted every night upon such birds as it could catch.

This particular night Dvořák determined to go upon the hunt

"Mr. Cat will not come again," he announced with satisfaction, and thereupon he retired once more-this time to sluumber content. From the French (Musica). and furthers him too in his work."-HESIOD.



A. Louis Scarmolin

A. LOUIS SCARMOLIN was born in 1890 and began his musical education at the age of ten, first under the guidance of his father, then at the New York College of Music, where he studied piano, harmony and composition.

He began very early to manifest a talent for composition. One of his published songs was written at the age of 14. Having been musically very active since that time he has to his credit to-day over 200 com-positions of every description. In I915 he became connected with Boosey & Co., for which concern he has written quite a number of piano pieces and songs that are being played and sung by some of our leading artists. Among these is Will the Rose Forget? which won a prize in The Globe contest in 1917, and has been sung by David Bispham.

In 1917 he entered the United States Army, serving with the A. E. F. forces for two years as assistant handmaster. It was while in the army that he wrote the song, We'll Keep Old Glory Flying, which has been sung from continent to continent. At present, he is working on a grand opera, to a libretto by A. Rubega, a young playwright.

Imitation and Creation

By Carol Sherman

MUSIC is known as a plastic art because it is capable of being moulded. The average music lover thinks that when the composer has put his notes down on paper his work is done. Nothing of the sort. The work is only begun. There is a kind of path of correctness which all players of the piece will observe. The notes must be right, the time must be right, the rhythm must be right and the phrasing must be right, but there is yet all kinds of room for creative effort. It is for this reason that the player must always think carnestly while playing so that the interpretation will not be a mere imitation of what the teacher or some other player has done but a creation, an original new living thing. It is interesting to compare the talking machine records of different pianists playing the same piece and note the decided difference in interpretation-creation. If they all imitated one model their playing would be uninteresting. Carlyle made this distinction.

"Skill imitates: genius creates."

BEWARE of "burning the midnight oil" in your prac-tice unless it is a case of "that or nothing," You will accomplish much more by what you do earlier in the

"The morn, look you, furthers a man on his road,

Soulful Fingers By John Kern

THE ETUDE

"Only the performer whose soul and fingers are one can be a great interpreter."-CARL CZERNY. Few people know what a remarkable educator Czerny

was. Not content with writing almost every imaginable form of technical exercise (he wrote over one thousand studies) he recorded his opinions upon pianoplaying with unusual clearness. He was very fond of musical history and insisted upon his pupils reading his own Review of Musical History, now long since out of date. He was the logical link between his teacher, Beethoven, and his pupil, Franz Liszt. While he is thought of now as a deviser of finger gym-nastics of a somewhat mechanical kind, he was, in his day, very insistent upon soulful expression. He realized, however, that before the fingers and the soul could become one, the fingers must themselves be freed from physiological hindrances-they must be drilled and drilled and drilled until the beauties of the soul could be told through the fingers.

The Drudgery of It

By Martin Y. Gilhooley

DREAD DRUDGERY AND FAIL. THIS should be one of the most conspicuous mot toes in the music room. Paderewski, whose begin-nings were very humble in the musical world (he is said to have taught in one German Conservatory twenty-five dollars a month), always appreciated the need for drudgery. Once he said to the Princess Victoria: "Genius is three-quarters drudgery." The little girl playing at five-finger exercises finds it hard to think of them as one of the paths that lead to great success. She is inclined to think that the Paderewskis and the Galli Curcis have leaped into fame as a gorgeous moon moth breaks its chrysalis and sails forth full born in a single night. They forget the drudgery of the caterpillar's spinning and weaving away until the cocoon of dull, uninteresting grey is finished. If Paderewski confesses to drudgery, what about you who may not have had the talent that Paderewski had? Surely you should not be afraid of drudgery.

A Belated Contribution

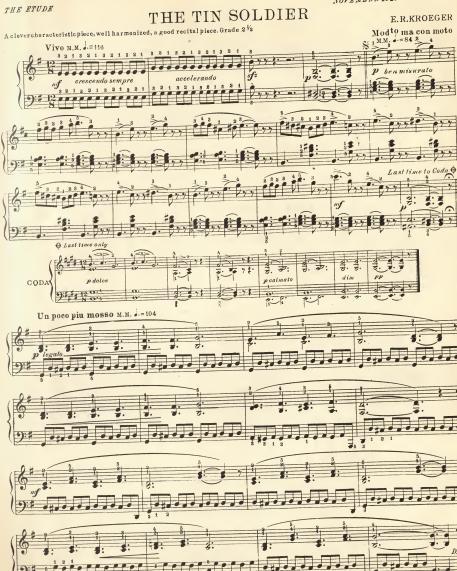
By Señor Alberto Ionás

(Señor Jonás was invited to send an appreciation of Rachmaninoff for our (October) Rachmaninoff issue, but this arrived too late for use at that time.)

THE true worth of a composer is seldom gauged accurately during his lifetime. Mendelssohn, while he lived, was certainly ranked a composer greater by far than Schumann. Yet, Time has slowly adjusted matters, and Schumann's inherent and lasting life and power have been recognized equal, if not far superior, to Mendelssohn's.

Rachmaninoff's fame rests on the C# minor and G minor Preludes. Lovely creations are: his G major Prelude, his Melodie in E major, his Serenade; inter-esting are his Polichinelle and his Barcarolle. Are these sufficient to place him among the great? The answer is obvious; No. Rachmaninoff has written more, though: two piano concertos, the style of which is, as the French say, tourmenté. In its latest garb the first piano concerto, played by the author himself in New York this winter, is more grateful. His symphonic poem, The Isle of Death, after the picture Bocklin, is a notable example of clever orchestration. All in all, the output of this gifted man is meager for the spark of genius lives in him. His larger works show a lack of balance which, possibly, may be superseded by a more homogeneous style in his later works

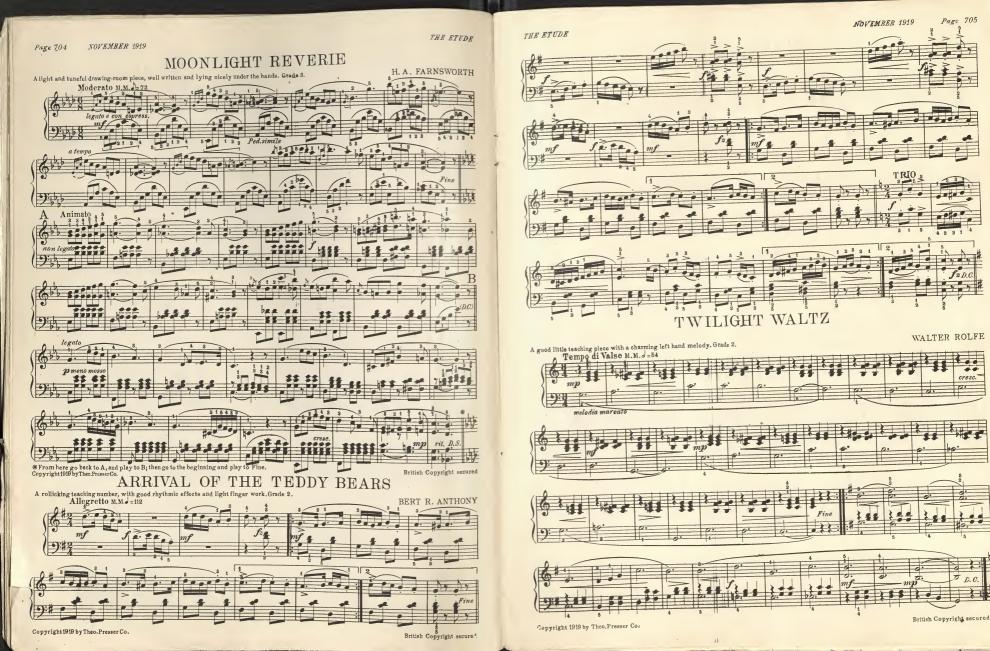
Paul Bourget describes in one of his novels three types of art: First, he who is great in his creations and likewise great in his personality. Second, he who is little worthy as a man, but whose artistic creations are great. Thirdly, he who is mediocre when viewed from both standpoints. In which class does Rachmaninoff belong? Whatever the answer, this fact remains: he is a strikingly interesting personality, and a composer from whom much should be expected-far more than the beautiful specimens of his talent that he has given us.



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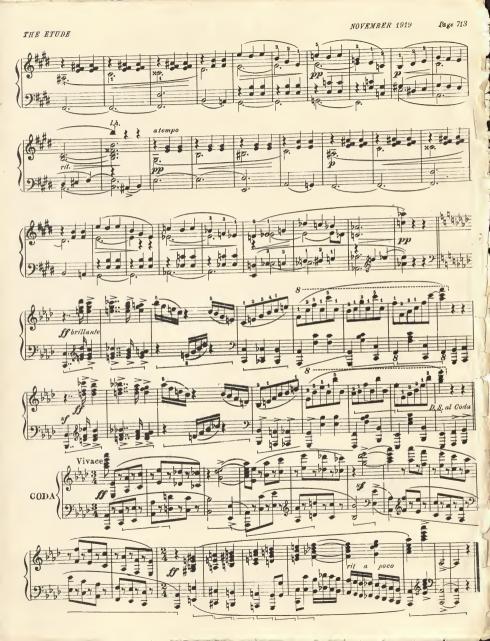
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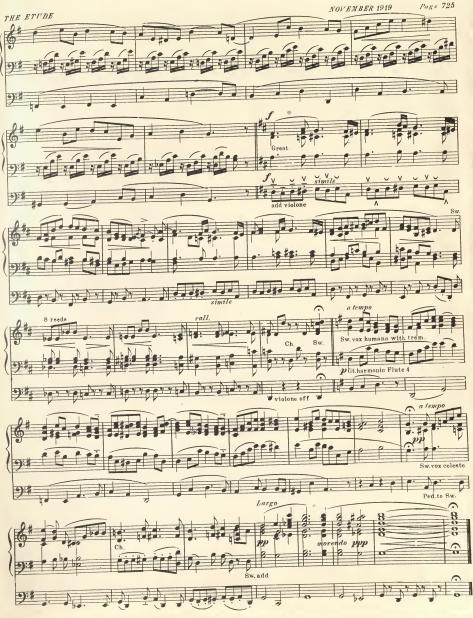
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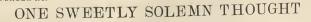




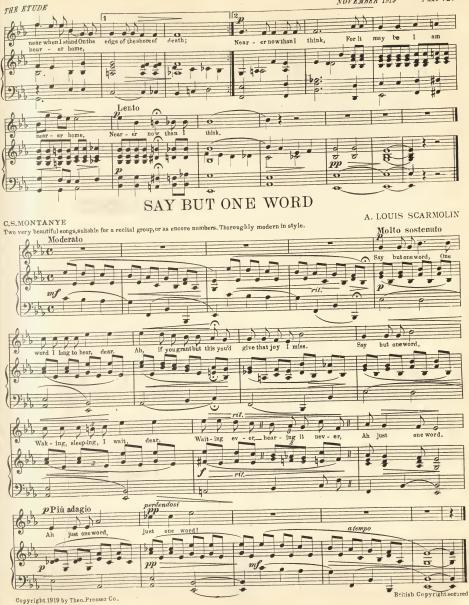
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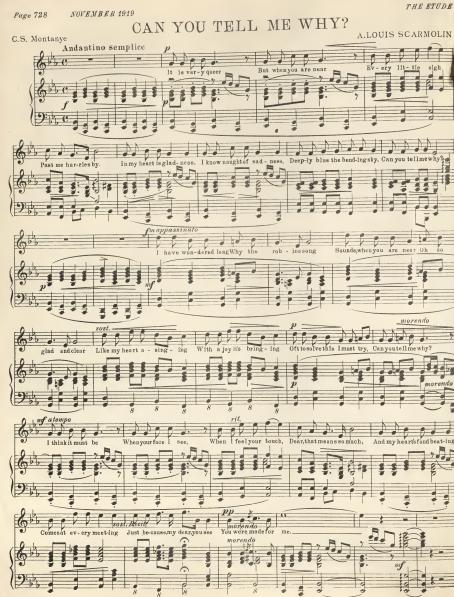


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THE ETUDE

Musical Terms Frequently Mispronounced

By E. A. Van Haaven

	27 20 11 1		
Contion abo	ould know the accurate pro-	calina	cam (to r clam) (molto ca
sed in that l	the profession of music it	encore Mascagni	enn-core fo Mas-kag-ne kah'-nyee
hould be the	musicians perpetrating the	Beethoven	Beet-hoven yen.
-heurd :	and ignorant pronunciations.	overture	overchure f
lore are a fo	ow most frequently mis-pro-	Chopin	Chop-pin : păh(n).
		Mozart	Mozart for
ccompanist	pan-ist (there are only 4	Bach	Baysh for red "k").
	syllables in this word- not 5).	Dvorak	De-vor-ak shack.
relude	pree-lood for prell'-ude	soprano	sopranno f
	(in French approxi-	allegro	ally-gro fo
	matchy Pray-leed).	colla voce	colla vo-see
	cres-endo for cres-shen do.		chay.
maestoso			pedal for 1
			dolse for d
accelerando	cr an'do (ch has the	concerto	con-sert-o chair'-to.
			da cappo i
			vibray-to f
marcato	mar-cay-to for mar-cah'-		mezzo-for- for'-tay.
pizzicato		dolcissimo	dol-siss-im ecm-o.
cello	shello for tchel'-lo (like	tempo primo	tempo pry
	ch in church).		pree'-mo
violoncello		recitative	res-itaytive teef.
		Look this li	st over very
più mosso		may be guilty	of a misprot
finale		out being av	vare of it.
	piano-fort for pee-ahn'-o	can play jus	t as well if
Philiphone	for'-tay.		ng, but it is
decrescendo	dee-cres-endo for dec- cres-chcn'-do.		
	rofession sho unciation an used in that 1 aying. In 1 hould be the near budding nost absurd a	pan-sit (there are only + suitables in this word not 5). erescendo in Prenchagoria erescendo accelerando marcato pizzicato pizzicato pizzicato pianoferte final for tenession pizzicato	ndession should know the accurate pro- marcation and meaning of all the terms need in that business. This goes without bodd be the same. Yet how often we near a dading musicinas perpetrating the near a faw most frequently mis-pro- paneted terms. People say: accompany is for accom- marchy and ignorant promuciations. Chopin anneed terms. People say: accompany is for accom- marchy any-left of accom- marchy any-left of accom- to 'son' accompany-left of accom- to 'son' accompany-left of accom- marchy any-left of accom- to 'son' accompany-left of accompany- tion accompany-left of accompany- pianoform 'front chell-lo (like terms of the 'son' for accompany- pianoform 'front chell-lo (like teresenthol 'son' for gree-alm-on- for-tay. 'decrement of or dec- bar decressenthol 'son' for the accurate 'son' for' the 'son' for 'the

Practicing Efficiently

By A. B. Paster

of the other work which they are compelled to do, and that if they could afford to practice about two or three hours daily all complications would be cleared. One hour a day, systematically employed, is quite enough for young chil-dren; and the delicate ones should not overstep it without due consideration. In order to apply this time (one hour daily) effectively I have arranged a program of practice. This outline has lessened the distress for my pupils, and is producing results

There are undoubtedly many others who are also under this handicap of figured time, and if they also will adhere to this program they may be assured positive Devote ten minutes each to (b) arm, wrist, and finger drill; (a) scales, (c) be considered a fair apportioning of la- stream.

The Orchestral Triangle as an Aid to Rhythm By Mrs. Susie Bristow

A triangle may be bought of any large ONE little way I have of helping the children to keep good time is to have a dealer in musical instruments for from triangle and as soon as they have a piece 50 cents to \$1.00, and rightly used, will well enough beat time as they play. prove a most valuable investment. Many Then I let them beat while I play, some- children need just some such thing to times their piece and sometimes, when awaken their rhythmic sense.

for cahl'-ma alma). r ahn'-core. ee for Masfor Bay'-tofor o'-ver-ture for Show-Mo'-tzart. Bahch. (a slurfor Dvor'for so-prah'-no. or ăl-lay-gro. ce for col'la vo'ped-ah'-lay. dol'-chay. for confor dah cah'po. for vib-rah'to. -tee for metz-o to for dol-chiss'v-mo for tempo for res'-tacarefully. You nunciation with-

It is true you you pronounce worth while to music with the

PUPILS tell the teacher that they can't bor, for it gives half the time to drill produce the needed results on account work, and half to applying the drill work. This time table will also be found sufficient to keep a trained player's hands in proper condition, and if spent correctly is more helpful to the student than three hours or more. For, during this long period of time the physical condition of one may lag in energy because of actual fatigue. If, however, one has plenty of time and really must devote more time to practicing it should not be done consecutively, but in set periods, and between periods one should indulge in physical exercises in the open air-exercises that

employ the vital muscles of the trunk and legs At the end of the day's practice one can tesults. The time table is as follows: rcnew the vitality by deeply breathing in the open air, counting ten (10) while inhaling and ten (10) while exhaling. Retechnical exercises. The remaining half- peat this process about ten or twelve hour of the time could be devoted to solo playing. A division of this kind may waste matter and to oxygenate the blood

there is time, a harder one of my own. It is surprising how many children con-sort at first back or keep time with the triangle. How they play as well as they do is a wonder to me.



hyme with





Ideal dream) No indeed, and the arranget of the sammerse that your Grandette is a grand is brained in the same of K and k Geo. A house where K house k of k and k houses are same to be a same state of the same state half century of housest desling, can't find to cataloger it with a product not of the best. On the other hand, the Grandette is doing more to enhance the reputation of the house that any other instrument in its extranse line.

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"The Human Voice is Really the Foundation of All Music." - RICHARD WAGNER

Tradition, the Vocalist's Bugaboo

By Louis Arthur Russell

"Tradition Marks"

the hearsay of fact and fancy. The stu- sociology, in art or science. Alchemy, dent of music should seek more authen- astrology, oracular declarations, fetich tic precept than can ever be offered by tradition, which is based upon nothing more reliable than the caprice of mem-When an artist offers no reason for his interpretation than that it is traditional, he is on unstable ground. Singers who go abroad in search of traditions return with fussy "frills" usually born of the imagination of the "masters" to whom they have paid honest American dollars. We have seen vocal scores blackened by pencil marks denoting "traditional breathing places," "traditional nuances," "traditional interpolations of embellishments, etc., to which are usually coupled the name of some

dead artist. The teachers who "sell" these "traditions" are often fraudulent pretenders The voice of the dead has a great charm for many people, but it is usually in the class with superstition. Tradition is a "bugaboo" which has held the spirit of truth and the spirit of progression in chains for centuries and has kept the living of all ages in the control of the dead, whose "messengers" have

other days Music, especially vocal music, because of its essentially spiritual nature and its evanescent physical characteristics, has been a fruitful field for the befogging of its votaries through the watchword of tradition, and with all the enlightenment of the twentieth century we are still laboring under the incubus of superstition in our art as well as in other branches of spirit and mind culture.

Worthy Traditions

There are worthy traditions in all walks of life, but these are of the spirit and abstract, and are all written in the pages of history, needing no special necromancy or clairvoyant "professor" for their revealing.

The traditions of a nation, of a sect. or of a class, bespeak this general spirit; but the written law offers the only tangible guide or rule for faith and prac-"Plymouth Rock" may be evoked to exalt us in our strivings for a better society, but the traditions give us only the abstract of the loftier purposes of historic days and of the ideals of the pioneer progressive souls, reaching for written large in recorded fact. Tradisquare with the laws of progress, or virtue and morality, of taste and sense in art

through man's experience and judgment, into the open day of realities and it be- improvement on his score.

TRADITION is an ignis fatuus of history. comes a fixed fact in religion, in law, in worship, orientations and jeremiads hased on faith in the "good old times" are all superstitions and must finally give way to attested fact.

The Singer's Search for Traditions The singer who seeks the traditions of his art usually seeks to know interpretations of the eminent singers of former days: that is to say, how far and in what way they deviated by addition. omission or alteration from the written symbols of the composer It is true that in the earlier days of

the Italian supremacy in operatic vocal art composers often left in their scores places for singers to insert their own adenzas, and thus left "gaps" in the aria which have been variously supplied by ocalists through several generations. It is also a fact that singers with voices of especial range or limit have (often)

taken liberties with composers' scores and have changed, added to, or omitted notes or phrases which were inconvenient, impossible or distasteful to them. Many of these alterations have been recorded, still more have been discarded often lied as they "revealed" the voice of or lost. It is probable that the greater ass of these alterations were of per-

sonal value only and were in nowise improvements on the original score; but in the efforts of teachers to prove their personal superiority, the unreasonable search for a better-than-the-present-way has been fostered and played with and the fetich "tradition" has been made a very profitable studio slogan by more or less unreliable "masters" It is a fair proposition that the worth-

while alterations or special means of interpretation in the classic repertory are to be found in all reliable, well edited editions now in print. Publishers are. as a class, quick to appreciate the whims of the music student and the practices of the commercially enterprising teacher,

and therefore the better class of publications of vocal music may be relied upon to reveal the credited "traditions," or at least those universally accepted.

sing.

Any remembrance of how a departed tice. The spirit of "Magna Charta" or teacher "said" Mlle. So-and-So sang the grand air from Puritani is sure to be alloyed by human error in memory and by the usual "varying of verity" in frequen passages from mouth to ear; but if told with sufficient force and maintained (whatever the variations) firmly enough, man's rights; the tangible results are there will always (perhaps to the end of time) be foolish virgins who will refuse tions are of value only in so far as they 'to keep the electric light of present-day knowledge "turned on" and will prefer to believe the tale of the clever Signor Alexander, whose grandmother had it

When a tradition has been tested and direct from her grandfather's vocal its truths and its virtues determined teacher, and in the darkness of woolcovered eyes the fair virgin of art will its useful attributes are lifted from the strive to twitter a cadenza which "Belveiled chambers of memory or of fancy lini" was "delighted" to accept as an

voice of the artist, we accept the altera-Traditional markings have often been tion. If, as is often the case, they are the undoing of young singers who in studying "traditions" have lost the esinappropriate (ill fitting) elements of sence of their art. I recall an occasion artists, or when they are of such extreme when a distinguished American singer character as to destroy or impair the incame to my studio to "look over" his togrity of the original melody, they are part for a performance of "St. Paul" condemned by musicians of judgment. which we were to give. As the conduc-Often these "improvements" are given to tor of the concert, I was concerned in the singer by a more or less clever his work and asked him regarding a teacher, who may name them "tradimass of pencil markings on his score. tional," or holdly and more honestly admit that he "writes them in" for the spe-

"Oh," said he, "these are Walker's Tra-ditional Breath marks." "Ah, and who s Walker?" said I. I was told that he was a distinguished master abroad. had never heard of him, nor have I since, but the point is: "What can be the importance of tradition in the matter of where to breathe' in an oratorio air?" Here was a splendid artist allowing a man to mark up his book with "traditions" on a subject which to the singer should be and doubtless was well known

The traditions of the old Italian before he left our land to cross the Atregime which we may call worthy and are lantic for a foreigner's traditions. fit subjects for our study are all recorded A more tragic incident of a similar and need no special expert exposition The most successful vocal masters de-

nature occurred some years ago when I was booked to conduct a performance manded of their pupils: of "Samson and Delilah." At the re-a-A close study of hearsal the "Samson" of the occasion science. Musicianship was a prime restood close to me, and looking at his quirement. book directly under my eye, I saw it very peculiarly marked with a variety of circles, birdseyes, squares, etc. I was enunciation and clear articulation. told that they were traditional markings as to breath, tone, etc. I expressed a hope that he would at the evening perphrase, with control of nuance, rhythmic formance be able to get through the and dynamic. maze and reach the top note: but, alas, at the performance all went finely until part of the development of musicianship. the splendid fellow and fine artist came to the B flat in the duet with Delilah, art do we need to-day? There is no and then he "came a cropper." I never learned whether he tried to jump tradition which can possibly give us the positive tempos of the artists of long through one of the rings like a bareback ago. Beethoven rebelled against metrorider who makes a leap for it, or what nomic tempos when he declared that he was the matter, but it was a sorry monever played or conducted his own comment and the climax was vocally ruined; positions twice exactly alike in speed. the singer surely was lost in the maze of During Reethoven's time the leading or-

"traditional signs" and forgot how to chestras of the world, especially in facile Paris, found his contra-bass parts "im-These are typical cases; seeking for possible" at the tempo indicated by the art precepts through unrecorded tradicomposer, so the traditions of tempo are tions is to indulge in a delusion. The lost in the progress of time and the detrue traditions of our vocal art are revelopment of instrumental efficiency, the corded, and when recorded they cease to increased stress of modern life and modbe merely traditional and have become a ern development in music. part of the acknowledged law, a state-Even the absolute demands of the ment of fact or of supposed fact.

metronomic marks during the last cen-Tradition is accepted and recorded by tury are not heeded by the artists or conenlightened man, or is repudiated and ductors of the present day; many classic discarded. Dependence upon unrecorded compositions proving most wearving to articles of faith in vocal art is a folly. modern audiences if dragged through The worthy traditions should be known with unchanging tempo conforming to by all serious students of singing, and the metronomic mark of the composer. they have long since been the common From all of this preamble I draw the possession of the profession.

following conclusions for the benefit of The real artists of to-day, as of forinquirers regarding the study of tramer times, frequently alter special pas- ditions;

sages in their favorite arias, inject a bit Become a musician. Learn to know when these bits of personal conceit are complete mastery of his music page. This

THE ETUDE

is the one great necessity which the sages, or characteristic opinions and pracaverage singer never accomplishes. He tices of artists as to interpretation. is constantly leaning on some one more accomplished in music than himself, and he alone of all classes of music workers this is realized one may readily square is the one who fusses over the traditions the modern intensity of spirit with the of his art.

composer's hand will supply the neces- former days, the technic of their art. sary directions for complete interpretation

which the great classics have passed for the editions of modern publishers, the data as to former errors in printing,

THE ETUDE is indebted to Dr. Walter (g) What do you understand by the 1. Bogert, former President of the N. Y. M. T. A. for the following data reparding the examinations adopted by the New York State Music Teachers' Association. The examination as a whole is simple enough, but we know some voice of resonance and express your opinion as eachers who would certainly find some to their value and application to the of the requirements a great hardship.

Examination for Certificate of Associate Teachers of Singing

1. Statement to be signed by candidate:

testify and declare that I have had three years' experience as a teacher of the art of Voice Production and the Art of Singing in the following places:

and that I have studied Voice Production and the Art of Singing under the following masters for the periods set opposite their names:

Signed:

(Address) 2. (a) Sing one song in Italian. (b) Sing one song in English. (Songs to be of moderate difficulty or even casy, and to be approved by exam-

Judgment will be based upon Tone-Production, Diction, Phrasing and Inter-3. Singing at sight, words and music. (A hymn-tune may be given.)

4. Playing a simple accompaniment. (To be chosen by examiners.) 5. Dictation: Two brief (four measure) melodies; keys to be announced; tonic chords struck; each melody to be played three times. (To be chosen by

6. Questions on Physiology of Tone Production and the Art of Singing as set forth in standard works on the sub-

(a) What text-books or treatises on Tone Production and the Art of Singing have you found the most helpful? Give an outline of the ideas of any

one of these authors. (b) Describe the positions of the body, the chest, the shoulders, the head, the jaw, the lips, and the tongue, which you advocate as best for the singer. (c) How is a tone produced by the

(d) What part do the lungs, the larynx, the mouth, the tongue, the lips write? and the nose play in voice-production? (e) Describe the act of breathing, naming the principal muscles used in in-

halation and exhalation. (f) Describe two or more methods of your preference with reasons.

The great tradition on which we should rely is "musicianship," When

classic spirit of repose, and, quickened With the accomplishment of the re- by the life of the day, the spirit of the corded items of voice study (see above) classic period or the classic composer will necessary for all singers, the student who not be violated but exalted if artists will is a musician will find that the music work faithfully toward real efficiency and page in its original form as it left the master, as did the singers and players of The requirements of to-day in the field

of music are far beyond the art of a cen-With the masterly editing through tury or more ago, yet the requirements of technical efficiency and complete musicianship are as necessary as ever. The

student is supplied with all necessary traditions which demand strenuous devotion, labor and ardent constancy of former and present differences of opin- purpose are the mileposts of the royal ion as to certain mooted notes or pas- road to success in musical art.

Can You Pass This Voice Teacher's Examination?

term "Resonance?" What by "Reinforcement?" (h) What portion of the body can give resonance? (i) Mention the most talked of forms

range of the voice. (j) Do you believe in registers? I

so, how many do you recognize? (k) How would you apply the idea of relaxation to the act of singing? Must ., do hereby there be tension? If so, where?

(1) Mention four or more general varieties of the human voice, stating whether possessed by men or by women, giving also approximate range and char-

(m) Give composers' names of any sets of vocalises you have found useful. (n) What characteristics do you consider essential in selecting songs for beginners?

(o) Define Attack, Sostenuto, Legato, Cantabile, Staccato, Messa diVoce, Portamento, Phrasing. (b) State the difference between

"Folk-Song" and "Art-Song."

Analytical Harmony

7. (a) Analyze the following examples, indicating under each chord, by a large or small Roman numeral, its root and quality (major or minor), and by small arabic figures, its inversion, also marking over each example the strong and weak accents in each measure by $(-) \times (.)$

(b) Using accidentals instead of keysignatures, write out in quarter notes (1) the ascending scale of B flat major, and (2) the minor scale of C sharp. using the melodic form ascending and the harmonic form descending, indicating under both scales by the terms "step" and "half-step," the distance each scaledegree is from its neighbors.

(c) Which is the primary or principal chord of the seventh and of what intervals is it composed?

(d) What is a cadence? Name two or more varieties.

History

8. (a) In what century and country did onera originate? (b) In what century and country did

Palestrina live and in what forms did he

(c) In what century and country did Johann Sebastian Bach live and in what forms did he write?

(d) Mention the names of three or more of the most famous composers of breathing used by singers, indicating Oratorio, giving their nationality, approximate date, and best known works.



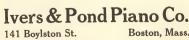


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"musicianly," as we say, and really fit the

cial use of his pupil, a legitimate thing.

if done musically, with good judgment.

It is well for the vocal student and as-

pirant for a place in public service and

approval to fix in mind some facts re-

garding the development of the voice

To-day and Yesterday

a-A close study of music as an art

c-Control of speech-sounds; distinct

e-Rational emotional delivery of the

Music reading was imperative as a vital

What more of the traditions of vocal

d-Pure tone and facile executio

and its use in interpretation.

b-Control of breath

and without detriment to the original.

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(c) Mention the names of ten or more of the most famous composers of opera, the most famous composers of opera, the most famous composers of songs. giving their nationality, approximate date, mentioning if possible, one or more works and best known works. of each.

Re: Traditional Rendition is of little value when compared with

O .--- I understand that in Oratorio there are certain traditional ways of singing arias. How is one to form a clear idea of what the correct rendition what we know as musicianly interpreta-In your quest for the best rendition of

may be?

can he had.

an oratorio, aria or chorus, make sure The accredited traditions of oratorio of your own ability to comprehend the interpretations are to be found in the composer's score. Be a musician. If best editions of recent publications. you are not confident of this ability, consult the most experienced of teachers The best traditions are now "written and conductors and use the best obtainin" in the better editions.

The average idea of traditional ren- able editions. See article Traditions, etc., dering is mere personal opinion and it Vocal Department, October ETUDE.

Opera Under Difficulties

The various performances of light and same pianos were selling for, before the grand opera that have been given from war. This demand is reflected in opera time to time, in tents, by the different and it is not surprising, therefore, to Chatauqua organizations in parts of see our great opera houses crowded America, have often been given under despite the seven dollars a seat now very trying circumstances. The canvas asked in New York. It is simply the old opera house leaves much to be desired, question of supply and demand and it but on the other hand it is said, that would not be impossible for the price to risc even higher-say ten dollars a seat. the appetite for opera of any kind in In fact, in Mexico City, the price for some parts of America has been so developed through the talking machine first-class opera has long been ten dolthat organizations which years ago lars and the same price has been the faced certain failure under similar con- order in South American centers. Miss ditions, are now doing exceedingly well. Lucille Lawrence, formerly a member of All this augers well for the operatic and the Metropolitan Company, who has been musical prowess of America. At the singing leading rôles with Titto Ruffo in some time it is continually creating a Mexico, tells something of the great difdemand for the best opera when that ficulties facing opera singers in Caranza's capital. The altitude often plays

The greatly increased wages of labor odd tricks upon the singer. Some singhas let thousands of musical instruments ers accustomed to singing in low altiinto American homes where the posses- tudes are surprised to find their efforts sion of such an instrument was only a in a mountain plateau city, like Mexico, ston of such an instrument was only a in a mountain placed edg, in the next of one of the most expensive usual, the blood coming from the mouth, pianos made, recently reported to the the nose or the ears. According to Miss writer that he was then 2,500 instru- Lawrence, these mal-advertences are nents behind the capacity of his factory taken as a matter of course, if the singer and spent most of his time in propitiat- is unable to take an encore he mutely ing people who demanded pianos at a holds up his blood-stained handkerchief trice far in advance of that which the to a wildly applauding audience.

"Getting the Swing of it"

By T. L. Rickaby

A FUNDAMENTAL principle in all music Exercises of various kinds may be instudy is that of rhythmic perception. vented. For example, a chord-any The problem of teaching or learning triad-may be repeated indefinitely in twos, threes and fours till the player time is not one of any great difficulty, catches its "swing," "sway," "surge" or because the principle underlying it is one involving simple numbers, equally whatever the regular rhythmic pulsing simple fractions and proportion. The might be called,

Another way, and probably a better principle of rhythm, however, is not one of figures but of feeling. To train th. one, is to select two or more lines of average pupil to play two, three or four poetry which correspond in meter to notes to a count, and to make him un- the rhythm of music. For example :--'Bird of the wilderness derstand the difference between the six-

eighths in a measure of three-four time Blithesome and cumberless." These words, spoken with a more or and the same number of eighths in a measure of six-eight time, are not al-ways easy tasks. This is what might less exaggerated emphasis offer a good illustration of six-eight rhythm. Other be called the arithmetical part of time

passages may be found to illustrate twofour, three-four and other rhythms. To and rhythm, and the Mason system of scales and arpeggios are of the greatest some extent they will lighted the labor 'that the development of this inner feelvalue in this connection; but to develop the inner feeling for rhythm is a still ing for rhythm involves. At any rate harder task, and of greater importance, the attempt must be made with care, and it must be developed if possible. fidelity and patience.

ONE of the greatest dangers which beset can do, rather than what John Sebastian a concert-player who has to keep a large Bach has to say. I have heard some audience interested for an entire evening, players rattle off a Bach Fugue at is to sacrifice the composer's intentions breakneck speed, and the irreverence of in favor of mere brilliance of technique. He is apt to forget that he is out to the proceeding has more than sufficed to interpret greater intellects than his own, discount any pleasure derived from the and he is tempted to think that the au- technique displayed .- New Music Redience wishes to hear what Mr. Blank view.

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Sources of Some Well-known Hymn-tunes

By Edwin H. Pierce, F.A.G.O.

In almost any hymnal, tunes may be found here and there attributed to such noted composers as Beethoven, Mozart. Mendelssohn, Weber, Schumann, etc. The average musical person, unprofessional, but of good taste and reasonably well informed, is often inwardly conscious that these tunes do not seem to hit the mark as well as some signed by less noted names, but he is chary of expressing his opinion because of the respect in which he has been taught to hold the great classical composers. He would be quite justified, however, in stating such an opinion with the utmost frankness; none of the great composers named ever wrote any Anglican or American hymn tunes, and the effort to arrange certain excerpts from their works in this manner is almost always accompanied with a violence to the original idea, amounting in some cases to a caricature. There are a few fortunate exceptions however, and we shall be pleased to take notice of

warrant for existence. One of the few really good hymn-tunes borrowed from outside sources is that set to the Christmas hymn, "Hark ! The Herald Angels Sing," This is taken from Mendelssohn's Festival Cantata for male chorus and orchestra, cclebrating the invention of printing, composed for the Gutenberg Festival at Leipsic held in 1840. The original words read "Gutenberg, that clever man," etc. It is really a matter for congratulation that it has been taken from a work where it could have but a transient and limited use and set in an excellent hymn-tune arrangement by W. H. Cumminos

these as well as of those which have less

61, Hark the her ald an - gel sing.

The tune found in the Episcopal Humpsl (and several others) under the title of "Sardis." is taken from Beethoven's Romance for Violin and Orchestra, Op. 40, where the opening strain is played by the solo violin in two-part harmony, but in the key of G, not F. This makes a

Kreisler, Julia Culp or Bauer hold audi-

ences spellbound? In the first place,

they have "something to say," and the

technique and musicianship by means of

Chil-dren of the Heav-enly King to Schumann and set to the words fairly singable hymn-tune, though often taken too fast for its proper effect. "Forth in Thy name, O Lord, we go"

Carl and Cont Light of those whose drear-y dwell-ing. Gottschalk's Last Hope, a piano piece very popular in a past generation is the

source of a melodious though rather too sugary hymn-tune, found in nearly all the too rapid, giving a rather jerky effect; larger hymnals (except the Episcopal) set for another, one misses the charm of the to the words, crisply arpeggioed chords heard in the original. Solid four-part harmony

"In the dark and cloudy day When earth's riches flee away."

Here, possibly, is one case where arrangement means not derangement, but actual improvement. The original piano-piece was one filled with easy arpeggios, scales, and other chean and obvious technical devices in accordance with the popular pianistic taste of Gottschalk's day, but now has been drawn upon for several different hopelessly passé, while the hymn-tune is one which continues to give pleasure and comfort to thousands of such as are not from a horn quartet forming part of the Overture (originally in C) too fastidious and severe in their ideas of what sacred music should be.

6-11, 11, 12 + 1 + 1 + 1 In the dark and cloud-y day The words set to this tune

The tune called Pleyel's Hymn appears in many Protestant hymnals (though not the Episcopal) as a setting of seem to fit the sentiment af the music the words.

"Children of the Heav'nly King As ye journey, sweetly sing." It is also in use, with quite other words,

(in England, Old Hundredth) has an inin the ceremonies of a well-known frateresting history. At the time of the Reformation, when various prominent ternal order. Originally it is the Theme for a group of variations in a duo for Protestant leaders desired to introduce two flutes (or flute and violin) hy Ignaz the custom of congregational singing, Pleyel. Here again we cannot complain

that the arranger has done any violence to the composer's idea. 8 rolligte i pl

The tune called Canonbury, attributed

is a sad perversion of Schumann's lovely rate, what they actually did, at first, was to take popular tunes of their day, sing Nachtstück in F. One feels like exclaiming with Quince in Shakespeare's Midthem slowly and harmonize each beat summernight's Drcam, when he saw his separately, thereby gaining a certain dig-nity of effect. Old Hundred was one of ompanion's head changed by fairy magic to that of an ass,-"Bless thee, Bottom, thou art translated !" For one thing, the these; originally it was a rollicking little French love-song, heginning tempo when used as a hymn-tune is far

means a totally different effect.

My Je - sus as Thou wilt.

"My Jesus, as Thou wilt

Oh, may my will be Thine,"

without violence, but the tune is some-

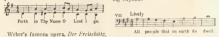
what too ornate for congregational sing-

The famous psalm-tune, Old Hundred

ing, serving better as a choir number.

"Il n'y a icy celluy qui n'ait sa belle" ("There's nobody here without his girl") This dates from the fiftcenth century and we give the original antique French spelling

As first transcribed it had the following rhythm:



hymn-tunes, the most familiar being taken and the melody was put in the tenor (a common practice in that day), but later the notes were made of equal length, after

> VIII Slow 6 told of to of Praise God from whom all blass-ings flow.

the fashion of a chorale.

Its name is derived from its being used as a setting for a metrical version of the Hundredth Psalm.

When all is said and done, it still remains true that the best hymn-tunes are those composed directly by those who have made hymn-tunes a specialty; Barnby, Dykes, Hopkins, Monk, etc., or even our own old Lowell Mason and Thomas Hastings, whose worth it is the fashion to grossly underestimate in this day.

there was no store of sacred music, per se, It was our original intention to quote suitable to draw from for that purpose. from and comment upon several hymn-Probably they believed (like Wesley, at a tunes whose sources are found in the ater date) that "the devil should not be works of Handel, Mozart, Joseph Haydn allowed to keep all the best tunes;" posand his less-known, but very talented sibly, too, they were in the position of the brother, Michael Haydn, hut lack of newly organized amateur brass band, havspace forhids. Another very interesting ing as yet a very limited repertoire, who, branch of the subject is that of hymnwhen called upon at short notice to play tunes adapted from Gregorian tones and for a funeral, rendered Yankee Doodle other ancient plain-song, but this would very slowly, to make it solemn. At any be worthy of a separate article.

Organ Music and the Public

WHY does organ music on the average which might interrupt their intimate one," so far as mastering the organ is power, of energetic rhythm, and that reinterest the public less than certain other personal contact with an audience. The concerned.

pressure of the player's own flesh upon emotions to the audience unless he has the limitations of the organ---the tenthem. In the case of singers the entire a broad, comprehensive theoretical and dency to a heavy, lifeless style, devoid vocal mechanism is a part of their mechanical training, and a wide knowl- of rhythmic movement, the limited caphysical being.

of a mechanical nature to deal with often means that the organist is a "dead the study of music of great dramatic The Console,

quiring a light touch, delicacy and grace. heranches of music? Why do artists like violin strings throb with emotion by the The organist cannot communicate his Thus he will be constantly reminded of edge of all forms of music, sacred and pacity for minute shading, the lack of Organ playing will always lack this secular, gained by study of the music dynamic accent-and being conscious of which it can be said effectively. In the intimate appeal to a certain extent. But itself, and hearing it performed by the these limitations, will find some way to second place they have little or nothing the term "dead tone" applied to organs leading artists. Especially valuable is overcome them-FRANK S. ADAMS in THE ETUDE

The Beauties of Unmixed Tone Getting Acquainted with a Strange Organ at

By E. H. P. Short Notice THERE is perhaps no more trying ex-

COMBINATION pistons and the Crescendo Pedal are valuable adjuncts to the mechanism of the modern organ and we would not willingly abandon them, but they are responsible in many cases for a lazy one-sidedness in the registration of organists, who fail to avail themselves not only of the infinite number of comhinations possible in combining stops by hand, but more particularly do not realize the beauties of certain unmixed tone. For example: there is no organ-tone more majestic and beautiful than that of a good 8 ft. Open Diapason used entirely alone. The Melodia and Dulciana together form a combination of well know usefulness, but for a solo passage the Melodia alone gives a far clearer and more heautiful effect, taking the place of the Concert Flute in small organs which are not provided with that stop. There is a tradition (handed down from the days theatre, where he gave excellent satiswhen the Stopped Diapason (or Lieblich faction Gedackt) was the only 8 ft, stop on the Swell which had a complete compass), that the Stopped Diapason should always be used with combinations, but modern string-toned stops sound much more characteristically "stringy" without it. Composers familiar with the art of Orchestration are aware that a solo passage loses much of its personal "solo" effect if rendered by two or more instruments in unison : organists should bear

this in mind, although it must be admitted that an Oboe or Cornopcan is often improved in quality by unison with Diapason tone, especially when not quite up to the mark alone. In adding 4 ft. tone, regard should be had for the character of the 8 ft. tone

below it, the timbre to he similar where possible. A 4 ft. Flute tone will combine fairly well with any 8 ft. quality, but a 4 ft. String tone above an 8 ft. Flute tone, or a 4 ft. Diapason tone (us-ually known as "Principal" or "Octave") above an 8 ft. Flute tone or String tone is simp'v v.lo

In this last paragraph we may appear to be digressing from the subject, but the point is, to build up a tone which shall have a proper consistency and so sound unmixed.

Some organs have certain 16 ft, and 4 ft. stops of beautiful and characteristic quality. The majority of organists never use these except in the well-known conventional manner as parts of combinations, but they may often be found available as solo stops or even for harmony, by using them alone and playing an oc-tave higher or lower on the keyboard, as the case demands.

The present writer for some time played a very old, but really excellent Jardine organ which had a beautifully voiced soft mixture on the Swell, under the name of "Cornet," On some occasions he used this entirely alone as a solo stop, accompanying it with the Dulciana on the other manual. The effect was not unlike the "Orchestral Oboe," when used in the proper part of its compass. This is an extreme case, and indecd we have never met with another organ in which it could be duplicated

with satisfaction, but it serves to illustrate the advantage of experimenting with all resources at hand. (By the way, the suggestion made as

to using 16 ft. or 4 ft. stops in an 8 ft. sense, to obtain variety, would not hold good in an organ built on the "Unit" plan, which is now unhappily becoming only too common, but only on one with a genuine honest set of pipes for each

stop.)

perience for an organist than to be called to play on a strange organ, especially a large one, with no opportunity to practice on it, unless it is to have his first opportunity for practice embarrassed by the presence of a committee of critical outsiders. The write knew of one particularly exasperating case where a thoroughly competent organist of long experience applied for a position as a theatre organist; the organ was of a make unknown to him, and he took so long in making a preparatory examination of the position of the various stops and pistons that the manager impatiently jumped to the conclusion that he knew nothing about it and sent him off without even a trial. We are happy to be able to record, however, that few weeks later he secured a similar and even better position in another

To avoid the possibility of such unpleasant occurrences as that just narrated, it is well to have a certain routine which will carry one through the worst part of the ordeal. In describing this we take for granted that the organist is adept to some extent in the art of improvising, and that he i familiar with the principles of registration in general. (To teach registration to a novice would be quite a different

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A Mental Picture

First, take time (but not too much time) to glance over the stops and make a mental note of the position of those celonging to each manual and to the pedal. Ascertain by trial whether the vistons move the stops or affect "blind" combinations and if you are not perfectly sure you are familiar with the combinations, set the zero pistons, making all stop-changes by hand for the time being. (Later we will speak of the use of the pistons.) Begin with a single soft 8-ft. stop on

the Swell and improvise on that manual, having previously drawn the Sw. to Ped. coupler and a single soft 16-ft, stop on the Pedal. At first play solely on the manual, but presently add a part for the pedals: also try the effect of the swell-pedal and note whether its influence is great or only moderate. Build up your tone as you go on, adding stops in this order; 8-ft. flue stop, 4-ft. stops, light reeds, 2 ft, and 16-ft, stops, heavy reeds, mixtures (or use whatever order may be your habit in the gradual building up for tone). By this time you will be playing rather loudly, and we take

for granted you have added louder pedal stops if necessary to balance the tone on the manual.

Next draw a moderately loud combination of the Great-say 8-ft, diapasons and flutes with 4-ft. flute or principle: couple Gt, to Pedal and Sw. to Gt. Now improvise on the Great, which will be capable of strong expression by use of the swell-pedal, hecause of the full registration of the Swell. Build up tone by addition of stops in the proper order on the Great, adding, of course, suitable pedal stops to maintain a proper balance of tone. After exhibiting the full power of the Great and Swell com-

hined, reduce your registration again so as to furnish a light accompaniment on the Swell, and try the solo stops of the Choir, such as Clarinet. Concert Flute, etc. Next prepare the Choir for accompaniment use and try solo stops on the Swell. If there is a Solo or an Echo

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manual, one may proceed with these, one put where they would do the least good. To the credit of the profession, how-ever, we are glad to be able to state that at a time, on much the same principle. such cases are exceedingly rare. How to Test the Combination Pistons

If the nistons move the stop-knobs, it

Hints for the First Performance s easy to push them one by one in si-By following the routine suggested lence, making a mental note of the stops they affect, but if they are "blind" com- above, one may acquire a good understanding of a strange instrument in a binations, of course, one must hear the short time, even in the presence of emone. In the latter case, an excellent barrassing listeners, but nevertheless it olan is to improvise something having is not well to undertake many elaborate short phrases replying to each other aneffects in registration until one has had tophonally and naturally requiring changes of tone-color. Under that con- longer experience of the particular ordition you may play a phrase with pis- gan in question. A safe plan is to set each manual with a conservativelyton 1, rcply to it with piston 2, and fol-low up with piston 3, etc. Even if the planned combination, and then depend largely on change of manual and use of effect takes you personally by surthe swell-pedal rather than on frequent prise, if you do it with an air of decision and mastery, your listeners will hard- change of stops. To avoid monotony, change registration somewhat before the ly realize that you are merely experi-change registration somewhat before the beginning of each piece. For the merely menting. During all this experimenting the greatest concentration of mind is negative fault of failing to produce all needful in order to remember and be the effects of tone-color, you will selable to apply practically what you have dom be criticized severely, whereas a blunder arising from confusion over too discovered about the organ. We have spoken of blind Vs. visible ambitious attempts at registration will be

combinations, but there is another dis- only too plainly evident even to many

tinction that needs to be taken in ae- who are not musicians. count. In the older organs, where the Please understand that this advice is builder made up the combinations once merely for temporary use: to continue for all, each combination was of a con- this routine as a habit after one has had ventional and normal sort and the row opportunity for ample practice on the of pistons represented a regular pro- particular organ in question would argue gression from pp to ff: in most modern either timidity or laziness. One should organs, however, the combinations are be tireless in the search for new and adjustable and are set by the player. In genuinely artistic effects. In closing, we would add that the as you do not know what idosyncrasies routine outlined above is not the only the latter case, be wary to examine them, the last organist may have had. Some one, but merely that which seems on the

organists, instead of using the pistons whole most desirable, all things considfor a series of normal registration grad- cred. Some organists depend more ually increasing in power, use them for largely on the use of the combination various favorite combinations or effects pistons, when called upon to play a peculiar to their own playing; these may strange organ at short notice, and after not be what you want for yours. The a little preliminary experimenting with writer has heard of one case where a re- them, mark their musie accordingly, for tiring organist mischievously left the instance "Gt. 3" "Sw. 5," etc., practically combinations set in an absurd and im- ignoring for the time being the direct practicable manner, in order to annoy use of the stops. The chief disadvanhis possible successor-the softest Swell tage of this, however, is that it delays combination accompanied with a ff reed further the real mastery of the resources in the pedal, and various other things of the instrument.

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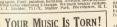
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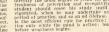
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THE ETUDE



TAN KUBELIK

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together." - R. SCHUMANN

A Talk on Bowing

By H. Timerman

Great Czecho-Slovak Violinist when with the same effort rightly di- much to be desired. rected, they might be playing in good

Take, for instance, the elementary you hope to draw a great volume of remains unchanged. problem of how the bow should be violinist who is able to exert effortless, thin tone. graceful control over the how is the ex-cention. The pair of the pressure on the stick how forced out. The pair should be and play close to the fingerboard." how forced out. The pair should be

"But what is the correct position for How is one to know what is right ?"

According to César Thomson, the Belgian virtuoso, who was very insistent or. "straight lines"-"lignes droit this point, the finger joints of the right son was wont to designate it. hand should lie close together in perfect alignment-the joints nearest the nails resting on the bow so that the finger ends (the little finger included) curl over and press against the side of the stick and frog. The thumb tip should come oppojoints should not be bent. Also, in spite of the fact that the wrist must be kept limp and supple at all times, the grip of the bow should be quite firm,

Thomson recommended to his pupils have to be repeated often-once a year On the G especially is this important; daily. For the henefit of those who have never seen a bow arranged in the manner referred to, I will describe in detail how it is done.

Take a piece of rubher tubing 41/2 inches long by % of an inch in diameter difference between the artist and the and after unscrewing and removing the fiddler. nut which holds the frog in place at the In or even with the end of the bow, cut a slit string. in the rubber-in order that the frog may stick, and replace the screw.

for your fingers. Not only does the rub- sound, always hesitate imperceptibly and to drawing the bow correctly or not-will from the value of my practice.



Most of the awkward, faulty bowing ber sheath give one absolute freedom of bending the right hand downward by a do well to repeat the above exercise many one sees is due not to carelessness but to manipulation and make it possible to keep inovement of the wrist, bring the bow to times. It is of the highest value, for it lack of understanding of a few important, easily-applied rules. Literally hun- awkwardly separated in a spasmodic et- to keep the right elbow turned in toward employed when crossing G to E, or A: a and, campapping takes and an event of the substance of a spannance of the regarded with a new start covering of the or of the and the substance of the start of the substance of go on day after day unwittingly commit- it also enables one to play on the flat of to do. When the low is in place resume the arm is being lowered, elbow well in. ing one artistic crime after another, the bow instead of on the side. This is playing-hut not until then.

"Play on the flat of the bow!" César string (from E to A, etc.)merely raise or D, or G. Thomson would reiterate. "How can the arm a triffe. The position of the wrist Let me suggest that it be practiced be-

in a jerky, petty manner.

ing the following exercises:

together.

A paragraph or two back, mention was

palm turns away from the body. This

serious fault can be overcome by master-

In Drawing the Bow

sound from the string a if you employ but grasped. A correct grasp is quite as easy a few little hairs? If you use only a few guard against the hideous habit of twist-For pianissimo effects, turned away from the body and the el-

The correct manner of holding a bow the G string, in which case it may be the fingers of the right hand?" I can and the proper way to apply it to the parallel with the floor. hear some one say. "Every new teacher strings having been touched on, the topic go to tells me something different. next in order would seem to be the draw- keep the right hand bent downward and "straight lines"—"lignes droites" Thom- economy of how is of vital importance;

Violinistically speaking, this expression can hope to produce a beautiful tone. On means that when playing, you should every note hold hack. Husband every imagine that you are drawing lines with precious inch of horsehair-particularly the right hand through space-or across a slate. On the G the lines must be hori- tory as this advice may seem, try for zontal, on the A the bow should cross the breadth; long, flowing lines-what the site the middle finger and the thumb strings at an angle of approximately for- French call "des gestes nobles." At the ty-five degrees. Not sometimes, but point extend the arm fully-on the G always! There must be no uncertainty in especially. It is possible to use the very one's movements. Always the bow must minimum of bow and still avoid playing slant thus : On the G-, on the D

that they slip a bit of rubber tubing over on the A , ou the E . Furtherthat part of the stick which comes in more, when playing on any given string, when drawing the bow, so that the right contact with the hand. He himself kept the how must remain at the angle proper this tubing-which can be purchased at to that particular string; when the end any drug store-on al of his own bows. of a note is reached, the bow should Working the rubber up the stick is a slant in exactly the same direction that it tedious task, but fortunately it does not did at the beginning of the note.

or so, depending upon the number of even at the extreme point the bow should hours one is in the hahit of playing he kept parallel with some horizontal line in the room-a wainscoting or picture frame. Admirers of Kubelik no doubt have noticed how scrupulous he is in this regard-and with reason. It is one of the seemingly trivial details that make the and the finger joints should be close

In order to assure himself that I had end of the bow, work the rubber up over thoroughly grasped the principle of on the E string. Make the change rapthe silver threads wound about the lower straight lines. Thomson one day asked me idly. As you let the arm drop, by a lightpart of the stick. When the tubing is to play a long-drawn note on the A "Hold the hand steady !" was his criti-

be inserted-thrust the frog through the cism as I complied. "I notice a sidewise for the elbow will naturally twist outaperture, taking care that the rubber rocking motion in your hand; you could ward if you let it. nowhere comes hetween the frog and the not draw a straight line that way on a The advantages of this rubber tubing same system as to make a short one."

der how you formerly managed to play E, etc.) take pains to make the change downward as you raise the arm.



It likewise accustoms one to merely rais-To cross from a higher to a lower ing the arm when crossing from E to A,

doubt that the motions made are correct. Notice carefully whether the bow is to learn as one that is incorrect, yet the hairs you must expect to have a weak, ing the wrist so that the right palm is straight, whether the position of the hands and body is the proper one, etc. The habit of practicing before the mirror, by the way, is one well worth cultivating. Watching one's reflection enables one to eliminate incipient faults before they have When playing, remember always to time to become fixed habits.

A development of the exercise just deing of the bow, a problem which necessi- the elhow turned in as close to the hody scribed can be found in the arpeggios which follow:



Practice them, allowing first one, then two, four, six, and finally eight arpeggios to a bow.

As 'each arpeggio demands that you (1) Play dusing the entire bow. make a series of curves resembling the figure eight, learn to make these curves correctly by drawing figure eights in the When the end of the stick is reached, air while holding your bow as though the arm should be easily extended as playing. Carefully round the corners of though pointing at some distant object; the wrist should be on a level with the the 8. Remember to keep the wrist supple-while maintaining a firm grip on the knuckles, the fingers should hang straight, how-and at every opportunity bend the hand downward so that the knuckles are (2) Next, without bending the arm let

lower than the back of the wrist. This your right hand drop until the bow rests last injunction cannot be reiterated too Before concluding this little talk on

ning-like motion bend the right wrist bowing I am going to mention, after condownward as far as it will go and at the siderable hesitation, an incident that ocsame time consciously turn the elbow in, curred soon after I went abroad to study. One of the first acts of my master-a professor at the Paris Conservatoire-(3) Keeping the arm easily extended, was to shave from my bow, by means of slate. To make a long line requires the return to the G string once more hy the a penknife, the sharp ebony corner on simple expedient of raising the arm until the frog against which the thumb comes When called upon to go from a lower the bow again forms a horizontal bar in contact. Pressing into the flesh of the are manifold. Once try using a bow that when called upon to go from a *lower* the bow again forms a *non-contain* part in contact. Pressing into the nesh of the has been so prepared and you will wont to a *higher* string (from D to A, or A to across the strings. Keep the wrist bent thumb for hours at a time, this corner was causing me a great deal of unnecesat all with nothing to give a secure hold smoothly. In order to avoid a scratching Students-whether they are accustomed sary pain that could not fail to detract

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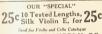


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Personally I have never had cause to entail too great a responsibility. I-merely regret the act of vandalism which brought recount my experience for whatever it i me so much relief. I hope, however, that worth. Among the many readers of THE my mention of it will not be taken as a ETUDE there may be some violinist who is suggestion that the reader go and do like hampered as I was by the annoying prowise, for nothing is further from my in- tuberance whose only reason for existtention. To advise anyone to tamper in ence is, apparently, a desire for symmetry any way with either bow or violin would on the part of the bow makers.

As in the case of many piano students no difference. Any technical work could with small hands who have difficulty in be used, such as Schradieck's Scales, must be held down, as in some of these passages great stretches are involved. If stretching exercises are systematically practiced, nature comes to the aid

of the small hand and the stretching canacity of the fingers can actually be increased a quarter of an inch or more in time, One of the best and safest ways of accomplishing this result that I know of, is for the violinist to practice a certain amount of technical work daily on the viola. For this purpose it would be a very good plan for the student to learn the viola, as the knowledge would often prove of practical benefit for playing the viola in string quartet or orches-However, if the student does not

wish to go to the trouble of learning the viola clef, he can practice violin technical work directly on the viola. By this I mean to use the viola exactly as if it were a violin, without involving any transcription. In this way the E string work of the violin exercises as that in violin playing. would be done on the A string of the

viola, the A string work on the viola D. ctc. Of course, this plan would automatically transpose the exercises being played, a fifth lower, but in purely tech-

OF prodigies there is no end. The English papers give an account of a child between four and five who is a student at a well-known school of music in London. This little lad is pronounced miracle by the professors of the institution. He seems to see through problems in violin playing with the same case that a lightning calculator sees through abstruse mathematical problems, adding up four columns of figures at once, and doing huge problems in cube root offhand without putting a pencil to paper. This little London violinist recently came out with flying colors from a competition in violin playing, in which he scored

twenty to twenty-five years of age. A cable from Rome to the Associated markahle child musician as follows: Rome, July 17.-Willy Ferrero, aged

13 who leads 100-piece orchestras in selections of Wagner, Becthoven, Rossini. Grieg and others, is an American and born in Portland, Mc. The child has

he was four years old, but it was only chorus aggregating 500 participants. recently that his American birth was revealed by his parents, who are Italians. men of long musical experience."

Why the G String Gets Sharp

VIOLIN students are often mystified to G string tighter, and consequently raisfind that their G string, after they have ing it in tone slightly. The jaw should carefully tuned their violins and commenced to play, gets sharp. The cause of this is that in many cases they allow the chin to press on the tail-piece, on the tail-piece. If this is done, no trouble side nearest the G string. This tilts the will be experienced with the G string betail-piece downward, thereby drawing the coming sharp.

Stretching Exercises

stretching octaves and greater intervals Seveik's First Book of Technic, etc. The distance from uut to bridge of on the piano, so many violin students The distance from uut to bridge of with short ingers find it difficult to the viola is considerably greater than reach extensions, play tenths and inter- that of the violin, consequently the vals requiring great stretching capacity. stretches are greater and the stretching Especially is this noticed in playing capacity of the hand is gradually inchords and arpeggi, where the fugers creased by viola practice. After practicing octaves on the viola, tenths will seem much easier on the violin than before and all intervals in proportion. Persistent practice of the viola in this way invariably results in an increased stretching capacity of the hand. It also improves the position of the left arm, for the student in playing the viola, finds that he is obliged to hold the fin-

gers high above the fingerboard and the left arm far under the violin in order to reach the notes of the C string of the viola at all. I have known violin students to practice the 'cello with the same end in view, of increasing the normal stretch of the hand. While this might be of some advantage, I do not consider it as good as viola practice, since the position of the left hand in 'cello playing is radically

different from that in violin playing and had habits might result. The position of the left hand for the viola is the same After an hour of practice on the viola, when the violin is taken up; it seems like a

toy in comparison, the stretches are easily reached, and what seemed difficult before is now easy. Of course, these results cannical work, such as seales, arpeggi not be looked for earlier than after a linger exercises, etc., this would make few months of systematic viola practice.

Prodigies

"The father said that at the age of 2 the lad was brought to Italy, whither his parents were returning to take up their residence in their old home in Turin. When Willy was 4, he began his musical career, leading an orchestra in the Folies Bergere in Paris. A year later he appeared in the Costanza Theater, Rome, where for the first time he led an orchestra of 100 pieces. The program was composed of Wagnerian, Becthoven and other heavy selections. "The child took his orchestra before Czar Nicholas in Russia, in 1913, and conducted two concerts for the monarch. In the same years his orchestra was fill-

more points than other students from ing an engagement in London, and he was commanded to appear before Queen Alexandria of England, at Marlborough. Press gives an account of another re- He appeared before Pope Benedict XV in 1916

"In April, 1915, just hefore Italy's declaration of war, Willy was presented with the gold medal hy the Italian Minister of Education, after he had made a successful appearance in the Augusteum attracted the attention of Europe since where he had conducted an orchestra and "All the players in the orchestra are

> be pressed on the chin rest, and the chin should not be allowed to press on the tail-piece. If this is done, no trouble

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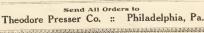
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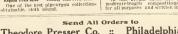
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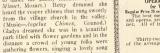


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that floated on the summer breeze. (Music-Children's Song, Kohler.) Then day dawned, and as the spirits passed away, Frances faintly heard in the dim morning gray, a chirp, a trill, then a burst of music gay from awakening birds.

breathes upon a bank of violets" (Music

-Melodie, Schumann). Clayton joined

a hunting party and was on his way to

the woods. It was early morn, and the

sun was just peeping over the hills. The

earth looked beautiful in her mantle of

green, covered with jewels of dew. The

galloping horses, excited dogs, and music

of the hunting horns, was a memorable

dream (Music-Hunting Party, Spind-

ler). Dorothy dreamed she was in a

swing in a cool orchard. Birds were

singing sweetly and a golden shower of

sunbeams fell through the leaves, and

elves were dancing on the shadows.

(Music-Shadow Dance, Meyerbeer.)

Nellie dreamed she lived in the days of

long ago, when people dressed in laven-

der and lace. She was standing beneath

the mistletoe with a gallant knight, ready

to dance the stately minuet. (Music-

fifteen years of age may compete. By M. E. Keating All contributions must bear name, age and address of sender, and must be sent to JUNIOR ETUDE, 1712 Chestnut Street, It was past midnight, when suddenly Philadelphia, Pa., before the twentieth of we found ourselves transplanted to unknown regions. Josephine heard strains The names of the prize winners and of the loveliest music, it seemed as it thousands of voices were singing. Such their contributions will be published in tones! Clear, round and sweet. (Music Mermaid's Song from Oberan, Weber.) Isabelle wandered far from home. She came finally to an old-fashioned house.

next day you will master the passage in a

In the September competition honorable mention is given to Inez Potteiger, Margarct Williams, Graydon Heartsill, Alma Witzel, but no compositions were good enough to be prize winners.

THE ETUDE

Junior Etude Competition

pretty prizes each month for the best and

neatest original stories or essays, and

music). It must contain not more than 150 words. Write on one side of the

paper only. Any boy or girl under

answers to inusical puzzles. Subject for story or essay this month: "A Thanksgiving Story" (must relate to

the January issue.

THE JUNIOR ETUDE will award three

Puzzle In each of the following sentences is concealed a musical term. Each of the five terms are of equal length. When enjoying herself in a little folks theater rightly guessed and written one below painted in rainbow colors. The Punch another, the letters indicated by the numbers 1 to 5 will spell the name of an young folks. Jane liked the Marionette American composer. 1. This core is of an apple. Before he fell into the pit, Charles had given his rope to John. 3. The last affair was on Sunday. 4. What she did was to niccly arrange

the room. 5. Bob raced for ten miles and then suddenly stopped.

- - 3 - -- - - - 4 1 - - - -Answer to September Puzzle

PRIZE winners: Jennie van Dungan, (age 12), Detroit, Mich; Juliet Gaillardet, (age 13), Manchester, N. H.; Anthony Janosky, (age 15), Bridgeville, Pa.

HONORABLE MENTION Alethea Neal, Mabel Gerard, Anna Jessen, Fred Lattner, Margaret Williams. Anita Marcotte, Laura Putnam, Mary Sue Wiley.

Nut-crackers

HAVE you ever tried to learn a clumsy, rapid passage, and succeeded in a very short time? It gives a delightful sensa-tion, does it not? But-have you ever tried to learn a similar passage, and in spite of endless repetitions, you could not master it? That gives quite a different sensation ! These hard nuts are the most interesting ones to crack, and any exerise that helps one to overcome such difficulties might be called "nut-crackers."

Here is one. Play the troublesome passages somewhat slowly and accent it unmusically. Do you know what that means ' The first time accent every other note, then the first of every three notes, then every fourth note, then the fifth, always playing the notes between the accents pp. You will find this a clumsy exercise, no doubt. Then practice the passage in these

HEY diddle, the cat on the fiddle

Is learning to play a fine tune. The squirrels and bees And the birds in the trees Come to listen by light of the moon.

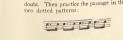
(Music-Daybreak, Keating.)





No matter what the melodic or har-

monic structure of the passage may be,



Letter Box

THE ETUDE

The ETUDE is the best musical magazine that I have read. There is something in it that makes me love music

the Ranee's birthday was at hand and as I live so very far away, it would be

Last spring I went up for a university examination in piano and theory, and I passed in both, and great was my joy

"I will help you finish your song," she one of Australia's best pianists, who is now giving concerts in America.

He stopped in amazement as he neared day; sec to it that it is prepared soon. the place. Ri was sitting in the sun's

pipe organ (A myth based on the Hindoo tradition his ceremonial chant that he might escape All went well till Ri, one of the

board and arrangement of stops of a 9 Senza accelerando means "without hurrying." Repetition mark is sometimes 10.

Who Knows?

2. When was Rubinstein born?

3 What is meant by maestoso

5. What is a chorus?

8. Who wrote Aida?

tion is this taken?

an opera or oratorio.

pianists

other

in an octave?

or an oratorio?

famous?

mrite?

verde?

1. How many half-tones are there

4. Is the "Oucen of Sheba" an opera

6. For what was Guido d'Arezzo

7. How many operas did Beethoven

9. Of what nationality was Monte-

10. From what well-known composi-

Esters Jers

Answers to Last Month's

Questions

instrument, often used as an alto oboe.

3. Rossini was born in 1792.

down upon the Swannee River."

1. An English horn is a wood wind

2. An aria is an extended solo from

4. Stephen C. Foster wrote "Way

5. Leschetizky was a pianist and

6. A fugue is a composition developed

teacher of many present day concert

contrapuntally from one or more themes,

each being of equal importance with the

7. Geraldine Farrar is an American.

8. A console is the keyboard pedal-

nymphs, became jealous, thinking too placed in a measure instead of writing much attention was being paid to Sa. She

out the notes, and means that the measure is to be played like the one preceding. cian was at loss, for without Ri he could not finish the music. Each day Nakula went down to the sea

where she lived and would offer her the DEAR JUNIOR ETUDE ; more and more every time I read it.

I have always longed to enter one of Soon word came from the Rajah that the competitions in the JUNIOR ETUDE, but

that Nakula must appear with the music. too late. Nakula, thoroughly frightened, hurried

> when I received my certificates ! Not long ago I went to a concert by

So Nakula promised and the chant was Wishing the JUNIOR ETUDE every suc-

So Surya sent the nymphs and they finished; and it pleased the Rajah and cess. tween the lines may name any space she came one by one and crooned soft melo- Ranee so much that the musician was Your Friend, wants to stop at, and the first child to re- dies in Nakula's ear; and the minstrel placed in a high caste and ordered to THEA FORBES (Age 11).

Richmond, Australia

~JUNIOR~ ETUDE CONDUCTED BY ELIZABETH A GEST

One man played a harp,

Another a 'celle

And one played a drum,

A great big fat fellow.

under the protection of a nymph. The

notes were named after these nymphs.)

minstrel in his court, wished to marry

and ordered the man to him.

Otherwise, you will die."

above his caste, he became very angry

"What do you mean by this?" he thun-

dered, and then was quict so that Nakula

might utter his protestations. If the

musician did this, the Rajah would then

have sufficient reason to command his

But Nakula was frightened and said

"Well," thought the Rajah, "if I fail

Nakula took his flute and went to the

Surya, the sun, might send him aid.

To Nakula he said, "I want some music at once to the sea.

was overioved and set to work at once on marry at once.

meadows, and there he prayed that said, "if you will name it after me."

now I will surely succeed another time."

WHEN the Rajah heard that Nakula, a

the centre of the circle, and the Leader that each tone of the music scale was death.

death

A child runs through between the lines composed in honor of the Ranee's birth-

nothing.

When I Went to the Concert

I went to a concert one beautiful day To hear a wonderful orchestra play.

I'll never forget that beautiful day

When I went to hear the orchestra play

The Chant of Ri

By Lillian Blackstone

of the sea.

rays and smiling at him.

And some played the horn,

And some played the fiddle

And a man with a stick

Stood up in the middle

refused to come any more and the musi-

juice of the Somo and would pour pure

butter on fires that she might be ap-

peased. But Ri pretended not to notice

these offerings, and stayed at the bottom

Thanksgiving

Page 742 NOVEMBER 1919

To a great many people Thanksgiving means no school; to others it means an unusually good dinner and two helpings of desert; to some it means having company ; to others it means going away ; and to a great many it means-nothing at all. No matter where or how you spend the day, try to make it mean something, and remember that you have things to be thankful for as well as other people.

If you take part in a Thanksgiving recital, do it in such a spirit of gladness that yourself and your audience will be glad to hear you play. If you do not take part in a recital, play for someone privately, and be glad that you can play and have some one to play to; and your friends will be glad to listen; and you will be glad that they are glad, and they will be glad that you are glad that they are glad !

Musical Games to Teach

By L. Rountree Smith

No. 1. Musical game to teach notes on lines of the Treble Clef. The children are in a circle. They

choose a leader, who stands inside the circle. They skip round singing to the tune of "Comin' Thru' the Rye" If you want an introduction Treble Clef to know, Come and join us in our circle,

Singing as we go. Notes upon the lines we're learning, So reading upward we will name them, E-G-B-D-F.

The children pause and face in toward

points to any child, calling out quickly,

first line, fourth line, etc. The child

called upon must give the name of the

note on the line called for, or go out of

The song is repeated and all skip round

the circle each time after a child is called

upon, and the game continues until no

No. 2. Musical game to teach notes in

The children are in two lines facing

They skip forward and back, saying

Look to us like smiling faces,

Counting upward you will see,

Notes in spaces, notes in spaces,

saving, " I stop at the first space, who

will let me in?" The first child to re-

spond, "F will let you in," changes places

with her and the game continues, the

children skipping forward and back as

before. The child who runs through he-

children are left in the circle.

spaces of Treble Clef.

E-A-C-F

spond takes her place.

of the Treble Clef,

the game.

each other.



25

12

NEW WORKS Advance of Publication Offers-

November 1919 Price Advanced Study Piccess. Brahms' Waltzes, Op. 39 David Bispham's Album of Songs Difficult Four Hand Album. Easy Arrangements of Celebrated Picces Easy Arrangements of Celebrated Pieces Favorite Old-Time 'Lunes, V & F Finger Gymnastics, Philipp First Studies for the Violin, Hoffman, Op. 25, Book One. Four Octave Keyboard Chart Introductory Polyphonic Studies Left Hand Studies, Sartorio Musical Theory and Writing Book New Anthem Book New Indian Song Collection, Lieurance. Nursery Tales Retold, Four Hands, Spaulding Old Rhymes with New Tunes, Hamer. Part Songs for Men's Voices. Standard American Album... Standard Elementary Album. Twelve Melodious Studies for Acquiring Certainty, Sartorio Twenty-five Melodies for Eye, Ear and Hand. Bilbro Verdi, Child's Own Book, by Tapper ...

Christmas Gifts of Victrola Records

The use of Victrola Records as a Christmas remembrance is extremely ap-propriate for music lovers. It is also a remembrance that does not belong to the useless gift type and furthermore will present the recipient with many enjoyable moments during years to come. this time great reductions have been made to bring the reproductions of great artists within the reach of everybody. Reductions of one-third to one-half of the former prices have been made and for the convenience of the patrons of the Theodore Pressor Co. a specially selected list of Red Scal Records will be found on page 747. Look over these numbers and place your order early, as in many cases the demand for records is exceeding Obb_b, by R. S. Stoughton; the last named the supply.

New Music Packages "On Sale"

In addition to, one of the most used, and most helpful parts of our business, viz: the sending of selections of music to teachers and schools to be kept the entire season, used from and returns of unused music made at the end of the season in June or July, we supplement with what we term Monthly New Music "On Sale."

This means that from October to May, once each month, we send a package of either eight or fifteen pieces of new plane or vocal music to any of our patrons who desire these packages at the regular "on sale" discount and on the same terms. A postal card will bring whichever size package is desired in any or all of the classes. A postal card will stop them. In addition to the piano and vocal sent

in the two sizes of packages, we send about four times during the season, a package of octavo music divided into sacred and secular. We send organ and violin music as well.

Any or all of these classifications will be sent to any of our teachers on the "on sale" plan. They are all most valuable, not only leavening the regular "on sale" package of the year, but furnish a constant small supply of modern noveltics. A book of studies or a collection is sometimes included.

Christmas Music for the Church and Sunday School

We bring, this year, to the attention of choir directors an incomparable stock, replete in grades to satisfy every musical taste and attainment, including important works for the most elaborate service in Contest commemoration of the Nativity. Effec-tive services can be arranged by the use of oratorios and cantatas, such as: A Christmas Oratorio, by W. W. Gil-Ist. The final results of the contest will

hrist. The Holy Night. Cantata by Luclen G. as there are nearly 1,000 manuscripts to be examined and as each individual manu-Chaffin The Morning Star, by John Spencer script will be given due consideration, the Camp.

tooert M. Stults. The Greatest Gift, by H. W. Petrie and builded to the context for thanking all those who have contri-tibuted to the context for their interest and The King Cometh, by Rohert M. Stults. Any one or all of these contatus will number of entries. Anthensa ere greatly, in densed Anthems are greatly in demand for Christmas services and while our Christmas octavo numbers include the names of

many popular composers of church anthems we have added the following to an already large catalog: In Bethlehem a King Is Born, by W.

Berwald; It Came upon the Midnight Clear, carol anthem, by J. J. McGrath; Behold I Bring You Good Tidings, by E. Sheppard, and Sing O Heavens, by R. M. Stults. We have also made new editions of the nomically as is possible, to give the great-

following standard anthems: Adore and Be Still, with Violin Obb., hy Chas. Gounod; Arise, Shine, by F. C. ay chas. Gounod; Arise, Shine, by F. C. Theodore Preser Company is favored is Maker, and Adote Fidetes (Come, AII Ve almost entriely a Mail Order Business Faild(a), by John Reading; arr. by with the teachers and schools of the

Novello. For solo work the following will be the care which we constantly exercise to found admirably suitable: Dawn of Hope see that every advantage is given to the (three keys), by H. R. Shelley; Glorious music teacher. Our rates of discount, our Morn (three keys), by W. H. Neidlinger; (loru to God (two keys), by Julian Edwards; Star of Peace (three keys), by Junan Ed-wards; Star of Peace (three keys), by Fl. Parker; Angel's Message, by F. composition is just from the press and is a fine dramatic number for soprano voice.

We predict a large demand from sing-crs looking for a really good Christmas song with a grandioso refrain. Sunday School superintendents will be interested in the following list of grouped out "on sale" of taking from an off interested in the following has to goodped out pass notwork because out to and carols and complete Christmas services: plan will remain exactly as it is. The *Christmas Praise*, six carols, by H. M. "on examination" privileges which we ex-Staton; *Standard Christmas Carols* tend to our teachers on our immense (mostly traditional); *Glad Tidings*, a stock of outside publications will not be complete service, by R. M. Stults and changed. It may be necessary from time others; Joy of Christmas, a complete serv-ice, by R. M. Stults and others; With we remain in business, but we desire to ima complete service, by R. form the music teacher, music student, a others.

E. DeBeef and others. A specially selected list of organ numbers anitable for preludes and postudes includes, *Alleluia*, by Geo. Noves Rock-well; *Adeste Fideles*, hy Geo. E. Whiting; Advartion (from Holg Cifg), by C. A. Winning (Constraints on the making of selections, forAdvartion (from Holg Cifg), by A. B. Orders, for the making of selections, forGault*Festival March*, by Chas. Fr. the general needs of the music school andMutter;*Hosamandh*, by Paul Wachs. music teacher is as good as it has ever

Inflict; Hosenarda, by Fail Walts. In selection is as good as it has ever Order In selecting material for Children's been. It has improved since the war Order hristmas Entertainments, directors ended. Orders are attended to with the By Number Christmas should not overlook the possibilities of greatest promptness. It will not be long the Toy Symphony. We have two for the occasion: Christmas Toy Symphony, by H. D. Hewitt; Christmas Bells, by Arthur Our catalogues and terms of Party, by L. F. Gottschalk, which can be to take care of the orders of every teacher

718 of this issue.

produced without scenery and with very and every school in the country. Orders simple costumes Imple costumes. All Christmas music is subject to our for one piece receive exactly the same at-tention as a yearly stock order of music.

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The price is \$17.00 and at this price the purchaser obtains the latest revised The Subscription Price edition of a work that the original pubof the Etude \$2.00 per Year On December 1, 1919

All that we have said under the Publisher's Note "Mail Order Baying" we could reiterate here as regards the ques-tion of the manufacture and the price of In accordance with our announcement, this magazine.

It is with regret that we appounce that It is with regret that we animite that it is absolutely necessary that we raise the price of TILE ETURE again, and that December 1, the price will be \$2.00 per year. No other course is left open to us. We hope that it will be possible for us task of the judges is hy no means an easy one. We wish to take this opportunity give much better service than we have during the past war times.

It was with great regret, and with the utmost hesitation that we made the raise from \$1.50 to \$1.75. Only when it was absolutely imperative that we receive more income in order to continue its pub lication, did we take this step. When we say that almost every item

At no time in the history of the world, let alone in our own short, small business in the manufacture and carc of this jour-nal has increased well toward 100 per let alone in our own short, small business lives has such a price condition existed as at the present time. Apparent pros-perity surrounds us. Because of the in-creasing price of everything that we purcent. in cost, our problem, which we might almost call a predicament, can be appreclated.

The end has not yet come. We had chase, because of the abnormal hasic cost, and no doubt primarily labor conditions, an increase in paper during the current month, labor has again increased its cos-to us, and last but not least the United it behooves all of us to purchase as eco-States Government, through the Post Office Department, has added to the maga-The immense business with which the zines of the country an additional tay beyond that of any other business. The increased cost of postage alone during the year ending July 1, 1919, was almost \$10,000. The amount is doubled this year, will have another addition to it next year and another addition the next year. Congress, does not come to our rescue, the method of dealing, our system of prices are always considered from the viewrate of postage on magazines will then remain at that fourth raise in price. point of the teacher, first. We have retained our prices without Every one of our subscribers can do the any change just as long as we possibly could, in fact, too long. We have made a magazines and the reading educational public of the United States a service by few upward changes, far less than those that have come to us. We have made no writing to their Representative or Senator appealing to them to use their influence changes, as many others bave, in the toward the repeal of these zone postal privileges in the favorable conditions of rates

trade which we offer to the music teacher. All subscriptions received by us pro ious to December 1, 1919, will be accepted plan will remain exactly as it is. The "on examination" privileges which we exat the present rate of \$1.75. The price ner conv of 20c, will remain the same Subscriptions received by us after December 1, will be at the increased price of \$2.00 per year. No one knows what the future holds for us. While we do not solicit renewals in advance, they will be accepted for as many years as our regular patrons desire. Coöperate with us in these difficulties. The usefulness of THE ETUDE will not be impaired. Every student should be a subscriber. Send Our organization for the filling of Mail us one new subscriber beside your own subscription

Our own publications in sheet form and in octavo are kept on our shelves hy the number and not by the name, therefore Our catalogues and terms of dealing an order that simply has the numbers is more casily filled than when the names are given, and these times when clerical labor is so scarce this is quite an item. Very often orders would be dispatched much more quickly if the numbers were attached to the order. This is equally true with the trade orders as well as the profession, so when possible use the num-bers when ordering our own publications.

THE ETUDE

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Finger Gymnastics By I. Philipp

This book is now recei ing its final proof reading and will be going to press just about the time this issue will ap-pear. This therefore, is positively the 20 cents, postpaid. next month in which this important and Standard American original work can be purchased at re-duced rate. The work will be more than Album double in price next month. Our special advance price during the present month is 50 cents per copy. We have given in back issues detailed infor-

mation of the character of this work which can easily be seen by consulting the foregoing numbers.

New Indian Song Collection By Thurlow Lieurance

Mr. Licurance has won a national reputation by his Indian melodies. They have been taken up for concert work by nearly all the leading singers. This volume will contain only his very latest compositions and all of them are gens. Among them and all of them are gens. Among them will be: The Wounded Faus; Dying Moon-Flacer: Spirit of Wouna; From an In-dian Village; Ski-bi-bi-ha; By Weeping Water; In Mirrored Waters. It will also have an illuminating introduction by Mr. Lieurance. This introduction will take almost the form of a lecture and can he used in connection with the songs for re-

cital purposes. Our special advance price for the volume is 50 cents, postpaid.

Twenty-Five Melodies for Eye, Ear and Hand Training By Mathilde Bilbro

Mathilde Bilbro's various study books studies written in this manner is that it have become very popular among teach-ers and students alike. Her most recent focuses the attention of the student enbook is entitled: Twentg-five Metadies for Eye, Ear and Hand Training. The book just what its title implies. The various study pieces are so planned as to afford practice in sight-reading, especially in the use of the leger lines. The pieces have nusical value as well as technical value, thus affording opportunities for develop-ing the ear and the hand at the same time. This book could he used to good advantage at the beginning of the third grade work, when the student is about finishing the second grade.

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