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Volume 37, Number 11 (November 1919)

James Francis Cooke

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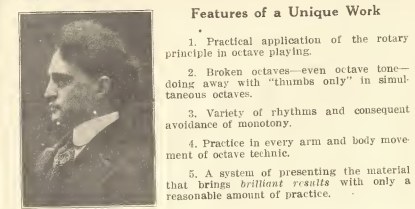
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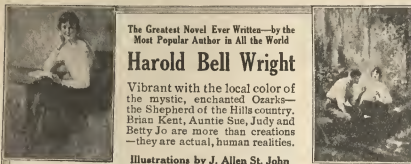
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THE ETUDE

NOVEMBER, 1919

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VOL. XXXVII, No. 11

Why a Czechoslovak Etude?

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

Poland chose its great pianist-statesman as its premier—and when Czechoslovakia 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 musical 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 Vaclav Stepan; the famous Bohemian Quartet with Hoffmann, Suk, Herold and Zelenka; the Prague National Theater Orchestra (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 "rare 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 republic was not merely a musical event, but a distinctly state occasion under the patronage of the King and Queen of England—virtually the bow of a new nation to the world.

Municipal Organs

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

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.

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 playing upon a great organ without being ennobled?

The wonderful Wannanaker organ of Philadelphia, "the largest in the world," is to be played next year by the young

Yea Czechoslovakia is by no means a new country, combining as it does Bohemia (the land of the Czebs), Moravia and Slovakia (a Slavic 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 35 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. Masaryk.

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

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 Geibel, 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.

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 wadded 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 overnight, through the composition of some very trifling song. Consequently the swindler advertises for songs or song-poems. By his music method the music will be polished up by "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 he 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 luck 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 careers of two men associated closely in operatic art in this country, although one was 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 tobaccoist 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.

All this was done in spite of regularly recurring failures of a kind that would have mired any ordinary man in inextinguishable discouragement. Just before his death he was making

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.

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 earned 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 ultimate 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-laying results. He replied, "It is because I keep my hens well fed, well cared 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 so-called cases of "overwork" have been found due to bad air, bad diet, poisons and worry, and not at all to exceptional or long continued effort, it indicates

"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-seller will tell you of lots of books that will help you in such a task. Sometimes, in the hands of the right person, such a book is worth its weight in gold.



Echoes of Musical Czecho-Slovakia

From an Interview Especially Secured for *THE ETUDE* with

JOSEF STRANSKY

Conductor of the New York Philharmonic Orchestra

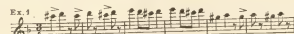
DEVOUK'S NOTE.—Born in Humpoletz, in Bohemia, 1874, the son of a schoolmaster, Josef Stransky was given a very thorough education in the Latin School at Prague and at the Universities of Prague, Leipzig and Vienna (where he studied medicine). His interest in music was manifested at a very early age. As a young man he founded and conducted a students' orchestra in Prague. He studied theory

and composition in Prague with Fibich and Dvořák, in Leipzig with Jadassohn, and in Vienna with Robert Pugs and Anton Bruckner. After passing the state examinations in medicine he turned immediately to music and started to make that his profession. After a sensational debut in the *Walküre* he became the first conductor at the Royal Opera in Prague; there he went to Hamburg. In Berlin, Dresden

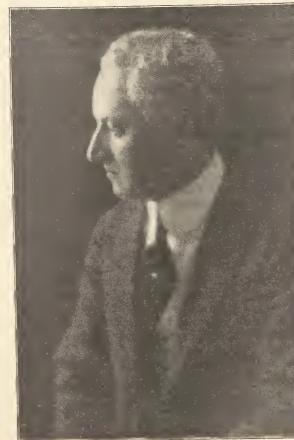
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Therefore, the violin, which can be carried from fields, is dearest to the hearts of the people. Throughout the entire land it is difficult to escape the sound of the fiddle at some time during the day. There is an old saying among the Bohemian people, 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 fast 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 and ant 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 Dvořák.



JOSEF STRANSKY

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. I remember once passing a farmhouse in a remote district near Leitpa. 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!

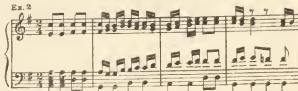
In some of the other cities of the country such as Budejovice, Plzeň, Litterce and Karlovy Vary (Karlsbad), etc., there are exceedingly fine, but little known music schools, naturally not as important as the National School at Prague, where such men as Dvořák were in the faculty. At Tepl, near Eger, for instance, is a colony of musicians which supplied for decades the world with little hands 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, Sevík, 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 80,000 people), the chief occupation of the people of the new republic is agriculture.

den, Holland and England, he held very important posts, including that of conductor of the Berlin *Bühnen* 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 suites for orchestra, 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 ventual 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 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, more better known here. He cultivated every field of operatic "novelities" 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 Czecho-slovak composer, although the general character of his work is typically Teutonic. Vítěslav 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 ballet scores. Ostrčil 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 noble 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

Mozart felt the artistic spirit of Bohemia, for he wrote his Don Giovanni in Praha (Prague), where also his first production took place. Wagner 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 sword. The great violin-pedagogue, O. Sevcik ("the little dwarfman") using the literal translation of his name), involuntarily recalling to the mind "Hans Sachs as an Schuhmacher and Poet dann" (H. S. as 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 Zizka, with his glorious army of Hussites, stands for the choice of the sword, and bravery and fearlessness, in the fight for right and truth.



MAP OF CZECHOSLOVAKIA Scale approximately 87 1/2 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 unjust assumption given to the name Bohemian. It has been associated with a kind of compound of gypsy music and tattered, old-fashioned folk music. Yet, the following description of how this unfortunate misname of the name arose.]

The name Bohemian has been greatly misused. For instance, in the fifteenth century, a band of gypsies, 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 Hussite 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 buffoons running about wildly and golden dollars growing on trees—but now that the gypsies 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 Boii, and since then the real name of Bohemia is

"Cechy" and the people "the Cechs," "Les Tcheks," as the French so politely call them. The new name, Czechoslovakia, avoids the unpleasant and unjust connotation of "Bohemian."

Bedrich Smetana, Founder of Modern Czech-Slovak Music

BERNICH (or Angbched, 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 Czech school of musical culture. 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 modern music.

As a composer 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.

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

In all the Czech composers, as with the Russian composer, music and patriotism in the large sense seem to go hand in hand. Of this coalition Ignaz Palewewski is a notable illustration. Smetana's most dominant desire from his life's beginning to its sad and untimely ending, was that Czech music should take its rightful place in the world.

His symphonic poem "Mlýnský potok," is instinct with affectionate regard and comprehension of his country. This third section of it, "Moldan," is perhaps one of the most descriptive compositions in all music. It pictures the great river Moldavia, from its crystal beginning in the mighty tressle hills of Bohemia, that divides the city of Buda, from Pesth, and then sweeps triumphantly out to join the unbounded sea. This music has a curious liquid texture, and a gathering force and volume, until it seems as if the eye beheld the river. And above and beyond all, there is the feeling of distinct personality such as that with which the ancient Greeks used to invest their streams and woods—a river divinity, of a piece with the spirits of nature—the dryads and fauns.

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 flood.

Probably the most celebrated of Smetana's works is his opera, "Pravana Nevesta" (The Bartered Bride), a so-called "comic" opera of the highest type, and replete with lively, catchy 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 opera had biased the taste of opera-goers to the exclusion of all other styles.

Smetana wrote much music that is not known nor performed. Other symphonies, chamber music, songs and piano music. No doubt he would have been still more prolific had it not been for the deafness which, increasing with the years, shut out all sound, as the greatest master of music, Beethoven, was privileged to open the way for one of the world's symphonic masterpieces, as well as some chamber works which are admittedly even better than the chamber music he wrote in Europe. Well do we remember the Kaiser Quartet came to the Conservatory to hear this music in the composer's presence! A gala day in New York's concert life was the first performance of the "New World Symphony" by the Philharmonic Orchestra under Anton Seidl. It was the most important event in the long history of the Philharmonic.

On the whole, Dvorák seemed to be happy in his new surroundings, although he suffered much from home



Personal Recollections of a Great Master

A Remarkable Symposium of American Musicians who Knew Dvorák Best

A Thumbnail Biography of Antonín Dvorák

ANTONÍN DVORÁK, born September 8, 1841, at Nelahozeves (Mulhausen), Bohemia, was the son of an innkeeper, and destined by his father for a butcher. 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 solos upon holidays.

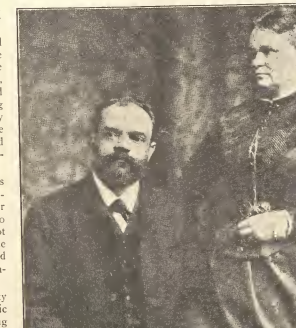
At the age of twelve Dvorák was sent to a school at Zlonitz, where the organist taught him the piano and organ, and gave him some idea of the simpler rules of harmony. Two years after he went to Kamnitz to finish his general education, and incidentally to continue the study of music. Later he gave up everything else (including the career of butcher, which was his father's ambition for him!) and took a three

years' course in organ and composition at the Bohemian capital, Prague. After his graduation he was thrown upon his own 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 grant from the government. This secure stipend enabled him to devote more time to composition.

Dvorák as I Knew Him

By Jeannette M. Thurber

I suggested that he write a symphony embodying his experience 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 "Hiawatha," but that was one of his operative 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 Dvorák 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 me: "But I am longing for the libretto of 'Hiawatha.' Where is it? If I cannot have it very soon—much is lost."



A RARE PORTRAIT OF DVORÁK AND HIS WIFE

I secured 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 operative project came to naught. "Hiawatha" would have been sung in English. When I first met Dr. Dvorák, in London, he told me that he had wanted to meet me, as he considered I "had made music a possibility in America by having opera sung in the vernacular."

On June 25, 1892, he wrote me 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.

Dvorák 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 hours 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 what Sir George Grove wrote to him that he considered it the best essay on that composer ever printed.

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

Invitation to Song

A Literal Translation of a Poem by Tablonský

Oh, let us sing songs full of love, Bohemian national songs of love; For as long as Bohemians sing, Their national life cannot take wing. Go wonder 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 life loved song— Songs he sang against every wound; And when for his country he fought, It was also with song that he fought. Even the cattle Výchrad Shook when Zboj had his funeral sang, Like Orfey, upon a green sod. If'er songs that like clear trumpets rang. For this reason Bohemians should sing, That their national life ne'er take wing.

* Dullboh is the name of a mythical hero of the fifteenth century, who as a prisoner used to endure his misery with melodies on his harp, inside violin and the old tower in Praha still bears his name, "Dullboh."



CZECHO-SLOVAK STREET MUSICIANS

atmosphere of the Bohemian home is a great incentive to the ideals and musical aspirations of their nation—

Means toward the expression of its soul. ... They would 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. ...

Neckache

By Rena Bauer

Is a recent ERROR, a prominent writer suggests that a pain at the base of the neck may come from an ill fitting coat; contraction of the shoulder muscles causing the pain. This no doubt is true, but there is another very winter clothing and why will it cause it more frequently, and getting overtired by keeping too steadily at one line of work.

Neckache

By Rena Bauer

When the day's work is over, one will still feel and look fresh and not be all fagged out. Teach shorter hours. This is a hard thing to do when work is pressing, but when the most of each morning, give up your best winter clothing and why will it cause it more frequently, and getting overtired by keeping too steadily at one line of work.

THE ETUDE

Ghosts

By Francis Lincoln

"Yes," said the old teacher; "your playing is fairly haunted with mistakes. It will take me months to get rid of some of your blunders. ..."

Do You Know

"That a Pope once wrote seven operas 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. ..."

A Music Bath

By Edward Podolsky

"Eaton's Note.—We have no accumulated scientific evidence of the accuracy of the statement that hearing music accelerates the circulation of the blood in every instance. ..."

THE ETUDE

Working Through Opposites

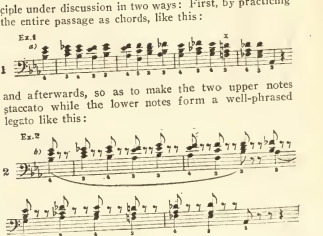
By CONSTANTIN von STERNBERG

In the study of art—whether it be music or any other branch of it—there are likely to occur certain moments when things seem to come to a standstill, to a point where, when things seem to come to a standstill, to a point where, when things seem to come to a standstill, to a point where...

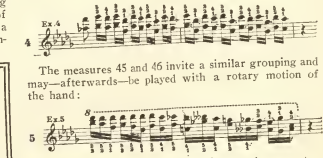
giving is so firmly established in the hand and mind that the subsequent change of touch—from legato to staccato—cannot appear as if. Practiced in this manner, staccato will and must "go," not sometimes but always, because the foundation for its solidity is a rational fingering—is "established". ...

Musical Homoeopathy

The legend of the Homoeopaths is "Like cures like." Mr. Sternberg's article upon "Working Through Opposites" is really...



It might be well to practice these lowest notes a few times by themselves—but with such fingers as the left with the two complimentary notes, it should be done with the two complimentary notes, it should be done with the two complimentary notes, it should be done...



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 any instance by producing 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.

Pen Pictures of Dvořák

By Jennie Leighton

WHILE Dvořák was director of the Conservatory 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 brusquely:

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

Each one made his own answer—"The great Classical," "A pupil of Haydn," "The predecessor of Beethoven," "The precursor 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 Dvořák. "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 bade them solemnly. "*Mozart is the Sun.*"

Dvořák 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—is a son. A Symphony and a boy! What a terrific force of creation, eh?"

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

"Which pigeon do you think the handsomest?"

M. Nedbal, who did not know much about the birds, designated one slim and svelte and with shining plumage. "That one," he replied.

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 halted her.

"Auntie!" 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 pigeons."

M. ZUBATY, who is now professor at the Czech University, is an excellent musician. In 1888 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 best—I will let it recur!"

With this Dvořák, vociferous 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 missed boots. These he donned, however, and resuming his pajamas he took his case and departed into the reaches of the park.

M. Zubaty, 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 teased every night upon such birds as could catch them.

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 slumber content.—(From the *French Musicist*.)



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 compositions of every description. In 1915 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 which was sung by David Bispham.

In 1917 he entered the United States Army, serving with the A. E. F. forces for two years as assistant bandmaster. 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 what 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 earnestly while playing so that the instrument 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 practice, unless it is a case of "that or nothing." You will accomplish much more by what you do earlier in the day.

"The morn. look you, furthers a man on his road, and furthers him too in his work."—HESIOD.

Soulful Fingers

By John Kern

"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 exercises (he wrote over one thousand studies) he recorded his opinions upon piano-playing 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 his 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 gymnastics of a somewhat mechanical kind, he was, in his day, very insistent upon soulful expression. He could become one, the fingers must themselves be freed from physiological hindrances—they must be drilled and drilled until the beauties of the soul could be told through the fingers.

The Drudgery of It

By Martin V. Gilhooley

DREAD DRUDGERY and FAIL.

THIS should be one of the most conspicuous motifs in the music room. Paderewski, whose beginnings were very humble in the musical world (he is said to have taught in one German Conservatory for 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 blown 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 Jonás

(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*; interesting are his *Pöhlchenelle* 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 grand first piano concerto, played by the author himself in New York this winter, it is more grateful. His symphonic poem, *The Isle of Death*, after the picture by Böcklin, 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 creation and likewise great in his personality. Second, he who is little worthy of 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 gives us.

THE TIN SOLDIER

A clever characteristic piece, well harmonized, a good recital piece. Grade 2½

Vivo M.M. ♩ = 116

mf *crescendo sempre* *accelerando* *sf*

Modto ma con moto
M.M. ♩ = 84

p *ben misurato*

Last time to Coda

Last time only

CODA
p dolce *palmato* *dim* *pp*

Un poco piu mosso M.M. ♩ = 104

p legato

D.C.

MOONLIGHT REVERIE

H. A. FARNSWORTH

A light and tuneful drawing-room piece, well written and lying nicely under the hands. Grade 3.

Moderato M.M. ♩ = 72

legato e con espress. mf

a tempo

A *Animato* *non legato* *f*

B *legato* *p meno mosso* *cresc.* *mp rit. D.S.*

Fine *Ped. simile* *DC*

* From here go back to A, and play to B; then go to the beginning and play to Fine. Copyright 1919 by Theo. Presser Co.

ARRIVAL OF THE TEDDY BEARS

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A rollicking teaching number, with good rhythmic effects and light finger work. Grade 2.

Allegretto M.M. ♩ = 112

BERT R. ANTHONY

mf f mf f

Fine

f *mf* *f* *mf*

TRIO *f* *D.C.*

TWILIGHT WALTZ

TWILIGHT WALTZ

WALTER ROLFE

A good little teaching piece with a charming left hand melody. Grade 2.

Tempo di Valse M.M. ♩ = 54

mp cresc.

melodia marcato

mf mp

Fine *D.C.*

DANCE OF THE SNOWFLAKES

MAZURKA

GEORGE DUDLEY MARTIN

A study in rhythm and in light finger work. A good recital number Grade 3.

Moderato M.M. $\text{♩} = 126$

mp *mf* *p* *mp*

legato *mf spiritoso*

dolce *p* *p* *cresc.* *mf* *dolce*

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

f *p* *mf* *p* *legato*

f *Fine* *mp* *p*

D.S. al Fine *mf* *dim.* *rit.* *p*

PRIMO

ff

f *mf*

TRIO *ff* *mf*

mf *f* *mf*

mf *f* *mf* *mf*

f *ff* *Fine*

ff *mp* *sf*

D.C. Trio

EOLE VALE VIVE

L.J. OSCAR FONTAINE, Op.155, No.6

A brilliant concert waltz in the French style, to be taken at a rapid and steady pace. A fine recital number. Also published for two pianos, four hands. Grade 5.

Tempo di Valse M.M. = 72

Vivo

The first page of the musical score for 'Eole Valse Vive' consists of seven systems of piano and bass staves. The music is in 3/4 time and E-flat major. It begins with a dynamic marking of *ff* *ma. calo* and a tempo marking of *Vivo*. The score includes various musical notations such as slurs, ties, and fingerings. Dynamic markings include *mf*, *rit.*, *sf*, *mf*, *cresc.*, and *ff*. Performance instructions include *Ped. simile* and *atempo*. The page concludes with the instruction *last time to Coda*.

The second page of the musical score for 'Eole Valse Vive' consists of seven systems of piano and bass staves. It continues from the first page. The music features complex rhythmic patterns and dynamic contrasts. Dynamic markings include *pp*, *p*, *ff*, *ff brillante*, *sf*, and *ppp*. Performance instructions include *l.h.*, *atempo*, *rit.*, *pp*, *p*, *pp*, *ppp*, *ff*, *ff*, *ff*, *ff*, and *rit. a poco*. The page concludes with the instruction *rit. a poco*.

HORSE RACE AT THE COUNTY FAIR

A characteristic little teaching piece of real value. Full of rhythmic charm. Grade 2 1/2.

C. W. KERN

Allegro M.M. =

IDYL

Czechoslovak composer, born 1874, Member of the Bohemian string Quartet.
Moderato M.M. = 72
molto espress.

JOS. SUK

a) This lower voice should be well brought out. b) Bring out this middle voice, imitating the theme, rather prominently.

SOUVENIRS DE CHOPIN

Affording excellent opportunities for the study of phrasing and the artistic use of the pedal. Grade 3½. Arr. by J. M. BLOSE

Andante M.M. ♩ = 80

Largo M.M. ♩ = 48

Repeat pp Molto Largo

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 Choir Soft 4' flute
 Pedal Soft 16' & 4'

An effective soft voluntary or recital piece, displaying the solo stops to good advantage. **FREDERIC LACEY**

Andante M.M. ♩ = 72

Sw. oboe solo Flute off

Choir

ONE SWEETLY SOLEMN THOUGHT

HERBERT RALPH WARD

A very sympathetic and singable setting of a well-known hymn, acceptable alike for church or home.

Andante religioso M.M. = 84

mp
One sweet-ly sol-ern thought Comes to me'er and
Near-er the great whitethrone, Near-er the crystal

p *lokatato* *rit.* *a tempo*

o'er; I am nearer home-to-day than I've ev-er been be-fore. man-y mansions be. Nearer the bound of
sea; Near-er my Father's house Where the

life, Where we lay our bur-dens down; Near-er leav-ing the cross, Near-er gain-ing the

mf

mf

mf

rit. *p* *misterioso*

3

Is the deep and un-known stream To be crossed ere we reach the light.

agitato *mf* *f* *accol.*

3

Je-sus, perfect my trust, Strengthen the hand of my faith: Let me feel Thee
Peel Thee near when my feet are slipping o'er the brink; For it may be I am

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

1 2
near when I stand On the edge of the shore of death; Near-er now than I think, For it may be I am
near-er home,

Lento
near-er home, Near-er now than I think.

p *pp*

SAY BUT ONE WORD

A. LOUIS SCARMOLINI

C.S. MONTANYE

Two very beautiful songs, suitable for a recital group, or as encore numbers. Thoroughly modern in style.

Molto sostenuto

Moderato
Say but one word, One

mf *rit.* *p*

word I long to hear, dear. Ah, if you grant but this you'd give that joy I miss. Say but one word,

Wak-ing, sleep-ing, I wait, dear, Wait-ing ev-er hear-ing it nev-er, Ah just one word.

rit. *f* *rit.*

pp *piu adagio* *perdendosi* *mp* *a tempo*

Ah just one word, just one word!

p *pp* *mf*

CAN YOU TELL ME WHY?

A. LOUIS SCARMOLIN

C.S. Montanye

Andantino semplice

It is ver-y queer But when you are near Ev-ery lit-tle sigh

Past me hur-ries-by. In my heart is glad-ness. I know naught of sad-ness. Deep-ly blue the bend-ing sky. Can you tell me why?

In appassionato

I have won-dered long Why the rob-in song Sounds, when you are near Oh so

sost. *morendo*

glad and clear Like my heart a-sing-ing With a joy it's bring-ing Oft to solve this I must try, Can you tell me why?

mf *al tempo* *rit.*

I think it must be When your face I see, When I feel your touch, Dear, that means so much, And my heart's fond beat-ing

sost. molto *morendo*

Come sat ev-ery meeting Just be-cause my dear, you see You were made for me.

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Musical Terms Frequently Mispronounced

By E. A. Van Haven

Assure entering upon a business or profession should know the accurate pronunciation and meaning of all the terms used in that business. This goes without saying. In the profession of music it should be the same. Yet how often we hear budding musicians perpetrating the most absurd and ignorant pronunciations. Here are a few most frequently mispronounced terms. People say:	calma cum (to rhyme with clam) for calh-ma (molto calma)
encore Masacagni	encore Mas-lag-nee for Mas-kah-nyee
Bethoven	Bee-ho-ven for Bay-to-ven
overture	o-ver-ture for o-ver-tyure
Chopin	Chop-pin for Show-pahn(n)
Mozart	Mo-art for Mo-tzart
Bach	Bash for Bah-eh. (a slur-red "k")
Dvorak	De-vor-ak for Dvor-shack
soprano	so-pra-no for soh-prah-no
alligro	al-lig-ro for al-lay-gro
colla voce	colla vo-see for colla vo-chay
pedale	pe-dal for ped-ah-lay
allegro	del-ice for dal-ichay
concerto	con-sert-o for con-chair-to
da capo	da cap-po for dah cal'po
vibrato	vi-bray-to for vih-brat-to
mezzo forte	me-zo-for-tee for met-zo-for-tay
dolcissimo	dol-sis-si-mo for dol-chiss-i-mo
tempo primo	tempo pry-mo for temp pre-mo
recitative	re-sit-ay-ive for res-tay-ive

Practicing Efficiently

By A. B. Paster

Parents tell the teacher that they can't produce the needed results on account of the other work which they are compelled to do, and that if they could afford all complications would be cleared. One hour a day, systematically employed, is quite enough for young children; and the delicate ones should not 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 will be assured positive results. The time table is as follows: Devote ten minutes each to (a) arm, wrist and finger drill; (c) scales, (c) technical exercises. The remaining half-hour of the time could be devoted to solo playing. A division of this kind may be considered a fair apportioning of labor, for it gives half the time to drill 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 renew the vitality by deeply breathing in the open air, counting ten (10) while inhaling and ten (10) while exhaling. Repeat this process about ten or twelve times daily. This helps to eliminate the waste matter and to oxygenate the blood stream.

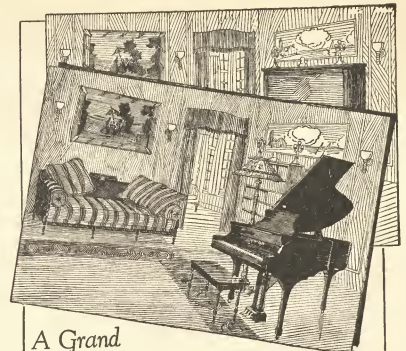
The Orchestral Triangle as an Aid to Rhythm

By Mrs. Susie Bristol

One little way I have of helping the children to keep good time is to have a triangle and as soon as they have a piece well enough beat time as they play. Then I let them beat while I play, sometimes their piece and sometimes, when there is time, a hard one of my own. It is surprising how many children cannot at first beat or keep time with the triangle. How they play as well as they do is a wonder to me.

A triangle may be bought of any large dealer in musical instruments from 50 cents to \$1.00, and rightly used, will prove a most valuable investment. Many children need just something such thing to awaken their rhythmic sense.

Notes.—*Inter's Dance*, by Grigie, edited by Wm. Sherwood, has the places marked where triangle is used. It would be an interesting attempt these triangle notes at the proper places while the teacher plays the piece.



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Department for Voice and Vocal Teachers

Edited for November by LOUIS ARTHUR RUSSELL.

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

Tradition, the Vocalist's Bugaboo

By Louis Arthur Russell

TRADITION is an ignis fatuus of history, the hearsay of fact and fancy. The student of music should seek more authentic precept than can ever be offered by tradition, which is based upon nothing more reliable than the caprice of memory. When an artist offers no reason for his interpretation that is traditional, he is an 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 "members" have often lied as they "revealed" the voice of 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 practice. The spirit of "Magna Charta" and "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 man's rights; the tangible results are written large in recorded fact. Traditions are of value only in so far as they square with the laws of progress, or virtue and morality, of taste and sense in art.

When a tradition has been tested and its truths and its virtues determined through man's experience and judgment, its useful attributes are lifted from the veiled chambers of memory or of fancy into the open day of realities and it be-

comes a fixed fact in religion, in law, in sociology, in art or science. Alchemy, astrology, oracular declarations, feign worship, orientations and jeremiads based 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 traditions 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 cadenzas, and thus left "gaps" in the aria which have been variously supplied by specialists through several generations. It is also a fact that singers with voices of vocal range or limit have (often) taken liberties with composers' scores, and have added, changed 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 or lost. It is probable that the greater mass of these alterations were of personal 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 feign "tradition" has been made a very profitable studio slogan by more or less unreliable "masters."

It is a fair proposition that the worthwhile 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 creditable "traditions," or at least those universally accepted.

Any remembrance of who a departed teacher "said" Mile. So-and-So sang the grand aria of "Magna Charta" is sure to be alloyed by human error in memory and by the usual "varying of verity" in frequent passages from mouth to ear; but if told with sufficient force and ministrations (whatever the variations) firmly enough, there will always (perhaps to the end of time) be foolish virgins who will refuse 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 direct from her grandfather's vocal teacher, and in the darkness of wood-covered eyes the fair virgin of art will strive to twitter a cadenza which "Bel-fini" was "delighted" to accept as an improvement on his score.

"Tradition Marks"

Traditional markings have often been the undoing of young singers who in studying "traditions" have lost the essence of their art. I recall an occasion when a distinguished American singer came to my studio to "look over" his part for a performance of "St. Paul" which we were to give. As the conductor of the concert was concerned in his work and asked him regarding a mass of pencil markings on his score. "Oh," said he, "these are Walker's Traditional Marks." "Ah, and who is Walker?" said I. I was told that he was a distinguished master abroad. I had never heard of him, nor have I since, but the name of Walker 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 the singer should be and doubtless was well known before he left our land to cross the Atlantic for a foreign tour.

A more tragic incident of a similar nature occurred some years ago when I was booked to conduct a performance of "Samson and Delilah." At the rehearsal the "Samson" of the occasion stood close to me, and looking at his book directly under my eye, I saw it very peculiarly marked with a variety of circles, birdseyes, squares, etc. I was told that they were traditional markings as to breath, tone, etc. I expressed a hope that he would at the evening performance be able to get through the maze and reach the top note; but, alas, at the performance all went finely until the splendid fellow and fine artist came to the B flat in the duet with Delilah, and then he "came a cropper." I never learned whether he tried to jump through one of the rings like a bareback rider who makes a leap for it, or what was the matter, but it was a sorry moment and the climax was vocally ruined; the singer surely was lost in the maze of "traditional signs" and forgot how to sing.

These are typical cases; seeking for art precepts through-unrecorded traditions is to indulge in a delusion. The true traditions of vocal art are recorded, and when recorded they cease to be merely traditional and have become a part of the acknowledged law, a statement of fact or of supposed fact.

Tradition is accepted and recorded by enlightened man, or is repudiated and discarded. Dependence upon unrecorded articles of faith in vocal art is a folly. The worthy traditions should be known by all serious students of singing, and they have long since been the common possession of the profession.

The rest of us of to-day, as of former times, frequently alter special passages in their favorite arias, inject a bit of fioritura or a note of embellishment; when these bits of personal conceit

"musically," as we say, and really fit the voice of the artist, we accept the alteration. If, as is often the case, they are inappropriate (all fitting) elements of mere display, attempts to imitate superior artists, or when they are of such extreme character as to destroy or impair the integrity of the original model, they are condemned by masters of judgment. Often these "improvements" are given to the singer by a more or less clever teacher, who may name them "traditional," or boldly and more honestly admit that he "writes them in" for the special use of his pupil, a legitimate thing, if done musically, with good judgment, and without detriment to the original.

It is well for the vocal student and aspirant for a place in public service and approval to fix in mind some facts regarding the development of the voice and its use in interpretation.

To-day and Yesterday
The traditions of the old Italian regime which we may call worthy and are fit subjects for our study are all recorded and need no special expert exposition.

The most successful vocal masters demanded of their pupils:

- a—A close study of music as an art science. Music-study was a prime requirement.
- b—Control of breath.
- c—Control of speech-sounds; distinct enunciation and clear articulation.
- d—Pitch tone and force of execution.
- e—Rational emotional delivery of the phrase, with control of number, rhythmic and dynamic.

Music reading was imperative as a vital part of the development of musicianship. What more of the traditions of vocal art do we need to-day? There is no tradition which can properly be called the positive tempo of the artists of long ago. Beethoven rebelled against metronomic tempos when he declared that the tempo indicated by his own compositions tends exactly alike in speed. During Beethoven's time the leading orchestras of the world, especially in facile lands, found his contra-basso parts "impossible" at the tempo indicated by the composer, so the traditions of tempo are lost in the progress of time and the development of instrumental efficiency.

Give an outline of the ideas of any one of these authors.

- (a) What text-books or treatises on Tone Production and the Art of Singing have you found the most helpful?
- (b) Describe the positions of the body, the jaw, the lips, and the tongue, which you advocate as best for the singer.
- (c) How is a tone produced by the voice?
- (d) What part do the lungs, the larynx, the mouth, the tongue, the lips and the nose play in voice-production?
- (e) Describe the act of breathing, naming the principal muscles used in inhalation and exhalation.
- (f) Describe two or more methods of breathing used by singers, indicating your preference with reasons.

Even the absolute demands of the metronomic marks during the last century are not heeded by the artists or conductors of the present day; many classic compositions proving most wearying to modern audiences if dragged through with unchanging tempo conforming to the metronomic mark of the composer.

From all of this preamble I draw the following conclusions for the benefit of beginners regarding the study of traditions:

Become a musician. Learn to know fully the intentions of a composer by a complete mastery of his music page. This

is the one great necessity which the average singer never accomplishes. He is constantly leaning on some one more accomplished in music than himself, and he alone of all classes of music workers is the one who fuses over the traditions of his art.

With the accomplishment of the recorded items of voice study (see above) necessary for all singers, the student who is a musician will find that the music page in its original form as it left the composer's hand will supply the necessary directions for complete interpretation.

With the greatest editing through which the master classics have passed for the editions of modern publishers, the student is supplied with all necessary data as to former errors in printing, former and present differences of opinion as to certain mooted notes or pas-

sages, or characteristic opinions and practices of artists as to interpretation.

The great tradition on which we should rely is "musicianship." When this is realized one may readily square the modern intensity of spirit with the classic spirit of repose; and, quickened by the life of the day, the spirit of the classic period or the classic composer will not be violated but exalted if artists will not faithfully toward real efficiency and master, as did the singers and players of former days, the technique of their art.

The requirements of to-day in the field of music are far beyond the art of a century or more ago, yet the requirements of technical efficiency and complete musicianship are as necessary as ever. The traditions which demand strenuous devotion, labor and ardent constancy of purpose are the mileposts of the royal road to success in musical art.

Can You Pass This Voice Teacher's Examination?

The ETUDE is indebted to Dr. Walter L. Rogers, former president of the N. Y. S. M. T. A. for the following data regarding the examinations adopted by the New York State Music Teachers' Association. The examination as a whole is simple enough, but we know some voice teachers who would certainly find some of the requirements a great hardship.

Examination for Certificate of Associate Teachers of Singing

1. Statement to be signed by candidate: I, _____ do hereby 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 easy, and to be approved by examiners.)

3. Singing at sight, words and music. (A hymn-tune may be given.)
Playing a simple accompaniment. (To be chosen by examiners.)

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

5. Questions on Physiology of Tone Production and the Art of Singing as set forth in standard works on the subject:

- (a) What text-books or treatises on Tone Production and the Art of Singing have you found the most helpful?
- (b) Give an outline of the ideas of any one of these authors.
- (c) Describe the positions of the body, the jaw, the lips, and the tongue, which you advocate as best for the singer.
- (d) What part do the lungs, the larynx, the mouth, the tongue, the lips and the nose play in voice-production?
- (e) Describe the act of breathing, naming the principal muscles used in inhalation and exhalation.
- (f) Describe two or more methods of breathing used by singers, indicating your preference with reasons.

History

8. (a) In what century and country did opera originate?
(b) In what century and country did Pasterina live and in what forms did he write?
(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 Oratorio, giving their nationality, approximate date, and best known works.

(g) What do you understand by the term "Resonance"? What by "Reinforcement"?

(h) What portion of the body can give resonance?
(i) Mention the most talked of forms of resonance and express your opinion as to their value and application to the range of the voice.

(j) Do you believe in registers? If so, how many do you recognize?

(k) How would you apply the idea of relaxation to the act of singing? Must there be tension? If so, where?
(l) Mention four or more general varieties of the human voice, stating whether possessed by men or by women, giving the approximate range and characteristics.

(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 di Voce, Portamento, Phrasing.

(p) 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 (→) x (←).

(b) Give accidental instead of key-signatures, 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 scale-degree 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.



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

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can do, rather than what John Sebastian Bach has to say. I have heard some players rattle off a Bach Fugue at breakneck speed, and the irrelevance of the proceeding has more than sufficed to discount any pleasure derived from the technique displayed—New Music Review.

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manual, one may proceed with these, one at a time, on much the same principle.

How to Test the Combination Pistons

If the pistons move the stop-keys, it is easy to push them one by one in silence, making a mental note of the stops which, of course, one must hear the tone. In the latter case, an excellent plan is to improvise something having short phrases referring to each other topographically and naturally requiring changes of tone-color.

We have spoken of blind Vs, visible combinations, but there is another direction that needs to be taken in recital. In the older organs, where the builder made up the combinations one for all, each combination was of a conventional and normal sort and the row of pistons represented a regular progression from pp to ff; in most modern organs, however, the combinations are adjustable and are set by the player.

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put where they would do the least good. To the credit of the profession, however, we are glad to be able to state that such cases are exceedingly rare.

Hints for the First Performance

By following the routine suggested above, one may acquire a good understanding of a strange instrument in a short time, even in the presence of embarrassing listeners, but nevertheless it is not well to undertake many elaborate effects in registration until one has had longer experience of the particular organ in question.

Please understand that this advice is merely for temporary use: to continue this routine as a habit after one has had opportunity for ample practice on the particular organ in question would argue either timidity or laziness.

In closing, we would add that the routine outlined above is not the only one, but merely that which seems to be the most desirable, all things considered. Some organists depend more largely on the use of the combination strings, when called upon to play at short notice, and after a little preliminary experimenting with them, mark their music accordingly, for instance "Gt. 3" "Sw. 5," etc., practically ignoring the time being the direct use of this stop. The chief disadvantage of this, however, is that it delays further the real mastery of the resources of the instrument.

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Question and Answer Department

Conducted by ARTHUR DE GUICHARD. Always send your full name and address. No questions will be answered when this has been neglected.

Q. Is there any record of a history of warlike acts being successfully employed in the United States? Some people profess to be surprised. R. D. S. A. It is quite possible that music can cure "some diseases"—diseases of the mind, as well as of the body. It is the possibility and the certainty there is a wide chasm between the two. The certainty would dictate the employment of sure and well-proven methods.

Q. A pupil has recently come to me from another teacher, and she tells me that she has been practicing but is not a good student, and is learning only piano; is practice necessary for her? M. M. A. Are we not well and better, necessary for her? Well, breathing is just but, exercise and breathing. Handwriting is naturally a matter of practice. For the study of which the player is sitting for long periods, but the study should be directed to the best advantage.

Q. Is there any key on the key of eight sharp? If so, what is it and when is it used? R. W. P. A. Yes; there is the key of eight sharp, but it is not used. It is the body of a piece of moving metal, never as a key.

Q. When reading a new piece for the first time, should I be careful for me to play every note correctly, and then afterward, when I am more familiar with it, to stretch, which notes may be omitted, and played correctly as possible? W. A. It is always essential to play every note for the first time you should not stop for small faults, but when playing the do, it is a good general idea of the whole composition and its meaning.

Q. How long should I practice my piano each day? H. B. Practice your piano daily, and you will not be so tired. Practice your piano every hour; you will not be so tired.

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his ceremonial chant that he might escape death. All went well till Ri, one of the nymphs, became jealous, thinking too much attention was being paid to Sa.

Who Knows? 1. How many half-tones are there in an octave? 2. When was Rubinstein born? 3. What is meant by maestoso? 4. Is the "Queen of Sheba" an opera or an oratorio?

Puzzle Is each of the following sentences is concealed a musical term. Each of the five terms are of equal length.

Answers to Last Month's Questions 1. An English horn is a wood wind instrument, often used as an alto oboe.

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Dreams of Music Students An Idea for a Recital By M. E. Keating It was past midnight, when suddenly I found ourselves transplanted to unknown regions.

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