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James Francis Cooke

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THE ETUDE

PRESSER'S MUSICAL MAGAZINE

A black and white portrait of Walter Damrosch, a middle-aged man with receding hair, wearing a dark suit and a white shirt with a dark tie. He is looking slightly to the left of the camera with a serious expression.

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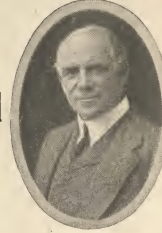
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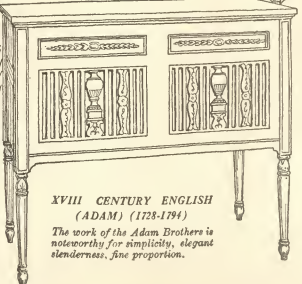
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THE ETUDE

MARCH, 1920

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VOL. XXXVIII, No. 3

The Test of Time

To have written one masterpiece in a lifetime is an accomplishment given to so few men that those favored few are well entitled to all the honors that mankind can bestow upon them. The poet Grey has been belittled because his one claim to fame was his "Elegy in a Country Churchyard." On the other hand, when we consider the awe-inspiring, never-ending procession of souls down through the centuries, we have had but one Grey.

In music there are numberless masters whose fame rests upon one full outpouring of the soul into immortal melodies. Indeed when we scan the catalog of musical art we find only a very few who have left more than a mere handful of works destined to stand the test of time. We know Adam because of Noë, Auber for *Fra Diavolo*; Balfe for the *Bohemian Girl*; Borodin for *Prince Igor*; Cramer for a few etudes; David for *Le Desert*; Ernst for the *Elegy*; Field for a few nocturnes; Flotow for *Martha*; Gottschalk for *The Last Hope*; Halevy for *La Juive*; Kullak for the *Octave Studies*; Leoncavallo for *I Pagliacci*; Litolff for *Robespierre Overture*; Mascagni for *Cavalleria Rusticana*; Nicolai for *The Merry Wives of Windsor*; Offenbach for *The Tales of Hoffman*; Ponchielli for *La Gioconda*; Scharwenka for the *Polish Dance*; Thomas for *Mignon*. Yet the works of these composers, taken as a whole, would make catalogs running up into the thousands.

Probably the composer whose complete works have best stood the test of time is Chopin. That is Chopin who claim a larger proportion of his compositions that have remained in demand than any other composer. Of his eighty-six works (twelve without opus numbers) there are very, very few that artists would consent to have thrown into the discard as they readily would push aside some of the less inspired compositions of some of the other great masters. Consider, for instance, his incomparable *Opus 10*—the *Twelve Etudes*. All of these works are played by present-day pianists—some more frequently than others, of course, but not one of this set could be sacrificed. Some of these deserve more frequent performance—the beautiful Number Three, really an exquisite nocturne; the fairy-like Number Seven; the dramatic Number Nine; the intricate Number Eleven. The same might be said of the second set of *Etudes*, *Opus 25*. Indeed, one might go through the entire Chopin catalog and only here and there could one find a work which might be dispensed with. Chopin certainly mastered the art of avoiding that mediocrity which leads to oblivion.

A Loss to American Musical Art

JANUARY, 1920, marked two of the greatest of losses to American musical art in the passing of Horatio W. Parker and Reginald De Koven.

Both Parker and De Koven were splendidly educated for their work. Parker, a pupil in America of Emory, Orth and Chadwick, studied in Europe with Rheinberger and Abel. Most of his early life was spent as a teacher and organist. In 1894 he was called to the Chair of Music at Yale University, where for over a quarter of a century he labored for the uplift of musical art in our country through exceptionally important channels. His own works were lofty in conception and perfect in technical finish. Possibly his most distinguished work is his oratorio, *Hora Novissima*, recognized here and in England as one of the most notable works of its form produced during the last fifty years. Oxford conferred the degree of *Mus. Doc.* upon him in 1902. Dr. Parker was also fortunate in winning

two famous prizes, valued at \$10,000 each, with his operas, *Mona and Fairytale*.

Reginald De Koven, born in 1861, was two years the senior of Parker. His father was an Episcopal clergyman who took a great interest in his son's musical work. The boy was educated in America and at St. John's College, Oxford, England, where he took his degree. In Europe he studied music under Spicelli, Liebert, Pruckner, Dr. Hauff, Vannucini, Genée and Dobbins. His romantic comic opera, *Robin Hood*, produced in 1890, became, without question, the most popular of all light operas ever written by an American. It was given over a thousand times and is still popular in many ways. His opera, *The Canterbury Pilgrims*, produced at the Metropolitan Opera House in New York in 1917, marked the result of a new ambition, as did the *Musique of the Drama*, produced in Philadelphia shortly thereafter. His death at this time, however, is peculiarly pathetic, as it was not until this year that his genius rose to its highest powers, as manifested in his folk opera, *Rip Van Winkle*, recently given in Chicago by the Chicago Grand Opera Company. This was at once recognized as a spontaneously beautiful and characteristic work. Many of the distinctive De Koven harmonies and melodic touches are evident, but on the whole he has struck a new and natural method of treatment far in advance of anything he had previously produced. This is particularly noticeable, not so much in the thrilling arrival of the apparition of Hendrick Hudson, or the delicate *Katy-did-Katy-didn't* chorus, which opens the second scene of Act II, as in the sustained musical interest which the composer gave to the masterly text by Percy Mackaye. The opera bears the opus number "414." Among these were many works which became enormously popular, but there is none which stands so greatly to the credit of the composer as *Rip Van Winkle*. Fortunately he was able to witness the success of the work, presented for the first time just a few days before his death.

Mr. De Koven was a great admirer of THE ETUDE, and told its editor many times personally, that he felt that of all the influences in American musical education, THE ETUDE stood in the very front rank.

Making Money Work

From time to time we venture a little thrift suggestion to our teacher-readers. Money is the most worthless thing in the world until it is swung into proper action. Merely hoarding money for the sake of having money is one of the lowest of human traits. Yet, as a matter of providence, every professional musician should learn the art of saving all that he consistently can. It takes a great big lump of money to provide a fund big enough to make old age secure—a lump far bigger than many people imagine. When you spend a dollar you may think of it as a small amount, but a dollar is the Savings Bank interest for one day on \$10,000.00. That is, if you had \$10,000 put by in a Savings Bank all your income would total \$365.00 a year—surely a small sum for all means in these days. Ideal thrift prompts the worker to strive for a fund that would pay him his annual income if he were obliged to stop work. Very few musicians ever achieve this. The next best thing is to strive for a principal that would pay the minimum amount upon which you and your family can exist. Many can get at least this, if they really work for it, and the comfort of having it pays for all the effort of getting it.

Was Aristotle Right?

Son of a physician and highly educated man, pupil of Plato, Aristotle had the best training possible in that amazing day when Greek civilization evolved intellectual ideals which are still discussed in all the great Universities of the world. In his politics he discussed at measured length the bringing up of the ideal citizen.

Just now, when so many people are trying to show that the so-called literary subjects (including drawing) have such utilitarian value, it is well to listen to Aristotle who, perhaps, saw further than the moderns in many things. Music, for instance, was to be employed for higher development, not merely for pleasure nor for the sake of relaxation. He divided melodies into two classes. First, those which give us pleasure and second, those which give us pain. The first he associated with noble ideas, and the second with debased ideas.

Aristotle attributed to music the power of inculturing "the habit of forming right judgments and of taking delight in good dispositions and noble actions." But the greatest attribute which Aristotle would have us believe music to possess is "katharsis" or purification. Music was believed by this great philosopher to cause in us a compassionate regard for humanity, to raise us out of ourselves, to free us from debasing temptations, to bring us into touch with higher things.

Can you imagine Aristotle at a modern Symphony concert? What would he have thought of the *Scheherazade* or *L'après midi d'un Faune*? How would he have considered *Salome*, or the *Fifth Symphony*, or the *Monzoni Requiem*? If the primitive music of Athens inspired him with such reverence for the art, what might he have thought of the music of 1920?

We have done years of thinking about music, but we do not believe that we have come to any wiser conclusions than those which Aristotle evolved twenty centuries ago. We have the evidence of thousands who have told us of the refreshing and purifying effect of music. Some years ago Mr. Edwin Bok told in *The Etude* of the wonderfully useful and invigorating effects of symphony concerts when he found himself fagged out on Saturday nights. He was merely retelling the theory of "katharsis" so luminous to Aristotle.

A Great Musicologist

THE passing of Dr. Hugo Riemann, in June, of last year, removed one of the foremost of the world's musical lexicographers. He was also one of the most industrious, if not one of the most profound, musicologists of his time. He was born in Thüringen, July 18, 1849, and died in Leipzig. His father was a man of means, and he provided his son with all facilities for an excellent education. He studied philosophy, law and history at the University of Berlin and at Thüringen. Later he entered the Leipzig University and the Leipzig Conservatory, where he became a pupil of Jadsassohn and Reinecke. Unlike many musical theorists, Riemann was a practical worker. He wrote many compositions, including a symphony, and was at one time a much sought-after teacher of piano as well as musical history, theory and composition. (Max Reger was probably one of the best known pupils). He was engaged in many educational institutions in his native land, until in 1908 he was appointed Professor of Music at the University of Leipzig. In a recent issue of *The Monthly Musical Review* (London), Dr. Frederick Niecks, Professor of Music emeritus of the University of Edinburgh, gives a very detailed biography of Dr. Riemann, recounting many of his noteworthy works in theory, history and composition. His accomplishments seem truly enormous when regarded merely from the standpoint of the immense quantity of his output. He is best known to our friends through his famous *Musical Dictionary*, which, at one time, had a truly immense sale, but which has now been superseded in the homes of many by the larger dictionary of Sir George Grove. Dr. Riemann contributed valuable articles to

The Etude, and was an agreeable correspondent. His penmanship, however, was so microscopically minute and so difficult to read that we were constantly concerned over the possibility of misprints. He represents a phase of musical scholarship, combined with practical experience, which cannot fail to command a permanent position for his excellent works in the musical history of the future.

Hand Playing

A PIANO-PLAYING device of truly remarkable character advertises "the nearest approach to hand playing." What a consummate testimonial to the unequalled worth of real hand playing! But the value of hand playing is not a matter that ends with the mere approval by the sense of hearing. That is something which is very hard to explain to the unsophisticated music-lover who has never experienced the great joy of hand playing.

THE ETUDE has recognized for years the very great educational value of sound reproducing machines. Music is of course primarily for the ears. It must be heard to be fully enjoyed, but all instrumentalists know that there is something about the use of the hands in making music which gives entirely new and different understanding to the art, and which conveys a sense of artistic gratification almost impossible to get in any other way.

Miss Helen Keller, the modern psychological miracle, who, despite her total blindness and deafness, has written books which are now regarded as great literature in their field, says in one of them (*The World I Live In*): "My hand is what your hearing and sight together are to you. In large measure we travel the same highways, read the same books, speak the same language, yet our experiences are different. All my coming and going turn on the hand as pivot. It is the hand that binds me to the world of men and women."

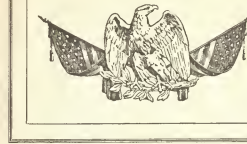
It is not until we realize what has been done by the wonderful factual sense of a Helen Keller, that we gain a proper respect for the hand. The training of the hand in the art of playing an instrument has such immense possibilities that volumes have been written about it. Yet its scope has never been fully comprehended. Let Helen Keller speak again, from the patient beauty of the soul liberated by the hand.

"It is the hand that binds me to the world of men and women. The hand is my feeler with which I reach through isolation and darkness and seize every pleasure, every activity that my fingers encounter. With the dropping of a little word from another's hand into mine, a slight flutter of the fingers, began the intelligence, the joy, the fullness of my life. Like Job I feel as if a hand had made me, fashioned me together round about, and moulded my very soul."

"No Music"

MOZART was once asked what he considered the most wonderful effect in music. He replied: "No Music," meaning that the silence, caused by rests, is more impressive at times than the actual music itself. Very few players pay the proper respect to rests. An ingenious English writer, Mr. C. A. Harris, has devised a very practical way of "holding up" little players for rests, and many students who are studying without the watchful eye of the teacher might find it a good idea. It is merely that of raising the hand and touching the wood of the piano when one comes to a rest of more than one or two beats in length. Mr. Harris writes:

"This insures that the hand is raised from the keys, and the difficulty of doing so apparently simple a thing will at first cause considerable amusement. The plan is invaluable, not only for securing the observance of the rests, but for acquiring independence between the hands.



EDITOR'S NOTE.—When Dr. Leopold Damrosch, the illustrious musician, who came to America in 1871, established the New York Symphony Society in 1878, his son Walter was a boy in his teens. It may thus be said that the present conductor of the organization literally grew up

"Many warmly colored statements appeared during the war as to the wonderful stimulative effects of the world upheaval upon art. Just how and why this should be never seemed to be explained. Because the world was turned upside down, the arts were supposed to benefit in some mysterious manner. The truth really is that art has been suffering a sad eclipse. War is the monopoly of monopolists. When a country is engaged in war there is one paramount thought, and that is to win the war. Everything else must be brushed aside. Every art is valuable at such a time only in its relation to the war, and the composers and executive musicians lying in the trenches cannot serve their art. Fortunately music at this time was able to do something. It could assist in stimulating enthusiasm; it could assist in raising funds for war needs; it could relieve anxiety at home, stimulate courage among the men on their way to the front and lessen the ennui of those behind the lines. This much it did, and did wonderfully. It must have proved to all but the most obtuse people that, although music is perhaps the most spiritual of arts, its material value in the great crisis was very great. But after all is said and done, music will not fire bullets, fly aeroplanes, or run battleships; and since war demands, first of all, those things which contribute directly to war, music, considerable as was its part, naturally suffered during the war."

Creative Work Difficult in Wartime

"Composers may have been fired by the great incidents of the war, but it was literally impossible for the creative worker to get his mind down to things. In my own case, I found myself past fifty and rather unhappy because I was too old to get in line with the boys who went to the front; but nevertheless I felt that I must make myself of service in some way. War monopolized me as it was monopolizing Americans of all classes. Good luck sent me to France in June, 1918, at the very height of the war. Mr. Harry Harkness Flagler, the generous President of the New York Symphony Orchestra, had supplied me with a liberal check, with which I was to engage a French symphony orchestra and take them through American rest camps in France for the purpose of giving orchestral concerts for our soldiers. I arrived in Paris at perhaps the darkest moment, when the Germans were so near that we expected to have to evacuate that city. Millions of citizens had already fled, and soldiers were resting in the ruins of the city. The German bombardments, and even the Big Bertha recommenced their bombardment on the 19th of July, just after I had given a big symphony concert for the French Croix Rouge, at the historic old Salle du Conservatoire, although I do not believe that the bombardment was the direct result of my concert! At that time every inch of available space on the railroads was needed for the transportation of soldiers and munitions of war, and as there were very few trains, the soldiers and camp followers were all either traveling feverishly or already at the front—our plan of traveling around with an orchestra would have been extremely foolish. I had again begun to speculate on the uselessness of a musical musician in war time, when, like a ray of sunshine, I suddenly received a visit from Colonel Dawes, a friend of our Commander-in-Chief, General Pershing, with a message from him asking me if I would come to General Headquarters, Chaumont, and consult with him regarding possible improvements of the army bands of the American Expeditionary Force, which were not in particularly good condition, owing to the haste in which they had been assembled, and, above all, the scarcity of routine and competent bandmasters.

"Consider this for a moment. The commanding general of the American Army thought so highly of the

The Musical Aftermath of the Great War

An Interview Secured Especially for THE ETUDE with the Distinguished Conductor

DR. WALTER DAMROSCH
Director of the New York Symphony Orchestra



with the orchestra, whose conductor he became in 1885, at the death of his father. In 1892 he became the New York Symphony Orchestra's permanent organization, and in 1905, after thirty-five years of music, he was made under his experienced baton. This year the orchestra is undertaking a tour of Europe with its full complement of 100

value of music as to stop long enough to take steps for its betterment in the American forces. "General Pershing, with the splendid vision that has characterized him as a remarkable man and leader, realized the importance of keeping up the morale of the soldiers during times of stress, and he knew that music could do at times what nothing else could accomplish. Colonel Dawes brought me to Chaumont on the morning of July 14th, and I agreed to go to Chaumont to meet General Pershing on the following Wednesday, July 18th. You can imagine with what feelings of elation and happiness I looked forward to this meeting. But I must digress a little. On the morning of July 4th, which had an important bearing on my experiences with the Commander-in-Chief.

"For months the citizens who had remained in Paris had been continually driven to their cellars for fear of raids from the skies; and for months rumors of possible defeat had been mysteriously afloat, and rumors of overwhelming German war machinery like the huge guns which had been terrorizing the city. Then came the American boys who had fought like brave lions at Seicheprey. Do you wonder that Paris went wild when they heard that an American parade was to be held there on July 4th? Can you imagine the scene? For this was the most remarkable thing I have ever witnessed. Along the Champs Elysees everybody was in tears, some women actually sobbing from very joy.

An Old Army Custom

"As I stood among the crowd on that great day an American bandmaster stood beside me, hollow-eyed and trembling with excitement. It was quite evident from his appearance and from his nervous state that he had gone through some terrific strain. He happened to recognize me, and immediately asked me to use my influence to do something with General Pershing for the bandmen of the American Expeditionary Force. It is an old American army custom to send bandmen to the front in time of battle as stretcher bearers, with no weapons and with only Red Cross bands around their arms, which, alas, in only too many instances proved no protection whatever from the unscrupulous enemy. This bandmaster told me that he had taken a band of twenty-eight men in America and had taken them overseas, where they had done a great work in the service of the regiment and the Expeditionary Force. They had a distinct and valuable service to perform which none of the other men in the regiment could do. They were the spirit of the men—the pep, the mental relief, in fact so many things that only the soldier can tell you what they are. These bandmen had gone through months of special training to do one specific thing. Yet at the battle of Seicheprey they were sent to the front as stretcher bearers. Of the twenty-eight men, twelve were killed outright, and the wounded, two were shell-shocked, and the band was thus put out of commission and months of valuable training were wasted. That these men did a noble thing in the service of their country, that they made the supreme sacrifice, entitles them to no more praise, but at the same time there were thousands of other men who were deprived entirely of music because of this. The camp became a cheerless, silent camp, and the men, deprived of music to which they had been accustomed every day, felt the need woefully. The bandmaster was sent to Paris to be a purchasing agent of musical instruments. I was deeply moved by this story, but it seemed at that time well-nigh hopeless that I, a civilian, could do anything to change such a useless and wasteful tradition.

"But to go back to my story. On July 18th I traveled to Chaumont, where there most politely received by Colonel Collins, Secretary of the Staff, and invited to dine with General Pershing and his family. A few miles outside of the town. The other guest was General Omar Bundy, and together we motored through the lovely country surrounding Chaumont in the exquisite twilight of a French July evening, amid scenes so peaceful and beautiful that it seemed hard to imagine that grim war was stalking only a few miles away. A solitary sentinel guarded the chateau. General Pershing had been at the front all day and had not yet returned. And so General Bundy and I wandered among the lovely gardens awaiting his return. As he drove up in his motor, he welcomed me with great simplicity and courtesy, and altogether made an impression of such dignity and strength that my heart glowed with patriotic pride that such a man should have been found to represent us in the great war. We sat down to dinner almost immediately, the party consisting, besides ourselves, of all the officers of the General Staff (charming men, all of them).

"Although this was the evening of the famous day when Foch made his first great advance, driving the Germans back six miles, the talk at table was not of battles, but of music, its influence on the soldier and how it could best serve its purpose. General Pershing, at whose left I sat, plunged immediately into the needs of the Army for better training and general improvement of the Army bands. Congress had authorized that a lieutenant's commission be given to the bandmasters, but General Pershing felt that many of them needed further training before they were deserving of a commission, and after some discussion I agreed to examine all the bandmasters in France—some 200 of them—and the General said he would send them all to Paris for this purpose.

A Significant Opportunity

"Suddenly, as I sat there, the picture of the hollow-cheeked bandmaster of the Fourth of July parade and his tragic story came into my mind, and I thought to myself that here was an opportunity to do something practical towards improving the position of the musicians in the Army. I watched my opportunity and told General Pershing of the little band at Seicheprey, and how it had virtually been destroyed and its usefulness ended because of these men being used as stretcher-bearers. General Pershing said that I did not claim for a minute that a life of a musician was more sacred than that of any other soldier in the service, but that their duty in the Army was not to fight, but to cheer the fighters, and that for such purposes as stretcher-bearers other men could perhaps be found who were not so necessary for special work. General Bundy heartily agreed with my standpoint, but General Pershing did not say anything, and I felt that this was the time to say something. I assured him that I comforted myself with the reflection that, as I had talked only as a civilian, the General would not punish me by ordering to have me put up against a wall at sunrise and shot!

"Next morning, while I was at headquarters discussing the details of my duties with Colonel Collins, an orderly brought in an envelope and, as Colonel Collins read its contents, he smiled and handed it to me, saying, 'This will interest you, Dr. Damrosch.' It was a general order from General Pershing to the effect that 'From now on bandmen shall not be used as stretcher-bearers, except in cases of extreme military urgency.'

"I returned to Paris and immediately organized the examination of all the bandmasters of the American Expeditionary Force who were sent to me, to Paris,

from all the different parts of France where their regiments were quartered, at the rate of about fifty a week. I examined these men thoroughly, as regarded their general musical knowledge and capability in conducting, and was ably assisted by Monsieur Francis Casadesu, a distinguished musician and a charming man. General Pershing had sent me the band of the 320th Infantry, on which these young applicants could try their teeth. The results were rather mixed. Many of them had absolutely no knowledge of the technique of beating time properly, and after one week's examination I saw that what was needed more than anything else was a school in which the most glaring lacks could be supplied quickly and properly.

The School for Bandmasters

"I returned to Chaumont and explained to General Pershing the necessity of immediately founding such a school, not only for the bandmasters, but also to supply the three very important instruments and players for the bands, which were totally lacking—oboes, bassoons and French horns. The General fell in very sympathetically with my suggestions, and after further consultations with Colonel Collins of the staff, I was ordered to go ahead and given full power to organize the great difficulty of finding proper instructors I overcame by applying to the French Ministry of War for various celebrated French musicians who were at that time in the Army, and whom I asked to have detailed as instructors at this school. I could have accomplished nothing if I had not had the assistance of a French officer, Lieutenant Michel Weill, who was attached to our General Headquarters at Chaumont, under the name of Liason. This gentleman, an enthusiastic music lover and amateur musician, was appointed to assist me in the school, and he proved himself so able and so willing a worker that in spite of the harassing of the war at that time, and the inevitable hampering of the war which surrounds all army organizations, all difficulties melted like snow before a summer sun. In five weeks' time I examined over 200 bandmasters; graded them according to their capability; arranged for the refitting of an old mill near Chaumont as a home and school for about 250 of our soldier-musician students; obtained about eight famous musicians from the French Ministry of War (all of them first prizes of the famous

Paris Conservatoire) as instructors in conducting, composition, instrumentation, oboe, bassoon and French horn. And while I had to sail for home at the end of August, by November first the school was in full operation, with over 200 students working enthusiastically over twelve hours a day at their various tasks.

"I may truthfully say that these six weeks were among the happiest of my entire thirty-five years of professional life, but it is true that I had to work day and night, like a galley slave, in order to get the thing accomplished and to work out the entire curriculum of the school in such a way that it could be properly started and carried through after my leaving for home. General Pershing was kind enough to wait me to stay with him, and Colonel Collins, Secretary of the General Staff, asked me what inducements they could offer to have me stay, but while the temptation of leaving the military of the U. S. A. under the illustrious Commander-in-Chief, Pershing, was very strong, I was not quite vain enough to believe that my remaining in France would "win the war," and so, after six hectic, but essentially happy weeks, during which I vibrated continually between Paris and Chaumont, I sailed for home to fulfill my duties at the head of the New York Symphony Orchestra, which meant ninety symphony concerts from November to April.

"The music school at Chaumont was a great success. It began November 1st, with over 200 students, re-placed every two months by a new batch, comprising bandmasters, oboes, French horns and bassoons. The French professors included such distinguished musicians as Messieurs Henri Caple, Francis Casadesu, Jacques Pillois, and various "first prizes" in oboe, bassoon and French horn from the Paris Conservatoire. These masters, together with our American soldier students, lived together as one happy family in an old mill, about ten minutes' walk from General Headquarters, which the Army Engineers had quickly transformed into a musical conservatory, consisting of lesson rooms, practice rooms, bedrooms and mess rooms. Our French professors were so enthusiastic at the opportunity offered them that they worked over twelve hours a day, and the results were truly remarkable. At General Pershing's invitation, I returned to France last April to inspect the workings of the school, and I was amazed at the results obtained. One of the points which I saw

worked out in the school curriculum was that the students should attend once a week a chamber music concert, so that their hearing and appreciation of music might become refined by listening to the quartettes, trios and sonatas of Mozart, Beethoven, Cesar Franck and so on. During my two days' inspection of the school last May I heard one of these concerts, which was a very moving spectacle—over 200 men in khaki listening breathlessly to an exquisite chamber music concert, played by the professors and some of the talented soldier-students, of works by classic and modern masters. At this time Monsieur Caple's place as teacher of conducting had been taken by a young American, Lieutenant Albert Stoessel, a very gifted musician, a splendid violinist and altogether a man of great promise.

"The relations between the students and their masters were peculiarly intimate, and indeed, especially, having won their affection, not only because of his musical ability, but his evident desire to give them the best that he had to offer.

A Great Need in America

"On June 1st the school was closed and our musician-soldiers began to return to America, to be demobilized and to go back to their respective homes. I am sure that the experience which they gained at the Chaumont school will help them in their musical work in the Western and Southern cities, to which many of them have returned. I hope that our Army will continue to interest itself in the improvement of its bands, and that the inspiration which General Pershing's authority and encouragement gave in France will be continued over here. What we need in this country is the encouragement of the study of orchestral instruments, especially the wood-wind and French horns. I have not nearly enough to properly equip the symphony orchestras already in existence, and most of those are made of foreign birth and training. There is no reason why these places should not be filled eventually by American-born musicians, and indeed, the few symphony orchestras which we have at present, there should be at least 100. Every town of 100,000 inhabitants or over should have an adequate symphony orchestra of its own, and with the right kind of intelligent financial support, and the proper training, this seeming miracle could be easily accomplished."



Trix definition of the word method in its most general sense is the regularity of a process leading gradually up to a certain defined aim. The absence of method inevitably results in indeterminate drifting at the mercy of the whims and moods of the moment. The Greeks separated their method of teaching into three divisions.

1. *The Achromatic*, the teacher explaining the subject to the student who then works out his own interpretation.

2. *The Dialogic*, the interchange of ideas between teacher and pupil.

3. *The Catching* which was also called the method of Socrates. The teacher by questioning the student finds out the amount of knowledge possessed by the latter, and also gauges at the same time the extent of his progress. Nothing can be properly or rationally taught without method. That is without gradually building up from the very beginning and going systematically on until the student reaches the highest goal allowed by his capabilities.

We will now consider "Method" in regard to piano teaching. The word has been and is often still misused in a most flagrant manner.

So called new "Methods" are forever growing luxuriantly. They sprout up like mushrooms in the night. They range from the advertised method which guarantees to teach pianoforte playing in twelve lessons, to the more serious patent medicines—I beg your pardon, I mean methods—which profess to have found a royal road to pianoforte playing.

No Royal Road

There is no royal road. The only road that will ensure satisfactory artistic results, lies in the method which is based on physical laws, psychological principles and common-sense. It is very dangerous to experiment with some of these patent methods, as they often advocate muscular exercises in opposition to physical laws, exercises which may lead (and indeed in some instances have led) to the injury of nerves and muscles, resulting in partial paralysis of hands and arms. Even if one of these methods has some rational foundation, it is according to my view, unwise to follow it too closely, as it must lead to narrow-mindedness, and limit the musical horizon of the student.

These methods usually ignore the pupil's individuality, both from the physical and mental point of view. Common-sense forces us to accept the fact that we all differ more or less in nerve respect or other. Therefore to invent a system by which everyone can derive equal benefit, is a myth and worse than a myth, a gross blunder.

The Alpha and Omega of any rational method lies, of course, in the gradual building up from the foundation to the roof. No step should be missed for fear of the structure coming to grief. The details must, however, be elastic and should not be fixed by hard-and-fast rules. The many different qualities of students have to be taken into consideration, and special means must be adopted to overcome peculiar defects. But these details must not overthrow the method in its broader outline.

Before anyone can become proficient in the art of music, be he vocalist or instrumentalist, a certain amount of mechanical training is necessary. The most glorious natural voice cannot be produced effectively without this, nor can the most beautiful pianoforte playing artistically without undergoing this mechanical training. The word technique is used to describe this mechanical preparation in music, as in all the other arts.

In pianoforte playing the object of technical exercises is to train the muscles and nerves of the fingers, hands and arms to perform their physical musical functions. The "musical" side must never be lost sight of. Mere mechanical dexterity means not the aim and object of this training, but the means of real music-making.

Not so very long ago, even great musicians and teachers were laboring under the impression that this

Method versus "Methods"

By OSCAR BERINGER

A Practical Talk to Teachers from a Renowned European Pedagogue

training could be accomplished in a purely mechanical manner, without any mental effort, and advised gradually to put some interesting or amusing book on the pianoforte desk, and read while going through their series of daily technical exercises. The fallacy of this is now proved beyond doubt by physiological experiments made in modern times. The seat of technique lies in the brain. Unless the mind is alive to every movement, and the ear constantly on the alert listening to every note, the practice becomes worthless. As a matter of fact, it is really harmful. Involuntary movements are more inclined to weaken the hands than to strengthen them.

Technical exercises are held by many students to be a necessary but abominable nuisance. This view lies frequently in the faith of the teacher who neglects to explain to the student the special object for which each exercise has been framed, or to point out the technical improvement which must inevitably be the result of conscientious practice. Practice means repetition and repetition implies monotony. Here again the teacher is often at fault in not taking any practical steps to prevent this feeling.

We have already established the fact that no benefit is derived from any amount of practice unless the mind and ear are constantly on the alert. It is therefore necessary, more especially in technical work, to find ways and means to prevent this feeling of monotony.

There are many ways of doing this both dynamic and agogic. To name a few: A. A change from similar to contrary movement. B. Rhythmic changes. C. Modulation (change of key). D. Dynamic changes.

Contrary movement is especially useful as the ear gets used to the use of his tools. The tools of the pianist are his fingers, hands and arms. With these he has to manipulate the eighty-four or more keys of the pianoforte. On the way to which he operates these keys depends the entire success of his performance.

The keyboard is divided into seven equal divisions, each one containing twelve keys, seven white and five black ones, each division representing the compass of an octave from C to B. The only difference is their pitch. Each of these keys is a lever to which a hammer is attached at their further end. When the key is depressed with sufficient force (only a little more than the actual overbalancing of the key being required) the hammer rises and hits the strings causing them to vibrate. These vibrations are transmitted to the air and set up so called sound waves. When these waves reach the ear the drum, a tightly stretched membrane, is set into sympathetic vibrations. The nerves in the ear telegraph them to the brain, which translates them into tone.

In regard to the mechanism of the pianoforte, it is of great importance that the student should thoroughly comprehend the action of key hammer and pedals. The dampers are thick pieces of felt which lie on the strings. When a key is depressed the damper is lifted at the same time as the hammer rises, thus allowing the strings to vibrate. Directly the key rises the damper falls and stops the vibration. The hammer produces, and the damper stops the sound.

Dynamic changes effect the quantity of sound; for example, forte and piano, intermediate shades, also increasing and diminishing the sound, etc.

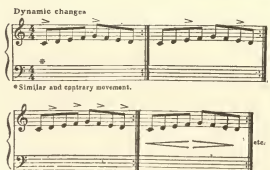
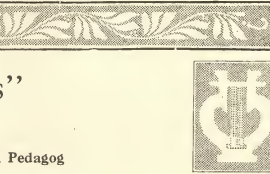
Technical exercises must always be played from memory. The modulations must never be written out in full. It is better to let the student puzzle them out for himself. It helps him to fix them more firmly in his mind, and to distinguish the different key relationship.

The following simple five finger exercises will show the possibility of changes both dynamic and agogic.

Examples:



Rhythmical changes



*Similar and contrary movement.

All these exercises may be played in similar and contrary movement, and constant change of key is advisable. In the examples I show only a very small number of possible changes, as the notes always follow in regular order from C to G. Changing the order of the notes in every possible way will result in the hundred and twenty different exercises. If you now imagine in how many different ways these 120 exercises can be practised with all the dynamic and agogic changes, you will find yourself in a million thousands, not hundreds. Judging by this, it cannot be so very difficult to avoid the monotony. But what is even more important is that the constant change compels the student to use his brains and to keep his ears wide open during his technical practice.

So far I have treated pianoforte teaching from a theoretical point of view. We will now consider it from the more practical side. Every workman must understand the use of his tools. The tools of the pianist are his fingers, hands and arms. With these he has to manipulate the eighty-four or more keys of the pianoforte. On the way to which he operates these keys depends the entire success of his performance.

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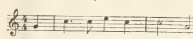
The Action of the Pedals

The action of the pedals will be explained later on. We now come to the actual act of touch. In analyzing touch one begins to realize that it is an artificial, not a natural function of the hand, and has therefore to be acquired. As a rule we use our fingers and hands for grasping, for pressing and for holding on. The rise and fall of each individual finger is in reality used only for pianoforte and organ playing, typewriting and similar work.

In former years the act of touch was limited entirely to finger action, and only finger muscles and nerves were supposed to be used. To insure this, the arms were held rigid to the body in an absolutely rigid state, the fingers only being allowed any movement. This was carried so far that a coin was sometimes placed on the back of the hand, and if you could play a study

The "Catchy"

As soon as a piece of music becomes very popular there is always some pseudo-theorist who is ready with the reason why it is popular. Many contend that its main outlines should be those of the pentatonic (Chinese) scale—that is, the black keys of the pianoforte. Other musicians (particularly some in England) are superstitious about the so-called "catchy fourth." The writer knows of one teacher who always taught his pupils the intervals by associating them with the well-known hymn. For instance, he taught his pupils to identify the fourth by the well-known hymn "Stand up, stand up for Jesus."

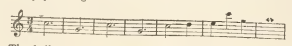


Getting Ahead in Music

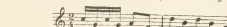
Yes, there is a trick of getting ahead in life, just as there is a trick in all other things. It is a matter of gaining more and more strength of all kinds with which to proceed. The athlete can measure his strength with apparatus indicating, in grams or pounds, his muscular advance. Every time he lifts a weight he advances one point, he is just that much ahead in physical power. More than this, the strength acquired gives the means whereby one may advance to the acquisition of more strength.

In music practice the gauge is the triumph over difficulties. Don't be afraid of difficulties. George Eliot gives this encouraging advice: "The reward for overcoming one difficulty is the strength to meet another." Anyone who has made a serious attempt to study the *Forty-eight Fugues* of Bach, knows that the chief difficulty lies in mastering the first few fugues. Do these and do them well, and the whole system seems to open before you like a book. Overcoming difficulties thoroughly one at a time is the technique of getting ahead.

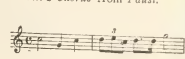
Other famous melodies beginning with the "catchy fourth" have been cited in the Recollections of the popular English conductor, James M. Glover, who for many years was the Master of Music at the Drury Lane Theatre in London, when he became the idol of the English theatre-going public. These melodies are the famous *See-Saw Waltz*, which was all the rage thirty years ago—



The bell song from *Chimes of Normandy*.



Gounod's *Soldier's Chorus* from *Faust*.



He might also have given *Over There*, with its characteristic interval of a fourth. *La Marseillaise*, the *Grims' Chorus* from *Tannhauser*, and many other famous tunes, including the hymn *Coronation*.

However, anyone who chose to do so might easily explode this theory by citing the number of very popular successes which begin with intervals other than "the catchy fourth."

Sets of Habits

SKILL is a constellation of habits. Habits are best formed slowly at first by repeated, well-understood, well-thought-out actions. The habit of walking, which every normal human being employs during the better part of his lifetime, was acquired only through weeks of preparatory stumbling when we were little tots. No one can take pleasure in driving an automobile until he has built up a set of habits in steering, changing the gears, etc. The skilled golf player enjoys the game only when his habits of play are well formed.

In piano practice certain habits must be established before one really gets any fun out of it. For instance, we have the much-discussed subject of scales. There are teachers who insist that all so-called technical practice is unnecessary, that one ought to practice by taking out little passages from any piece to be studied and practicing those passages for the required technique.

through without allowing the coin to fall, you received extra praise, but alas! the coin was generally re-transferred to the pocket of the teacher. It did not wander into that of the student.

In attempting to strengthen the finger muscles, each finger was exercised separately, the fourth and fifth being naturally weaker than the second or third had to go through double doses of torturing exercises, with the idea of equalizing their strength. This proceeding was hopeless, as by the means adopted it was physically impossible to equalize the muscular strength of every finger. The actual result produced was of a hard and an unusual quality of tone. All this, of course, was in direct opposition to all physical laws. It is now universally acknowledged that even in the most primitive act of touch, not only the finger but the hand and arm muscles right up to the shoulder co-operate.

There is no doubt that in the past we had great pianists, but that proves only that Nature eventually triumphs, and that these pianists must consciously or unconsciously have emancipated themselves from those vicious academic rules. But a great amount of energy and time must have been wasted in their studies. The art of touch as already stated is a complicated performance in which muscles from finger to shoulder participate. They can do so only if the arm hangs loosely from the shoulder, the whole arm being in a relaxed condition.

You will easily understand why it must be so when you realize that the finger alone is not heavy enough to depress a key without some force behind the fingers to assist. This force can consist of either passive arm weight, or of active muscular exertion. The passive weight comes from the whole arm (which must be relaxed from the shoulder) and is exerted downwards until it enters the finger and the weight of weight regulates the quantity and quality of tone.

Muscular exertion means an alternate tension and relaxations of the muscles, the force of tension regulating the tone. Neither of these functions could be performed if the arm were in a stiff, rigid state. The fingers having to be in a rounded shape, or more weight required, a certain amount of tension of the finger muscles is necessary. We call this "fixing the fingers." But this tension must never extend to the hand. The hand must be relaxed, and only sufficiently to as to keep the finger in its rounded shape after it has played its note.

Important Observations

In conclusion just a few remarks as to the position at the piano, etc.

It is important to have a firm seat, a stool standing on four legs. The old fashioned stool with one leg and a revolving seat is an abomination. The seat of course is placed before the keyboard of the piano. It is not possible to fix the height of the seat, which depends on the build of the performer. As a matter of fact many great pianists vary widely on this point; and it almost appears to be a matter of taste or idiosyncrasy. I have no patent method either, but I might suggest that the height of the seat be so adjusted as to allow the arms to hang quite loosely. If the seat is too low, it will prevent this, and if too high it would have a similar effect. Let the relaxed arm be the umpire.

The distance of the seat from the keyboard must be just far enough to allow each arm to reach its end of the pianoforte keyboard comfortably. This will mean a mild crossing of hands without undue strain or stretching.

The feet must rest firmly on the ground, either lightly on the pedals, or just at the edge of the footrest whose feet cannot reach the ground must have a foot stool. Dangling legs must never be allowed. Crossing the legs or curling them round the legs of the stool (a frequent bad habit) must be strictly prohibited.

The shape of the hand in playing is another thing which cannot be absolutely fixed. This also must vary according to the individual performer. For instance, it is quite evident that a feminine hand, being smaller, possibly double-jointed, must require totally different shaping and different treatment from a masculine one with hard knuckles and stiff joints. This difference will be more apparent in the treatment of the article.

The body must not bend over the keyboard. There must be upright and in a naturally easy position. The result of continually bending over the keys will inevitably result in round shoulders.

The Spirit and the Letter in Musical Interpretation

By Arthur S. Garbett

This young lady was very young; she wore her dark hair braided, and, as the song says, "there was a gleam in her dreamy eyes." She had been well taught under a distinguished piano virtuoso of international reputation, and she was pleased to call "her own interpretation" of Grieg's *To Spring*.

Her interpretation was certainly original. Sometimes we counted three to the measure and sometimes four; there were dramatic pauses on unaccented beats, rests ignored, *fortes* played *piano*, and a total misunderstanding of the most elementary laws of musical notation. Yet one could not altogether ignore the poetic intent. She wanted to breathe the spirit of spring to us, she yearned to evoke the imagination, to hold us with the momentary spell of musical enchantment. In short, she was a good artist gone wrong.

A few moments later we heard another young lady play a slightly younger lady this time. She performed Mendelssohn's *Kondo Capriccio* with facile fingers. All the notes were there, the time was good, the phrasing accurate, and there was nothing superficially wrong; but fundamentally everything was wrong. There was no architecture, no building of phrases, no poetry; and the net result was that her listeners lost interest and broke into audible conversation, which had become general by the time she had finished.

These were two extreme cases of types of pupils every teacher knows. The first represented the spirit of music unguided by intellectual understanding; the second represented literal obedience to technical laws without any comprehension of their purpose.

Playing a piece of music so as to give purpose and meaning to it is akin to elocution in reciting poetry. We all laugh at the young man who literally obeys the "Prator's Guide," raising his arms high and low, with a fail-like motion, modulating his voice in a mechanical precision. We laugh also at the soap-box Cicero, who roars and rants and thrashes the air. We have seen and heard first-class actors and lecturers at the theatre club, at Chautauques, their attitudes and cadences are similar to the young elocutionist, but subtly different. They have the force and spontaneity of the soap-box Cicero, but use them with the grace of the actor. They have the force and spontaneity of the soap-box Cicero, but use them with the grace of the actor. They have the force and spontaneity of the soap-box Cicero, but use them with the grace of the actor.

In music, the average person has no such standards; consequently he is unable to judge. The literally accurate pianist is not ridiculous, merely uninteresting. The pianist who rants may perhaps appear ridiculous,

but he may be all right for all the untrained listener knows; he is at least impressive. No matter how you play, therefore, you can "get away with it" to a certain extent.

This has led to considerable indifference on the part of many music teachers with regard to musical interpretation. Unconsciously they permit themselves to skip their part. Parents are urgent and want results; and it is easier to give a pupil a "repertoire" of ten or a dozen pieces all carefully learned under the teacher's guidance than it is to give him general principles which can be applied to any piece he plays. The young lady played at the beginning of this article had such a repertoire, but had no conception of the general principles of musical form, phrasing or elocution. That was why, despite genuine poetic intentions, her interpretation of *To Spring* was a lamentable failure. The other young lady had been taught the law, and the piece she played was part of her repertoire; but the teacher had done nothing to awaken within her the spontaneous feeling, the sympathy and insight which are needed for a really interesting interpretation.

If it is true that "music begins where poetry leaves off," then every piece of music is an ultra-poem. It has a spirit, an essence, for which the interpreter must seek if he is to make a successful interpretation. It has also phrase and sentence, rising and falling cadences, which the student must study objectively.

The music teacher may think he has carried his fee when he has taught the pupil to put the right finger in the right place at the right time; but in reality he has only half learned it unless he has taught his pupil the objective things about musical interpretation, and has further done his best to awaken the poetic spirit in the heart of his pupil. The latter task is the harder, perhaps.

We may flatter ourselves that music teaching is a profession, but we have no right to call it so unless the quality of inspiration enters into our teaching. Apart from inspiration, music teaching is a drill-master's job, dull and routine-like. With inspiration it immediately takes place beside that of the poet, the painter, the pioneer-scientist who boldly and imaginatively explores the realms beyond exact knowledge. The ultimate goal of all musical teaching is the same. It is to give the student a sense of the general public has been musically awakened. Any returned soldier knows that music is nothing unless it has "pep," and that is only his slangy way of expressing an instinctive demand for inspiration.

Murdering Your New Piece

By Roland Parley

THE other evening father and mother had company, and father asked you to play something. So you got out your newest piece, which you had practiced only two or three weeks, and started in. What a mess! You were so nervous that the first page went past too low, it will prevent this, and if too high it would have a similar effect. Let the relaxed arm be the umpire.

The distance of the seat from the keyboard must be just far enough to allow each arm to reach its end of the pianoforte keyboard comfortably. This will mean a mild crossing of hands without undue strain or stretching.

The feet must rest firmly on the ground, either lightly on the pedals, or just at the edge of the footrest whose feet cannot reach the ground must have a foot stool. Dangling legs must never be allowed. Crossing the legs or curling them round the legs of the stool (a frequent bad habit) must be strictly prohibited.

The shape of the hand in playing is another thing which cannot be absolutely fixed. This also must vary according to the individual performer. For instance, it is quite evident that a feminine hand, being smaller, possibly double-jointed, must require totally different shaping and different treatment from a masculine one with hard knuckles and stiff joints. This difference will be more apparent in the treatment of the article.

The body must not bend over the keyboard. There must be upright and in a naturally easy position. The result of continually bending over the keys will inevitably result in round shoulders.

for others. You can learn a piece only to a certain stage at the first working over; then it should be laid aside a season. After it has seasoned for a month or so, work over it carefully just as you would practice an entirely new piece. You will be surprised to find how much more smoothly and with how much greater ease you can play it. You may have to do the piece over in this way several times before it is finished, but you will be well repaid for all your trouble.

The great pianists never think of playing anything in public which they have not practiced for months. Sometimes for years. It is said of one of our great artists that he never plays anything at his concerts which he has not worked at for at least three years. Just how slow it was, this experience did not cure you; for, when you were asked to play at the school entertainment you insisted upon playing another new piece, although your teacher wished you to play something with which you were thoroughly familiar. You declared that you were tired of old things and you didn't want to play at all unless you could have a new piece; so your teacher gave you a new piece, and you were as nervous as ever.

Remember that perfect repose is necessary if you would play well; and this is impossible if you have the slightest fear of making mistakes. You cannot do your justice if you are uncertain as to how your piece will go. Every finger should be ready to fall into place at its proper time and with the right touch.

There is also another side to the question. What half learned pieces? Do you your teacher by playing badly it is usually your teacher who is blamed for it? Your teacher's reputation depends in great measure upon the playing of his pupils; and you have no right to do him such injustice.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tchaikovsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January), and Schumann (February).

Scenes from the Life of Franz Peter Schubert

In the beginning of this series of articles I remarked that my purpose was not to find out the reasons for the success, but also of the temporary failure of great musicians. From the study of every individual, from every quality which rendered him more or less successful, to the study of his success or failure we can always derive some lesson either as a model to imitate or as a warning "how not to do things."

In the case of Franz Schubert I shall endeavor to discover what was the cause of the astonishing lack of recognition from which he had to suffer while living. He was not the victim of opposition or prejudice or envy, but simply of being ignored. His life was that of an obscure individual who gained a scant livelihood, first as a schoolmaster and afterward as a musician, and who occupied his spare time with compositions of all kinds which publishers looked upon with indifference. Schubert was considered only as a negligible quantity.

Anton Schindler (the biographer of Beethoven), who, in the last years of his life, was among Schubert's most intimate friends, was of the opinion that the cause of the obscurity in which Schubert's transcending talent remained was to be found in a certain obstinacy, a certain inflexibility which made him deaf to well-meant and practical advice from his friends. He was too informal in his manners, too indifferent to social intercourse. In addition to that, his appearance was far from captivating. He was short and stooped a little, had curly hair and a puffly face, bushy eyebrows, big round spectacles and a stumpy nose.

Schubert is perhaps the single instance of a great artist whose outer life had no affinity or connection with his. His career was simple and uneventful, so that of all proportion with the works which he created like a heaven-sent genius, that we must at last turn to them mainly if we would form any estimate of the golden treasures concealed in the mine of Schubert's heart and spirit.

It was just like commonplace existence which obscured Schubert's greatness from the world.

Schubert's Convivial Tastes

He was also somewhat indifferent to the charms of the fair sex, nor, as frequently happens with those gifted with a vivid temperamental fancy, was Schubert a victim to excessive passion. It may be that his aspect and his manner did not meet the sympathy of noble women. He had rapid plain tastes. He loved to be in company with a few merry fellows, and spend with them hours and hours at the wine shop. He liked good wine. In spite of the protestations of friends anxious about his health he refused to take the potation with water, and not having a strong head it happened that he would occasionally overshoot the mark and then become boisterous and violent, or when the wine and completely overcome him, sink down to a corner, where not a syllable could be got from him. There is no exception to the testimony given on this point by all those persons who had plenty of opportunity to observe him on such occasions. One is disposed to attribute to a frequent indulgence in wine the cause of the pain and rushes of blood to the head to which Schubert was subject in the last years of his short life; and even the illness to which he so quickly succumbed may, at least in part, be ascribed to his fondness for strong liquors.

No wonder that the rough, unpolished shell did not disclose at once the precious pearl it concealed. Even Beethoven, living in Vienna at the same

time with Schubert, had not heard of him until Schubert was twenty-five years of age and had already composed hundreds of his immortal songs, symphonies, concertos and operas. Not till 1822 did Schubert think of presenting in person to the master he honored so highly his *Variations on a French Song*. Beethoven, then in his fifty-second year and suffering from deafness, expressed the wish that Schubert should write the answer to his questions. But Schubert, out of sheer nervousness, felt as if his hands were tied and fettered. Some remarks of Beethoven uttered on an inaccuracy in the harmonies of his variations disconcerted Schubert the more, and the result was that never, until Beethoven lay dying, did Schubert see him again, as he had had the courage to repeat what had been a nerve-racking experience. Beethoven, on the contrary, after the interview, was most favorably impressed with Schubert, and commenced to study the young composer's works with keen interest. Especially, Schindler states, *Idyllen, Grosses und Kleines, Altnach, Junge Nonne, Viola* and the *Müllerlieder* impressed him deeply.

Evidently besides genius, pertinacity and industry, something else is necessary as a way to success. Seclusion and want of manners may prove a serious hindrance to recognition, as in the case of Schubert.

Schubert's Early Education

The Schuberts were natives of Zickmatal, in Austrian Silesia. Franz Schubert, the father of the composer, held an appointment as the schoolmaster of Lichtenthal. His first wife was a cook, by whom he had four children. Only one of them, Franz, survived, Franz being the fourth, born 1797 at Lichtenthal. At the earliest age he manifested a decided predilection for music. It was evident that nature had endowed him for a musician rather than for a schoolmaster. When he was ten years old he made friends with an apprentice who often took him to a pianoforte warehouse, where little Franz had the opportunity of practicing on the instrument. At eight his father commenced to teach him the violin, and at nine he began to receive lessons to Michael Holzer, the parish choirmaster, who soon found out that whenever he wished to teach the boy anything new he had already mastered it. "Con-

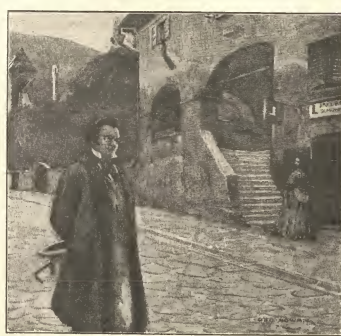
sequently," he said, "I cannot be said to have given him any lessons at all. I merely acted as a passive astonishment." Schubert showed altogether extraordinary precocity in music, although he had not the opportunity to display it to a crowd of admirers. In 1808 he was appointed to the Imperial chapel, a position which included the right to admission in the "Stockmusik." It appears that his garb and shape were so unprepossessing that the competitors jokingly called him "the miller's son." But Salieri, the conductor of the choir, quickly recognized young Schubert's ability and gave him the preference. He was soon made leader of the school orchestra. Here he became acquainted with the symphonies of Haydn, Mozart and Beethoven. He was enraptured with poetically imaginative works like *C Minor Symphony* of Mozart, which he declared was like the song of angels.

Schubert during his student days was chronically short of pocket money and wrote to his brother Ferdinand: "You know by experience that a fellow would like at times a roll and an apple and two, especially if, after a frugal dinner, he has to wait for a meagre supper for eight hours and a half. The few groshes I have left are all gone. I am sure you will not mind the devil the first day and what am I to do afterwards?" "Those who hope will not be confounded," says the Bible, and I firmly believe it. Suppose, for instance, you send me a couple of kreutzers (about a cent) a week, and I will send you some notes the difference in your own purse and I should live quite content and happy in my cloister. St. Matthew says also that 'whoever has two coats shall give one to the poor.' In the meantime I will send your ear to the voice crying to you incessantly to remember your brother Franz."

Schubert's Music Paper

One more serious result of his impecuniosity was the impossibility of purchasing music paper for the compositions which soon commenced to flow in rapid succession, but this want was supplied by the generosity of one of his older schoolmates, Joseph Spaun, who early recognized the genius. 1810 he wrote a piece for piano-forte, to which he gave the curious title of *Corps Fantasie*, 1811 he wrote a quintet overture, a quartet, a fantasia for piano and his first songs, which drew the attention of Salieri to the boy's talent, and he was handed over to Rudolph for harmony lessons. The experience of this teacher was similar to that of Holzer: "He has learned everything," said Rudolph, "and God has been his teacher!"

Afterwards Schubert enjoyed the personal instruction of Salieri for many years. Salieri was the most eminent of Italian musicians resident in Vienna. He was a man of great ability, and Schubert derived much benefit from him. Particularly his love for sweet melodies, shown in all his compositions, was undoubtedly fostered by the Italian master. Characteristic of some of the shortcomings of German historians is the fact that they consider the wonderful and rapid advancement made by Schubert under the leadership of this distinguished musician not as a logical consequence of his tuition, but as ensuing *in spite of the same*. Although a composer of genius (he wrote 40 operas, among which *Armida, Semiramide, Les Danaïdes* ought to be specially mentioned), and an eminent conductor, the mere fact that Salieri was an Italian was enough in the eyes of these prejudiced critics to deprive him of the credit of having contributed to the musical education of Franz Schubert. The latter, however, entertained the most affectionate and sincere gratitude towards his teachers, as proved by a *Jubilee Cantata* he wrote in honor of Salieri. During the same year (1816) Schubert wrote his most famous songs.



SCHUBERT, LONGING FOR A PIANO

Schubert at times in his career was without a piano for his use, and was obliged to wait outside the door of the home of a friend for chance to borrow the use of the instrument.

The Family Quartet

On holidays his instrumental chamber music was played at home by the family quartet composed of Ferdinand first violin, Ignaz second, Franz viola, and the father, violoncello. Franz's quick eye detected the most trifling blunders. He rebuked his brothers, but would ignore the mistakes of his father or timorously call his attention to them, saying: "Is not something wrong here, sir?"

Schubert left the "Stadtcoviet" 1813, his residence there having lasted five years. The pecuniary circumstances of his father forbade the possibility of Schubert's devoting himself exclusively to music, and his only immediate chance was to assist in his father's school. For three years he seemed to have been a victim of unspeakable weariness, teaching the children of the poorer classes of Vienna the alphabet and the rudiments of arithmetic; but in spite of such wearisome activity these years were the most prolific of his life, for it was then that he wrote some of his most important works.

A remarkable fact in Schubert's life is that he formed intimate friendship only with congenial persons of his own sex, who had been scanty and mostly commonplace experiences with the fairer part of humanity.

1814 he composed the opera *Der Teufel Lustschloss* whose plot was even more outrageous than that of Mozart's *Die Entführung aus dem Serail*. It deals with enchanted castles, monsters, deeds of daring and all the paraphernalia of fairy romanticism. For a serious opera it was utterly unsuitable. It was never performed.

Amazing as his rate of production had been in previous years, his former efforts were eclipsed in 1815. Half a dozen dramatic works, two masses, two symphonies, a quantity of church and chamber music and nearly one hundred and fifty songs form the stupendous catalogue of works conceived and finished within the space of twelve short months! In the whole history of music we can find no parallel to this incredible fertility. It is certain that it was absolutely no trouble for Schubert to compose. The subject once chosen, the ideas to express it came naturally and superabundantly. Unlike Mozart he did not carefully perfect his works before writing them down. Handel, Bach and Haydn wrote with extreme rapidity but none of them exhibited the degree of fecundity of Schubert at the age of eighteen. Spina has a M. S. of seven songs and composed October 15th, 1815, and on the 19th four more were written. Among the many songs of this period, those which breathe the spirit of Schubert most truly are the *Erkikung* and the *Wanderer*. The *Erkikung* has a history. One afternoon Schubert was in his room and happening to take up a volume of Goethe's poems, read the *Erkikung* with intense excitement. The howling wind and the terrors of the forest became stern realities to the inspired youth who instantly dashed down that wonderful tone-picture in the presence of a friend who had entered the room. *Vogel*, the singer, sang it and produced a great effect. Then *Paul* on his death-bed requested that he might once more hear the *Erkikung*. This song was the first of Schubert's compositions that appeared in print, and this happened in the year of his death, thirteen years after the ballad was composed. It was, of course, years refused to have it, even as a gift, and probably would never have given the small trifle they did give for it had they not known of the demand for the copies Dr. Sommlinger engraved at his own expense and which were published in commission in 1821.

Schubert's Aversion to Teaching

1818 Count Esterhazy, a Hungarian nobleman, offered Schubert the post of music master in his family. Schubert did not care for teaching, in fact had an aversion to it, but the two golden a lesson, waiting in town, and other advantages induced him to waive his objections, to accept the count's offer, and to accompany him to Zelezy. Soon after entering into the family he felt a growing passion for Caroline Esterhazy, the count's youngest daughter. The pretty teacher, with her sweet voice, and careful piano accompaniment of the girl of eleven charmed the young genius, but she did not return his love and could do no more than admire his music. Yet she once coquettishly reproached Schubert for not having dedicated any piece of music to her. "What's the use," replied the poor fellow, "when everything I do is dedicated to you." To the last day of his

life it is said he entertained the same feelings towards her but they were always hopeless and unreciprocated. Of Schubert's sixteen operas and operettas, very few, if any, are known to-day. Song was the life-long object of this true tone poet; for it he strove and above all he succeeded. Many may know him by other music, but the world at large knows him more by those inspiring melodies which express all emotions appertaining to human nature—love and hatred, joy and sorrow, hope and despair. His six hundred songs form a unique and precious bequest to music.

Efforts were made from time to time after Schubert's death to arrange for the production of his opera, "Alfonso and Estrella," but they were unsuccessful until 1854, when it was brought out at Weimar with the co-operation of *Franz Liszt*. The *Neue Zeitschrift für Musik* thus criticizes the opera: "Unfortunately the poetical, large-hearted composer found himself in company with a thoroughly poor librettist, and for this reason Schubert's opera will have no victory. The measure was in which the subject is handled, destitute of any kind of interest, offering no exciting situation, no good dramatic effects, must necessarily have a time, depressing effect on the audience, not to mention the lyrical elements which are immediately dragged out." These last are the pe-



THE GARDEN AT SCHUBERT'S BIRTHPLACE

culiar features of the opera (which one could correctly designate a song opera), the consequence is that Schubert, with his pure vein of melody, must have felt a constant sense of restraint and he did not get beyond the simplest phrases and forms of his *Lieder*. The inevitable result was a kind of suicidal monotony which even the lyric genius of Schubert could not entirely dispel.

Schubert was not a virtuoso in the modern sense of the word, but he accompanied his own songs beautifully, keeping the time very strictly, and in (in spite of his short, thick fingers), he could play the most difficult of his sonatas, except the Fantasia op. 15, which he never could master. On one occasion, whilst attempting it at a private party and sticking fast in the final movement, he jumped up from the chaff, exclaiming: "Only the devil himself could play this stuff!"

Schubert's Diary

The best way of gaining an insight to the special likings and idiosyncrasies of a great man is afforded by the study of his diaries and private correspondence. Now whether Schubert was averse to letter-writing there is no evidence to show. One of the great charms we find in the study of the lives of other great musicians is denied to us in the instance of Schubert. Also only small portions of his diaries remain. Alois Fuchs in his "Schubertiana" relates: "Some years ago I found accidentally at an antiquarian dealer's in Vienna the fragment of one of Schubert's diaries in his own handwriting, but several of the pages were wanting. On my asking the reason of this the wretched owner told me that he repaid that he had for a long space of time been in the habit of destroying single pages of the manuscript to hunters of Schubert relics in the auto-graph collections. Having expressed my indignation at this vandalism, I took care to save what was left. The leaves refer to four days only and run as follows: June 13, 1816—This day will haunt me for the rest

of my life as a bright, clear and lovely one. Gladly and as from a distance the magic tones of Mozart's music sound in my ears. With what alternate force and tenderness, with what masterly power did Schlesinger's playing (Schlesinger was an excellent violinist) of that music impress me deep, deep in my heart. Thus do these sweet impressions passing into our souls work beneficently on our inmost being, and no time, no change of circumstances can obliterate them. In the darkness of the life they show a clear beautiful distance, from which we gather confidence and hope. O Mozart, immortal Mozart! how many and what countless images of a brighter and better world has thou stamped in our souls!"

Schubert has left behind works in every style; in songs he is superior to every other composer, while in other branches he is not equally unique. His "Sixth" Symphony (1819), his "Seventh" (1828) and his E-flat Mass (1828) are the most conspicuous works besides his songs.

The failure of so many hopes—more particularly in respect of the performance of his opera in his lifetime—strained circumstances and constant bodily ailments tended to make Schubert serious and depressed, a state of mind which later gave way to a phase of deep dejection bordering on absolute despair. On November 11, 1828, Schubert's precarious weakness compelled him to keep to his bed. During his illness—nervous fever—which lasted only nine days, he suffered from mental wandering. He died on the 19th of November, aged thirty-one years. A portrait bust marks his grave, and on the pediment beneath it is the following epitaph:

Music buried here a rich treasure,
But still more glorious hopes.

Here are a few aphorisms by Schubert and anecdotes of him:

Town politeness is a powerful hindrance to men's integrity in dealing with one another. The greatest misery of the wise men and the unhappiness of the fool are based on conventionalism.

Schubert, when his teacher Salieri told him that he was competent to write an opera, stayed away, from his lessons for a couple of weeks and then begged the astonished master to examine the entire score of *Der Teufel Lustschloss*, which he placed before him.

Schubert had given the singer Vogl some of his songs. Vogl examined them and his face lit up (as if among them that pleased him particularly, and when it transpired to suit his voice. About a fortnight elapsed and his friends were enjoying music together, had Vogl without saying a word further, placed the song in the transposer's handwriting upon the piano. When Schubert heard the composition he called out: "Hm! pretty good song! Whose is it then?" He did not recognize his own work, which made Vogl speculate upon the cause. Schubert composed in a state of somnambulism, or trance, without free will on the part of the composer.

Schubert's Unfortunate Surroundings

Resuming, we find the following salient traits in Schubert's life:

Lack of conventional deportment and an unsightly appearance were stumbling-blocks in Schubert's artistic career.

His abject over-modesty. Even dealing personally with publishers he was reserved and timid to a degree that he failed to reap the full harvest of his talent. Intemperate indulging in frequent and strong libations, which shortened his life. Those we could call the "Seeds of His Failures," the delay of fate during his lifetime.

On the other hand, the eminently artistic surroundings in his early youth, first in his own family, and then at the "Stadtcoviet" under Salieri's leadership, held his youthful foundation on which he could build his wonderful musical powers.

Although we have in Schubert a rare instance of an immortal tone-poet, who lived under the most unfavorable circumstances and was fully recognized only after his death.

THE GREATEST MASTER OF SONG,
A MOST UNFORTUNATE ARTIST.

THE ETUDE



The Secret of a Good Musical Memory

Successive Steps in Acquiring the Art of Remembering Music

By DR. CHARLES WILLIAM PEARCE

Director of Studies, Trinity College, London

I. An Analysis of Memory
PLAYING from memory may be considered briefly from its psychological as well as from its practical side.

Long ago, Herbert Spencer found in the technical confidence and assurance of the great virtuoso, an additional proof that a long experience of combination of muscular actions becomes almost as difficult to analyze as tricks of walk, attitude, of other mental action, of handwriting, etc. He says: "Similar integrations* go on between cognition and the operations guided by them. At last, no reasoning or calculation is required; or, indeed, in the process, for it is notorious that in games of skill, any lengthened consideration or active interference on the part of the higher faculties, almost inevitably causes a failure, owing to the required automatic character of the performance."

II. The Two Forms of Memory

Henri Bergson distinguishes two forms of memory; one of them, the "repeating" memory, he calls an automatic cerebral mechanism (*habitude motrice*, *mechanical nature*, of *consciousness*); the other, the "imagining" memory, is to him the true memory, i.e., the actual mind, composed of remembered representations (*images-souvenirs*) and spontaneously reproducing past perceptions.

In the present volume attention has been repeatedly drawn to the performance of certain technical actions—from mere force of habit—on an almost automatic, unconscious manner as "reflexes"; but this fact is made very clear indeed by a Canadian teacher:

"Each one of us is possessed of two minds—the conscious and the subconscious mind; and a clear understanding of the separate functions of each of these two minds is of the greatest value to one who would become a successful performer. The conscious mind is, as it were, the stern disciplining teacher, the imparter of fundamental ideas, whilst the subconscious mind, at the outset of any interpretative undertaking, the wild, charming, undisciplined pupil. The subconscious mind is, therefore, the receptive agent, and also the interpreter of the conscious; with the added inevitable individuality and technical fluency which the latter does not possess, and over which in the ultimate presentation (let us say the public performance) the conscious (teacher) has little control. Since each one of us possesses the two minds, and since the subconscious is the interpreter, it follows that the more sensitive and receptive it is, and the more one is able to set it free (unhampered by the conscious) the more individual and greater artist that one of us becomes."

The same writer goes on to explain his meaning by a practical illustration. He says:

"Let us take for example the Chopin *F minor Etude* (Op. 25, No. 2). In the right hand part the entire composition is an unbroken chain of a few over eight hundred quaver notes to be played at a very rapid tempo. I begin the study of this composition by reading consciously each note, and then I play it on the piano. This is necessarily a slow process, as the conscious mind is only capable of working at a limited speed. But every time I read these notes, an impression is made on the subconscious mind. At first the impression is only faintly made, but by numerous repetitions it gradually becomes strong enough to be depended upon, and I find that by allowing myself to depend half upon one mind and half upon the other, I am able to read or have the impression of a group of three or four notes at once, and therefore can play them proportionately after the manner of a reflex action."

*An *integration* is a function or action which does not involve any principle of subdivision. The condition is meant to be knowledge or apprehension which is certain.

Dr. Paul Wells, of the Toronto Conservatory of Music.

(Editor's Note.—Dr. Charles William Pearce, one of the clearest thinkers of the British musical world, has written several excellent works upon musical subjects, including a *Student's Counterpoint*, *Composers' Counterpoint*, *The Elements of Musical Composition*, *The Elements of Musical Knowledge*, etc. He was born at Salisbury, Wiltshire, in 1871, and was educated at Trinity College, University. For a time he was Dean of Trinity College, and has since been Professor of Music in the University of London. The following article is a very sensible treatment of the subject of memorizing. Any person desiring to acquire a high degree of proficiency in playing from memory is well advised to acquire a few of the books by Dr. Pearce has suggested should be able to acquire a fine repertoire of pieces "by memory" in a year or so.)

farther than when I read each one separately. To make a long story short, eventually the impression has become so strong that I am able to depend upon it entirely, and dispensing with the music and all thought of the notes, I am able to play the *Etude* at a tempo much faster than I could possibly think it out. Being curious to know the relative speed powers of the two minds, I have by test found that to play this *Etude* consciously thinking out every note requires over five minutes, whereas in playing unconsciously, I can complete it in less than a minute, or less than one-fifth the time required for the former performance."

His point is that while the conscious mind has been absolutely necessary in creating the impression, its secondary, but not less important, function is to withdraw itself almost completely, so that the subconscious may have free play. The performer who cannot accomplish this latter feat, cannot hope to play such a composition as this Chopin *Etude* at a tempo of speed, for consciousness will hinder the entire delivery.

It is this antagonism between what are here called the subconscious and the conscious minds which is so often at the root of deplorable "loss of memory" which sometimes happens whilst a pianist is playing without a printed copy of the music before him on the piano-desk.

This matter can be reasoned out somewhat thus: Each one of us has mastered perfectly the technique of walking and breathing. We walk accurately, stepping so many inches each regular number of seconds; our breathing is accurate, regular; and yet this is all controlled unconsciously. At the piano we ought therefore to be able to play accurately and regularly, as an illustration, a series of octaves. An octave position of the hand measures an octave no matter where it alights, just as a foot-rule always measures off twelve inches, in nature, or in the human body. In playing a series of octaves, the student consciously holds the octave position without contracting or expanding the hand until this feeling for the distance is firmly impressed upon the subconscious mind, he may then be able in playing to depend upon an infallible octave feeling, just as in walking he is able to depend upon stepping so many inches.

When we hear a pianist blurring an octave passage, it is either because he has never consciously held (in practice) a definite and unchanging octave-span; or else fear or doubt enters into his conscious mind, thereby destroying the sure impressions which have been made on the subconscious. It is like trying to walk where fear of falling off causes one to walk unsteadily.

Main Points of a Good Memory

Interest.

Sharp initial mental impressions. Do not allow your composition to play itself before attempting to memorize it. Memorize in three ways: (a) aurally, (b) visually, (c) tactually. Practice writing down difficult measures from memory and note how many omissions you make. Stick at it until you get it.

It follows, therefore, that if technique can be made a subconscious thing, so that in performance it is entirely detached from the conscious—it becomes at once, not a dry mechanical device, but a medium for the expression of the soul. And who can deny the indefinable charm of a technician that "floats like a spirit?"

III. How Memory Can Be Cultivated

The mere psychological aspect or the purely theoretical consideration of memory as a mental process is, however, of little practical value to anyone who may desire to be able to play the piano "without book."

It has been well said that the best way of attaining a musical memory is to be born with it! Failing this, the next best thing is to possess great powers of mental concentration.

In order that an impression be left upon the mind for any length of time, it must be either very vivid, or it must be revived many times at short intervals.

During the practice-periods of learning to play a composition, every effort must be made by the teacher to secure the pupil's clear and uninterrupted focus of conscious thought on the matter in hand.

This concentration of thought will render the memory so susceptible to the reception of fresh mental "images," that the vivid impression made by them upon the subconscious mind during the first reading and subsequent systematic repetition of a new composition, whether practiced in sections or as a whole—shall be strong enough to secure the mental retentiveness necessary for a public performance of the music.

With this retentiveness of a complete mental "image" of the composition—as a whole, as well as in sections—must be associated an *ability of thought* in reproducing the composer's flow of musical ideas, by bringing them forth, one by one, from their "pigeon-holes" in the subconscious mental storeroom, and presenting them to the ear of the listener in their proper order—as written.

It is therefore necessary to know a composition before attempting to remember it.

Another important asset of the player from memory is good health. Mental concentration—whether during practice or performance—is impossible after a sleepless night, or during a bad nervous headache.

The facility for memorizing music varies so much in different individuals, that no single method can be prescribed as the only one, or even as the best one.

VI. Three Ways of Memorizing

There are practically three ways of memorizing piano-music:

1. By ear.
 2. By visual recollection.
 3. By a recollection (a) of technical actions, and (b) of keyboard layout.
- Pupils who are highly gifted by nature have the inward ability to hear a composition mentally, and to proceed from this quite easily to an outward expression of the music on the piano. Such pupils usually possess—in addition to this great gift—what utter and complete confidence in their natural talent, which makes— for them—a failure of memory well-nigh impossible. Memorizing by ear being the most natural as well as the most musical way, it is strongly recommended to teachers for development in their pupils—even with those who possess only slight natural ability in this respect.

The recalling of a past impression of sufficient depth can be brought about whenever it is associated with a set up the train of visual "images" which surrounded or led up to the original experience.

Visual musical memory is of two kinds: (a) A recollection of what the notes, chords, etc., look like on the printed music-page. This "association" of sight and sound is very similar to the memorizing

method pursued by public reciters and others who learn poems, etc., very readily by recalling mentally the position and look of the printed words in the book from which they study.

(b) A recollection of the muscular feeling of the technical actions employed during the performance of the music, aided consistently by recalling the keyboard position of the notes, chords, etc., taken by the fingers while playing.

With every player from memory the mental visual "image" of the printed notes obtained from the memorized music-book, has therefore to precede the memorized visual technical action of the fingers, etc., and the various keyboard localities affected by them.

For visual memory to be trustworthy it is necessary for a memory-player to think (or even say) over the notes of a piece away from both music-book and piano, as it is for an ordinary reciter to "say over" the words of a poem he desires to recite, away from the book from which he studies.

In either case, the music or the literature to be recited from memory should be gone over many times in the privacy of the study, and the music should be played mind's eye and ear with much certainty and confidence before either be presented to an audience. It is also a good plan to take a sheet of music-paper, and write down certain detached portions of the music from memory.

It stands to reason that visual music-memory is greatly aided by a knowledge of harmony and form.

"Why, Oh, Why?"

By O. W. Mosher

The following is a plea for more happy, genial and informal relations between the so-called professional or semi-professional musician and the average music lover.

Why is it that the average professional musician can almost never be induced to perform, even in an informal way for friends or even relations, unless he is paid?

To put the matter in a light touched with deep pathos, I give an example. I have a cousin—an own cousin, too, mind you—who is a crab about the matter. I hate to put it in such strong language, but there it is: no doubt he is a crab in that particular. He says to him in my most genial tone, "Come on, old settler, give us a song, won't you, old socks? Just one—I haven't heard you since before the Spanish War."

Will he sing? Well, I should say not—nothing of the kind. He sings tender, and insists on a "tender" every time he sings. Unless I put the plain green bills on the music rack for him to read the notes from he puts on a pained expression, and refuses to perform, and leaves me standing there feeling like the doormat after an "At Home."

Why is it that these professionals are such wet blankets at informal affairs? I know a young lady who plays the piano beautifully. Ask her to play at a party or reception and she always claims to be completely out of practice—"really hasn't anything she can play, you know." It seems to me that this intellectual dishonesty on her part—your kind, and she knows, that she plays exquisitely—and what's more, she knows that you know.

Let me illustrate the wrong and the right attitude to take toward requests to play. Both these incidents are absolutely true.

Firstly, let me illustrate the wrong attitude. I am a professor of history in a small Virginia college, and as such am supposed to assist in entertaining the occasional traveling liquor stars who radiate around our lovely little city.

I entertained a party of three at my home one time—a reader, pianist and violinist. Now I'm not a bad violinist myself—but by no means a professional, you understand, nor with a very ample technique, but I think I play with some color and feeling, and I have been greatly in demand in looking for Red Cross and Liberty Loan drives; my training was under a Boston symphony man and was, of course, good—so let's let it go that I can give a performance pleasing to the ordinary person.

I played for my guests, and they apparently enjoyed it. Then I turned to the violinist and said: "I wonder if you wouldn't like to play a couple of duets here with me." Here I had a dandy one of Moskowski's and Schubert's *Serenade* for two violins and piano; it is mighty effective.

Finger and keyboard memory are not of much use unless assisted by aural and visual memory. The best thing to do is to cultivate all three of the above-mentioned methods of memorizing, i.e., to know the music well by ear, hearing it unfold itself in advance of the fingers, and to have also in the mind a vivid recollection of the notes on the printed page, as well as of their locality on the keyboard, and the necessary technical movements of the fingers in connection therewith.

V. A Few Useful Hints for Memorizing

It is well for a memory-player to go over his piece mentally, i.e., to hear it with his inward ear, during a morning's bath, an afternoon walk, or an after-dinner lounge with closed eyes in an easy chair; and to go always from the very beginning of the composition, but from various points in the middle, still keeping the order of continuity of the various divisions and formal design of the music clearly in mind.

When many pieces have to be retained by the memory those most recently learned will be found to need more frequent repetition than those which have been learned—and played—many times in the past.

Memorizing piano-music makes such demands on mental capacity that its value can scarcely be overestimated as a mind-training process. Hence piano-playing deserves the utmost consideration and respect as one of the most important factors in a good general modern education.

The Piano Teacher's Best Advancement

By Harold M. Smith

The best advertisement a piano teacher can have is a pupil who plays well from memory. No matter where the pupil is or whether music be available at the time, he is always prepared to reflect on his instructor. On the other hand, how many good opportunities have been lost by the pupil who is compelled to make the excuse, "I haven't my notes," when a music-hungry audience requests him to play.

If he would "let our light shine," we must produce pupils who are able to show others what we are accomplishing with them. Many of the most favorable opportunities for display of musical ability come unexpectedly and at times when the student finds himself without music from which to play. If he be prepared with a few memory pieces tastefully rendered he has done his teacher a great service.

A Large Order for a Little Thinker

By D. G. Woodruff

Few teachers have any idea of the mental complications they present to the minds of their little pupils. Mental actions are simple or complex in proportion to the number of operations combined. The secret of natural, easy teaching is that of teaching one thing at a time, and then combining these things. This is especially true in any study which has to do with executive work—anything to do with the employment of the hand. Suppose you present a complicated design to the hand of a child just learning to draw. The child is bewildered and amazed by the many figures. Let him try to start by drawing some simple figure and the result is very different.

Dr. John Warrier, a well-known English pedagogue and writer upon music subjects, once catalogued all the things which a little child had to think about before he could strike a single note upon the piano. Here they are:

1. He has to decide upon the alphabetical name of the note on the staff.
2. He has to find its locality upon the keyboard.
3. He has to decide which finger shall depress the key.
4. He has to think of the duration of the note.
5. He has to consider whether the note is to be loud or soft.
6. He has to consider upon the kind of touch to be used.

The moral to the teacher is to teach thoroughly all of the details of the elementary work, and to endeavor to teach one thing at a time until the proper moment comes to put the component facts together.

A Home-Made Metronome

By Mathilda Meyer Chapman

How many teachers, upon advising a pupil to purchase a metronome, have been confronted with the fact that the parents are unwilling to expend the sum they might be brought always in reach of the keys, and to raise the lack of the hand. The fingering by which the thumb is passed under the fingers in scales was introduced by Bach, and has remained in use till this day. This system of fingering was at the basis of the method amplified and in part created by Emanuel Bach.

The technique of the earliest clavier players permitted the production of a smooth legato only at a moderate tempo. But once a method allowing perfect fluency in the delivery of scale passages was adopted, the performance of such music became comparatively simple. We must, therefore, believe that the production of the elegant smoothness in all piano compositions up to and including those of Mozart, was due to the ease with which they could be played no less than to the fact that composition for the piano was influenced by the prevailing taste for the music of the Italian opera, rich in florid passages founded largely on scale formations.

The elegance, suavity and fluidity of style found in the first works belonging to the classic period are to be traced in part to the technique of the clavier, and in part to the strong feeling for the vocal. We read with delight of words of Emanuel Bach in his important book, *The True Manner of Playing the Clavier*. He says:



Classic Piano Playing from Beethoven to the Moderns

Written Expressly for THE ETUDE by the Well-known New York Critic

W. J. HENDERSON



WITHOUT question the delimitation of the period of classic piano playing is by no means simple. This must be so because periods in music invariably overlap, and the artistic impulses which govern the development and progress of the art never cease to operate. The so-called classic and romantic principles have ruled in turn ever since music began. The one is conservative, the other progressive; the former reverent before established authority, the latter proclaiming daily its declaration of independence.

The entire classic period of music was thrown into disturbance by the advent of Beethoven. Historians and essayists are in the habit of pointing to him as the supreme master of the classical period, and to Chopin, Schubert, Schumann and Liszt they assign the beginnings of the romantic era. Beethoven, however, has defied all classification. He was both classic and romantic, and in the latter movement of the *Fifth Symphony* he triumphantly proved that the most rigorous and logical uses of the classic method of composition could be made the most fiery and eloquent utterance of the new romantic thought.

As Beethoven composed, so he played the piano. But we cannot begin a survey of classic piano playing even with the earliest performances of Beethoven. To arrive at a just view of the ideals and purposes of the classic piano players we must go back at least as far as Emanuel Bach. He was the true father of modern piano playing, and, indeed, modern piano composition. But even he owed much to two predecessors, his father and Domenico Scarlatti. The latter clarified the slowly atmospheric surrounding keyboard methods by showing the radical differences between the technique of the organ and that of the piano. The former revolutionized clavier practice by his system of fingering.

The earlier manner of holding the hand flat and the fingers extended made it impossible to use the thumb as an active member of the digital family. Sebastian Bach, Handel, Couperin, Scarlatti and other great performers did, indeed, use the thumb, but only occasionally, until Bach determined that it should be employed with the same facility as the other fingers. In order to make this possible, it was necessary to abandon the extended position of the fingers, to bend them so that the thumb might be brought always in reach of the keys, and to raise the lack of the hand. The fingering by which the thumb is passed under the fingers in scales was introduced by Bach, and has remained in use till this day. This system of fingering was at the basis of the method amplified and in part created by Emanuel Bach.

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The elegance, suavity and fluidity of style found in the first works belonging to the classic period are to be traced in part to the technique of the clavier, and in part to the strong feeling for the vocal. We read with delight of words of Emanuel Bach in his important book, *The True Manner of Playing the Clavier*. He says:

"Methinks music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte with a deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly. This is by no means an easy task, if we desire not to leave the ear empty, or to disturb the noble simplicity of the cantabile with too much noise."

One leaves a sigh of deep desire that all pianists and piano writers of to-day would ponder these words. Meanwhile, it is not essential to our purpose a critical examination of Emanuel Bach's piano compositions. Suffice it to say that he did seek for a clear, fluent, singing style, and that his works are conspicuously successful in their attainment of a direct expression of melody. Though his fingers reached depth or largeness, their felicity in the adaptation of the means to the end, their skilful employment of the resources of the instrument, could not fail to impress later masters, and it is, therefore, to Emanuel Bach that we trace the origin of the style of Haydn and even that of Mozart.

That Mozart was an exponent of the singing style was the natural outcome of his artistic organization. John D. Humphrey, declares that his musical training was founded on song, meaning by this, no doubt, that Mozart was, from infancy, influenced by the Italian opera. Without question, this is true, but one of the most direct and powerful influences of his young spirit is too often forgotten. His artistic patrimony was his father's training, and Leopold Mozart was a violinist of the classic school. It is more than likely that the suave and flowing manner of the violin player and the penetrating beauty of the sustained phrases of the violin cantilena, familiar to Mozart from his earliest childhood had almost as much to do with his affection for the singing style as the incessant hearing of trumpet Italian tunes which he himself surpassed while yet an infant prodigy.

We do know that his fundamental demands in piano playing were a perfect legato, a singing touch, and a style simple and unaffected. He held that the position of the hand should be quiet and steady. He admired lightness, smoothness and elegant rapidity. Passages were to flow like oil. He opposed high speed and violations of time. He commanded appropriate expression. Propriety and good taste were with him prime requisites. He left us one proclamation of a faith entirely obvious, yet too often smothered. "Three things," he said, "are necessary for a good performer. Then he pointed to his finger, his thumb and his foot."

Since Mozart was not only a great pianist, but a composer of great piano music, he projects himself forward from the somewhat prosaic musical history of the period to the true formulator of the elegant smooth vocal style of the classic period. With him it found its definite form, and from him it took such mildly individual departures as one discerns in the few masters whose work is not yet wrapped in eternal slumber. Mendelssohn, Henselt, Moscheles—he is just falling asleep—and some of his ancestors, of Thaberg, and his kind, owed their artistic descent to Mozart.

We are prone in these days to underestimate the value of the school of Mozart. We read in the resources of the contemporary piano, an instrument of which Mozart never dreamed. We storm orchestral heights and even challenge the passionate accents of the lyric drama to outdo our keyboard in its publication



THE SPIRIT OF BEETHOVEN

of the tumultuous emotions of life. But the fundamental musical doctrines of Mozart do still and must forever underlie the superstructures of modern art.

The bed rock upon which the best singing, the best piano performance, the best playing of any other instrument rests is the production of a noble legato. There is no more room in musical art for continual thumping and drumming than there was in the day of Emanuel Bach. Whatever we seek to do we must unceasingly sing; and without a legato there can be no singing.

The principles of legato playing laid down by the early classic masters apply to the piano of to-day quite as directly as they did to the mild and gentle tinklers of the Viennese makers. These masters viewed that the secrets of the piano could not be coaxed to light by the use of the harpsichord touch, but must be sought with that individual employment of the tenuto or resting touch which, alone, can evoke the smooth flow of unbroken sound in a passage. Fortunately for them, the mere blow had no prominent place in their technique. The clavierist resented it. The harpsichord nullified it. The piano alone could actively respond to it, but must with a singing tone. So the pressure toward that had been the only one for the clavierist, passed through a simple transition in the harpsichord era to the new clinging touch of the piano.

Yet we must bear in mind that Mozart's playing could not have disclosed such a liquid legato as that of our contemporaneous pianists. In the first place, his piano could not give it. In the second place the art of pedaling was in its infancy. And, therefore, we must believe in the reports that Mozart's staccato had a peculiar charm, while his whole style was distinguished by delicacy and taste. Clementi vowed that he had never heard anyone play so soulfully. Dittersdorf, who was, perhaps, less perspicacious, found a rare combination of taste and art. Papa Haydn, tender always, asserted that he could never forget Mozart's playing because it touched the heart.

When the writer of this article took his first piano lessons he was taught the technique of Mozart's greatest rival, Muzio Clementi, whose *Grados ad Parmarum* was still the gospel to old-fashioned persons unacquainted with the advances of Beethoven and the still later discoveries of Liszt.

While it is undeniable that the smooth style survived long after Clementi, it is equally true that we can trace from his art the beginnings of what may be called the grand style of the virtuoso of to-day. Brilliance, the product of agility of finger, goes back at least to Handel and Scarlatti, but historians have often pointed out the influence of the English piano on the art of Clementi. We are in a position to comprehend fully the scope of such an influence. We read in the resources of the contemporary piano, an instrument of which Mozart never dreamed. We storm orchestral heights and even challenge the passionate accents of the lyric drama to outdo our keyboard in its publication

tained by rapid successions of thirds, sixths and chords is not astonishing. The *Chromatic Fantasia and Fugue* of Bach should hint to us that even the hermit Sebastian might have unloosed some of the grandiose accents of the piano if he had possessed one.

At this parting of the ways the classical players divided themselves into two parties, that originating with Mozart singing lyrics of bewitching lightness, grace and vivacity, while the other, favored by the better sustained sonorities of the English instrument, enlarged itself into a more or less of a vocal style, and the vocal style, and reached out after a broader and deeper utterance. In the procession of performers, some of whom are known as composers only to historians, one sees the figures of Hummel and Moscheles among the products of the Viennese school before its descent into mere pretense. Hummel and Moscheles were truly virtuosos in the best sense of the term, and both strove to write for the piano in the style in which they played. But as composers they were not so successful. Of their successors it can be recorded only that they were pianists. Their very names have been buried in a vast dust. Steibel, Kalkbrenner, Herz, Czerny—any one knows their works now. Perhaps some unlucky students of the piano are still victims of all these deadly dull *Études de Vélacité*, but why should anyone really wish when the best of Czerny's works have been carefully selected and collected in volumes like the *Czerny-Liebner Edition*?

As for the other branch of the classical school, it finds no better at our hands. Old J. B. Cramer and Dussek were the last of the early lily field game. He was, beyond question, the leading virtuoso of this wing of the school. According to the best authorities, Field had a ravishingly beautiful touch (although he held the fingers rather high) and "was one of the greatest masters of all time in his picturesque diffusion of light and shade." There was also one Karl Mayer, who was after effect.

To seek for effect merely for effect's sake is vicious, but possibly this reprehensible old Mayer may have contributed something toward those splendid advances

in the pianist's art regarded as exclusively the product of the romantic period. One has only to remember that every orchestral composer who has ever discovered the values of new instrumental combinations or novelty in methods of instrumental solo writing has been accused of searching after effect. Berlioz, Wagner, Liszt and Richard Strauss filled their scores with orchestral effects. Some of them may have been used first by obscure Karl Mayers, who had nothing in particular to say, but strove to stay it colorfully.

We are now confronted with the supreme genius of the classic period, Beethoven. To be sure, the mighty Ludwig must be accepted as a composer rather than a virtuoso, and perhaps he ought properly to be classed among the composer-pianists who, as we all know, never play quite as well as the pianists who are ranked definitely as pianist-composers. Almost every pianist composes a little, for human nature craves the pride of creation. But even the Teutonic Rubinstein, despite the unenviable *D Minor Concerto* and the *Concerto in the shadows of the Ocean* symphony, stands convicted of being a pianist-composer rather a composer-pianist. It is a pretty distinction, but one, I fancy, none the less clear. In the hands of pianists playing there seem to be differences of view. However, no one is likely to embark upon an acrimonious dispute of Kalka's assertion that he "aimed at a harmonious coloration of tone and technique." This is a curious justification, apparently founded on the motto, "safety first," for one might say precisely the same thing of Harold Bauer, Olga Samoroff, Florence Nash or Mana Zucca. The psychological parting of the ways could be discovered in the character of Beethoven's conceptions.

He was probably a much better pianist than Mana Zucca or Florence Nash (these names are chosen at random from the list of ten thousand public pianists) but undoubtedly not as finished a performer as either Mr. Bauer or Mme. Samoroff. Beethoven himself did not approve of extreme development of technical virtuosity. He wrote in a letter to Ries: "The high development of the mechanical in pianoforte playing will end in banishing all genuineness of emotion from music."

Hints for Your Repertoire

By Leonora Sill Astor

"Size plays beautifully, but she only knows the same old things."

This was the actual remark made about a young woman of exceptional ability at the piano.

She had had every advantage in the way of careful training by well-known teachers, which training was evident in her artistic performances; but—she only played the same old things! That was the popular verdict.

It is true that one thing done well is worth six things done poorly; but what a world of reproach and suggestion lies in the above remark!

The musician may enjoy an old piece more and more as the years go on; just as the student loves the well-worn volume, and he will find some new in it at almost every playing; but the public, however small, even if it consists of only your family and a few friends, does not want something novel and fresh.

Therefore, do not allow your list of memorized pieces, your "concert program," to grow stagnant. Keep it renewed every week with a new composition even if it be but a short melody or song.

Your music, in a sense, is not your own; for the

happiness of many may largely depend upon it, and it is simple altruism to learn the things that they will most enjoy, who have not the power to make music for themselves.

This is one of the first thoughts in addition to our repertoire.

Next is one of a more educational value.

It is hoped that every serious student of music in America will in due course of time have at his finger tips a miniature concert program of that which has been established by long use and tradition, namely: compositions by Bach, Beethoven, Schumann, Chopin, Schubert, MacDowell and other modern composers.

Thinking of nothing but your own benefit in this case, the study of those old masters in their own field will develop musical taste as nothing else can; besides forming in your mind the sequence of one school of music after another.

Again, in the choosing of pieces to memorize it is well to have one composition at least of each well-known composer, and of never ones as they appear on the scene.

You will frequently be met with such questions as these:

An Ill-founded Conclusion Concerning the Great Mozart

By T. MacLeod

Some people are fond of affirming that Mozart was clumsy with his hands. But when one sits the matter down it will be found that the sole and only base they have for such an outrageous assertion is that his wife was once seen cutting up his meat for him at dinner.

It is highly probable that Mozart had cut or spoiled a finger—an easy thing to do if one is accustomed to playing bowls. And the most natural thing in the world would be that Mozart—who needed his fingers for his writings—should not have been seen cutting his meat up for him till the finger was well, not resting, then, that there would come, in a later day, men whose faculty for the connection of cause and effect was so dim, that they did not know how to transfer a habit, where only a mere extraneous and accidental circumstance had presented itself before their eyes.

The following facts should dispose of this myth that credits Mozart with having awkward hands: Mozart played the violin, an instrument which requires infinite skill and accuracy for both the right and the left hand.

Mozart was a beautiful dancer. This supposes good muscles. Mozart was a fine player of bowls and billiards, both of which games demand thorough control of hands and fingers.

Mozart was a fine artist in drawing. He used both the brush and the pencil. Any artist who bears witness that this is not to be mastered by clumsy hands, Mozart delighted in archery.

Mozart's beautiful manuscripts give the lie to this absurd fairy tale of clumsiness. No one with slow-

Clementi said that Beethoven's playing was "little cultivated," sometimes violent, but always filled with spirit. One can imagine the style of the master and can believe that Schindler was correct in his assertion that Czerny, though Beethoven's pupil, did not fairly represent it. There came a time when Czerny believed that he could embellish and improve, and at that moment he fell under the condemnation of Beethoven's dictum quoted above.

As for the violence in the master's performance there is evidence that it did not appear till his hearing had become defective. Doubtless he sometimes thrashed the keyboard in his endeavor to make it sound for his failing ears. But the details of Beethoven's piano playing need not detain us. The fact that he fairly stood at the parting of the ways between the classic and the romantic styles may be accepted. He was neither a classic nor a romantic player himself, because he was less concerned with pianistic style than with the proclamation of his own grand musical conceptions. But his playing contained the germs of the art of Liszt, at art which culminated in making the piano the rival of the orchestra.

Beethoven lived pianists whose romanticism was less full blooded than his, but who superimposed upon the classic directness some foreshadowing of the tone painting effects reserved for their successors. One cannot think of Mendelssohn and Schumann as having in any way to do with the romanticism, but they lay in fairly land without feeling that a song without words is at least a distant and faded old cousin of a young and blooming ballad. Can one play Liszt's *Si Oiseau Parle* with no thought of Schumann's *Die Vogelwelt*? I once heard that singular illusion may call Pachmann play them, one after the other, without pause.

But we are forced to confess that the romanticism of the pianists who immediately succeeded Beethoven were burdened with an excess of politeness. It was not till the planned knights and prancing steeds of Weber's chivalric style entered the arena that the full effect of the new romanticism made itself felt in the world of piano playing.

"Who is so and so? What kind of music does he write?"

The well-informed musician, he teacher or not, will find infinite satisfaction in being able to demonstrate at once, by a short selection, the information desired.

All this will require work; but remember the music you give to the world is the fruit of all your toil, and too much care cannot be bestowed upon it.

One hour a day is none too much to be devoted to the memorizing of new pieces, the inspection of old ones, and the planning for more to come.

In this way you will always be ready to give information and pleasure to others when called upon to do so.

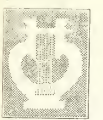
The busy teacher may rightly question where she is to find the time for this practice.

That hour will require careful planning and managing in all probability. In most cases; but be assured the possession of a taste and interesting repertoire is just as much an asset to a successful teaching career as the power to attract pupils or impart your knowledge to them, and you cannot afford to let it slip away out of your reach.

moving, uncertain, or unskilled hands, could possibly have written a musical manuscript as exquisitely as Mozart wrote it—and at top speed.

Mozart's whole physical and mental make-up is out of keeping with this assertion of awkwardness bordering on stupidity. He was small in stature, and it is accurate, and alert in his movements. His mind was swift as lightning—and it is the mind that directs the body.

It would seem that the facts are against the assumption that Mozart was clumsy and awkward. These proud, which he was deservedly called, these proud, which could do such marvels on the piano keyboard, must have been able to perform skillfully the ordinary tasks of our personal everyday life.



A VERY welcome and widespread interest has lately been manifested in the subject of accompanying. It is a somewhat belated interest, for the matter has been one of paramount importance ever since music has been recognized as a necessary factor in our scheme of education, and amateur, as well as professional singers, violinists and violoncellists have needed the assistance of a pianoforte accompanist.

Should, however, as is the attention that is, at length, being paid to this branch of musical art, it may prove of little general utility unless the leaders of musical opinion—writers, teachers and heads of musical institutions—see to it that it is turned to practical account for the benefit of the pianoforte student, and, more particularly, the amateur student. At present, accompanying seems to be a kind of close preserve for the specially gifted professional, whereas it should be made a part, in a few rare cases, the chief part of the musical education of every pianoforte student, so that the study of the pianoforte may be made to yield valuable results in later years when the opportunities for practice are limited or non-existent, and the capacity to play solos satisfactorily has, in consequence, almost completely vanished.

In its highest forms the technical and temperamental qualities needed for accompanying place it beyond the reach of any but the most highly gifted, but it is proposed here to deal with it only in its humbler phases, those that are within the reach of the average careful and attentive student. The outlook for the amateur is hopeful from the very nature of the aspect, that the order of technic required for the playing of accompaniments is neither so exacting nor need it be so immaculate as that required for the performance of solos, and—an added advantage—memory is seldom called upon. No pianoforte solo could be considered satisfactory that was not given with accuracy and fluency, with an appreciable amount of tone color, a sense of interpretation, and, preferably, without notes, but success on these lines necessitates continuous study for every class of pianist, and as regards the amateur, continuous supervision and advice is indicated.

The Crux of the Situation

A problem that will immediately present itself to teachers, pupils and others interested in this subject is the following: How is the average amateur ever to hope to read sufficiently well at sight to be able to cope with the important difficult accompaniments that he, or she, may be called upon to play? This is, indeed, the crux of the situation, the point upon which the whole question of accompanying as a study for amateurs revolves, and, were there no simple and practical solution to the problem, any discussion would have, at the best, a merely academic interest. The solution, simple and practical enough, is this: The amateur should seldom, if ever, be called upon to play a difficult accompaniment at sight, for every student's series of pianoforte lessons should include, as a matter of course, the learning of certain standard accompaniments concurrently with the acquisition of the usual standard solos. It is open to teachers to protest that there is not sufficient time at present to deal with the work that has to be accomplished, and that to expect them to find time to teach accompaniments in addition is unreasonable to a degree.

This is a difficulty which will prove to be more apparent than real. Five minutes at the conclusion of a lesson would usually be found adequate to deal with the difficulties of any accompaniment that had been carefully practiced, whilst many could be learned without the need of any instruction or supervision on the part of the teacher. There are also many accompaniments, such as those Schubert's *Erstes und zweites Oh, Rüdiger*, *Therese*, and the songs of Debussy and the pianoforte parts to certain well-

known violin solos—*Le Zéphyr* of Huby, the (P. F.) octave passages in Wieniawski's *Air Rêver* and the finale to the concerto of Mendelssohn, which might well take the place of the Cramer or Czerny study that, ordinarily, would have been prepared for the lesson. The list of accompaniments to be studied would be furnished by the teacher, but the pupil could assist in this, selecting from concert programmes as well as from the repertoire of friends and fellow-students. A part of the chief accompaniment that it would be desirable to have some acquaintance with would look formidable enough if written down, and yet it need not prove very alarming, after all. It would not impose an appreciable strain upon any student to learn one important accompaniment per district weekly lesson, and in the case of some of the less exacting songs of Schumann, Schubert, Brahms and other standard composers, it would be possible to learn two or three. But were only one accompaniment learned every fortnight, in addition to the ordinary work, the student, in the course of three years' work, would have gained a knowledge of over seventy-two important accompaniments.

It is probable that had been studied a few years previous and had not since been played is not to be expected but a performance might reasonably be anticipated that would enable the soloist to sing or play without mishap or anxiety. Even if, after a considerable period of time had elapsed, and the accompanist, now neither a student nor in regular practice, were asked to undertake the accompaniment to one of these important vocal or instrumental solos, surely a genuine musical amateur would have retained sufficient technic and sufficient confidence to be able, at least, to keep with the soloist, though possibly at the expense of a few hurried passages and not an altogether satisfactory opening or closing sentence.

However, the problematical case of the middle-aged or elderly amateur being called upon unexpectedly to accompany *Von Etwas Liebe* of Brahms or *Les Fanloches* of Debussy, which is a case of considerable circumstance would not often arise. Besides, the amateur, having once become interested in the study of accompanying, would cultivate the acquaintance of some of his hobby or recreation was singing, or the playing of the violin or violoncello, so that opportunities would occur for rehearsing most of the accompaniments that an amateur might be called upon to play.

So far, only the case of the privately taught pupil has been considered. With regard to conservatories and schools of music, the matter is so much simpler, and the possibilities for the study of accompanying so much greater, that it becomes permissible to hope that these institutions will tend more and more to make this study a prominent feature of their curriculum, and where it seems advisable, to develop the powers and abilities of certain sensitive and sympathetic pupils in this direction rather than that of solo pianoforte playing. The reason that the attention of such students is so earnestly drawn to this matter is that it can be arranged so as to save both trouble and expense, instead of incurring both, as one might be led to expect. In any conservatory academy and school of music there are, of necessity, a number of teachers of singing, the violin and other instruments who need the assistance of an accompanist. It is not always easy to find a teacher to act in this capacity, even if he has the ability to do so, and so the usual plan is for him to engage an accompanist to play for his pupils. Although it may not be feasible for the services of any teacher to dispense altogether with the services of an accompanist, it is not immediately put into operation whereby the pianoforte pupils at these institutions could take their part at accompanying the violin, violoncello and singing pupils at their lessons. The experiment could start at a comparatively early stage of the young pianist's

development. One whose work technically was not very far advanced might be given the accompaniment to practice of a few simple ballads; promotion would then come in proportion to the progress achieved, and the pupils who reached the higher grades of pianoforte playing would be the ones who would be called upon to accompany their fellow-students, who were doing advanced work as vocalists, violinist, etc.

The benefit to a young pianist of playing the pianoforte part of some important operatic role, such as Carmen, Tannhäuser, Brunhilde, Louise or Marguerite, once or twice a week would be incalculable, nor would it be possible to overestimate the value of being called upon to play the accompaniment to the Mendelssohn Violin concerto under the personal superintendence and in the direction of some eminent violinist. An accompanist under these conditions would be played, not once, but many times, and for many successive students—that is where the benefit to the study of this art, and such priceless opportunities for the study of this art, and by their constant repetition the accompaniments would become safely embedded in the minds as well as in the fingers of the accompanist.

It is probable that under this system many friendships would be formed and many arrangements made between fellow-students to meet at each other's homes for supplementary practice. These friendships would often, it is to be hoped, outlast the conservatory days, and opportunities would be found for continuing this work, long after cares and occupations had arisen to make urgent claims upon the time of the amateur musician.

Not a Difficult Study

Many a married woman, with the responsibilities of a house and family on her shoulders, would make a point of devoting a little time each week to her singing or violin playing if she knew she could count upon the services of an enthusiastic accompanist, in the same way as pianists would have an incentive to keep up their pianoforte playing, if, instead of utilizing it to break down an ill-prepared or half-forgotten solo, they could with confidence and ease undertake the accompaniments for the songs and violin solos at any concert or social function where such services were required. Instrumental music, once learned, never goes entirely out of the fingers, and although after a lapse of some years it would be necessary to have a considerable amount of practice to render a solo fit for performance to an audience, it would need but a moderate amount of work to bring an accompanist up to the standard of a condition of comparative safety.

Although the intuitive anticipation of effects, the ability to read with ease and fluency and to transpose with safety, the experience and readiness for any emergency that may arise, and the thoroughness of qualifications that can only be looked for from the hands of an accomplished and expert professional accompanist, a musician is strongly advised to take every means of acquiring all the information obtainable upon this subject.

The essential point, and it is commended with all deference to teachers and the heads of musical institutions, is that accompanying, being, on the whole, more necessary or perhaps more utilitarian than solo playing, for the amateur pianist, should be made a compulsory study for every pianoforte student. With some it might never get farther than learning the mere notes and tempi of the accompaniments to well-known songs and violin solos. Even these might be found to be of very definite value at some period or another; whilst other and more ambitious students, who were sufficiently interested in the subject could pursue their studies in the subject under expert professional guidance, with the object of becoming competent and artistic accompanists.

The study of this subject can claim several distinct advantages. First, it could be pursued without appre-



Harp:

This instrument is used in large symphony orchestras, but not commonly, and it is very few new pieces in some part of a piece, occasionally it is used in small orchestral combinations as a substitute for the piano, but except in music of a very simple nature it is less satisfactory than the piano. It is used in music especially written for harp. The full-sized, completely equipped harp is a large instrument, and it is not a folk-song and it is not a very simple music, though Mozart uses it in an orchestra.

Mandolin:

Has no place in a regular orchestra, though Mozart used it just once for a special effect in one of his operas, *Don Giovanni*. The tuning and the fingering are the same as the violin, and any violinist may take it up by himself if he has a little instruction in the method. It is used in the piano and making the "tremolo." It is used in the orchestra in organizations composed of plucked stringed instruments.

Banjo:

Has no place in a regular orchestra, though it has been used in some dance orchestras, playing either the melody or a part of the melody. It is used in combinations of plucked stringed instruments, and excellent in a light dance show. The tuning and fingering is taught by a good guitar player, and a pianist can pick it out by aid of an instruction book.

Guitar:

Has no place in regular orchestras, though Weber introduced it in an minor of his opera *Der Freischütz*. Used in combinations of plucked stringed instruments, and excellent in a light dance show. The tuning and fingering is taught by a good guitar player, and a pianist can pick it out by aid of an instruction book.

(There are various modifications and varieties of these last three instruments, for use in mandolin and banjo choirs; for instance, a banjo which is tuned like a mandolin, etc., but to describe these would lead us too far afield.)

Besides the legitimate orchestral instruments we have named, there are a number of other worthy and well-recognized instruments which are nevertheless so little used, and so seldom called for that it is scarcely pay an amateur orchestral musician to spend his time on them.

We pass over these briefly:

English Horn:

Not a horn at all, but an alto oboe. Taken up as a side line by oboe players.

Bass Clarinet:

Taken up as a side line by clarinet players.

Sarrabusophone:

A double-reed brass instrument, having the same relation to the oboe that the saxophone has to the clarinet. Used in various keys and also in some very large military bands, and it is occasionally used in orchestra as a substitute for the double bassoon.

Double Bassoon:

Sounds an octave below the bassoon. Taken up as a side line by players on that instrument.

Tuba:

Flute in *F* and *C* (should properly be called "Flute in *F* and *C*").

A flute which transposes everything a minor third higher, consequently the part for it is written that much below where it is to sound. Called for in orchestra music, and in some cases for the solo part of the music, especially dance music, its functions are in a fashion performed by the trombone or even the saxophone.

A few days ago a music teacher friend told me a little anecdote that has caused me many a moment of thought and speculation as to the causes which brought it about.

The story is as follows: "Not long since a new pupil came to me for lessons and after hearing her play and observing her needs I gave her a book of studies and explained the method I wished her to follow in using them. All the time I was talking I could see that she was anxious to say something and finally out it came. 'You don't paste blank paper over the covers of the music you give to your pupils, do you?' Of course this aroused my curiosity and the forthcoming explanation was not only amusing but most unexpected.

"The former teacher of the girl (who must be dubbed 'Smith') had been in the habit of pasting paper on the outside of all pieces and studies given to his pupils, for fear that his competitor, Mr. Jones, might see what they were, as the pupils were obliged to pass his home on the way to and from Mr. Smith's studio."

Now I suppose there might be two guesses, perchance, as to the cause of this apparent secrecy. Which is yours? Was Smith afraid of the class of music he gave to his pupils? Was he so small and selfish that he was afraid his competitor would profit by the information gleaned as he jealously

Piccolo "in *F* Flat": (should be called Piccolo in *D* flat).

A small and shrill form of flute, used in military bands, and in some orchestras. It is written in *F* flat, thus, if the part is written in *C*, it will sound in *A* flat. Used occasionally in brass bands, but not commonly known in orchestra.

Piccolo in *D*: (should be called "in *C*," as it sounds in the same key as written).

Played as a side line by flute players, who generally prefer themselves with one. Technically it is a flute, but it is not so much as a flute. It is not really put in this "unusual" list, but it is because to one would think of taking up the piccolo as an orchestral instrument.

General Groups of Instruments

The following facts should be kept in mind in making a mental inventory before learning a new instrument:

1. The knowledge of the piano is valuable in giving one a general insight into the notation of music, the formation of chords and the cultivation of a sense of time-keeping, but it will not help one toward the proper production of tone on any loved tone on any instrument nor in the *embouchure* of any wind-instrument.

2. The possession of a good violin-technic makes it easy to pass to other bowed-instruments—the viola, 'cello or double bass—the 'cello, in particular, demands some important modifications which must be learned from a good cellist.

3. The possession of a good cornet *embouchure* which makes it easy to pass to the alto, baritone, euphonium, valve trombone, trumpet, tuba. Also, it is some help, though not so much, toward the French horn and the slide trombone.

The experience of the clarinet makes the saxophone easy, though the *fingering* is very different. The saxophone, flute and oboe all finger much alike (though not *exactly*) but the *embouchure* is very different. Skill of *embouchure* acquired on any reed instrument, on an alto horn, but the flute *embouchure*, clarinet *embouchure* and cornet *embouchure* are three entirely different things.

5. One should not take up a very little-used instrument, such as a side-line, and in this case, it is best to stick to something that has some future in it, as the viola to the violin, the piccolo to the flute, etc.

What Instruments are Needed

Thus far we have discussed the subject from an individual point of view, but often we must look at it from the point of view of the needs of some musical organization.

The basis of all orchestras is a *complete quota* of stringed instruments—first and second violins, viola, 'cello and double bass, but in small orchestral combinations in which there is a piano, the second violin, viola and even the double bass may be omitted. Always be able, if available, but the 'cello should be used in music, especially dance music, its functions are in a fashion performed by the trombone or even the saxophone.

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phone. The next instruments to be supplied are the cornet, clarinet, trombone, flute and drums. Before a second cornet, second clarinet or French horn are introduced, the number of violins should be largely increased, and when the number of first violins reaches four or more, the second violins and violas should be doubled. A further increase of numbers and the 'cello and bass should be doubled. The next thing needed will be an oboe and a bassoon, when the orchestra will have reached almost, but not quite the proportions of a regular symphony orchestra. For the older classes—Haydn, Mozart, etc., the regular forces needed are about as follows:

12 First Violins.
8 Second Violins.
6 Violas.
4 'Cellos.
2 Basses.

First and second flutes, oboes, clarinets, bassoons, horns, trumpets, tympani. (Trombones, third and fourth horns, occasionally.)

The Pianist as Leader

Many of the standard classics are now to be had specially arranged for the modern small orchestra. In these arrangements, any important solo occurring for one of the less common instruments, is "copied in" to be played by one of the more common ones—for instance, in an oboe solo, the part is given to the violin or to one violin. This prevents any bad *hitches* in the melody or melody, but of course involves a disappointment to some-one, wherefore it behooves amateur orchestras to try to provide the most complete instrumentation possible. But do not make the mistake of doubling wind parts, as this unbalances the tone color. There may be a dozen first violins with *prof*, but there can only be one first flute or first clarinet; there may be eight second violins, but there must be only one second cornet. Modern music for large orchestras often has parts for three trombones, but if you are playing music in which only one trombone is provided for, it would be a barbarism to have three trombones playing this same part. This matter is often imperfectly understood by amateur organizations.

There are, and have been for centuries, three well-recognized sorts of orchestra leaders—those who conduct with a baton, those who play first violin, and those who conduct and at the same time play violin. The last-named is probably the most numerous. Sometimes a pianist-conductor will succeed in gradually enlarging his orchestra until no piano is needed, when he blossoms into a "baton" conductor. It is a great advantage to him to have a smattering of the various orchestral instruments, if only so far as to produce a tone and play a scale on each. It will save him from many ignorant blunders and add greatly to his influence over the players.

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An Examination by Father Bach

AMONG the many observations left by Johann Sebastian Bach are the following. They make a stimulating basis for a self-musical examination:

"No one should play who cannot think musically." How do you know that you are thinking musically? Can you get the full meaning of a new composition without trying it on the piano? Can you imagine the melody played by different qualities of sound—by the violin, the flute, the cornet, the organ, the oboe, the clarinet?

"I am what I am because I am industrious; whoever is equally so will be equally successful."

Do you know that Bach during the greater part of his lifetime worked at his music from early morning to late at night? Do you realize that, notwithstanding this steady application, if he had not constantly intensified his effort he would not have produced one-half of the masterpieces that stand to his immortal credit?

"Music ought to move the heart with sweet emotion, which a player can never secure by mere scrambling over the keys, floundering and arpeggios."

How much of your musical effort is scrambling after things which you never play really well? How much is pounding and dawdling which you would be ashamed to do before a critic you respected?

Healthy Rivalry in Music Study

Very few teachers employ rivalry as it should be employed in music study. In modern business where a great number of salesmen are engaged, it has been found that the volume of business may be increased enormously by pitting one salesman against another all along the line. When a man knows that he has another man contesting with him for a record, he is likely to work much harder. It is the play, the interest that every human being finds in running a race. In the great drives for funds for the Red Cross, Y. M. C. A., Liberty Bonds, etc., the rival team was employed constantly, with the very greatest success. Harking back to the time of the Protestant Reformation we find two excellent rival systems of education. The system of the iconoclastic Martin Luther and that of the domineering soldier, Ignatius de Loyola, the founder of the Society of Jesus, or the Jesuits. The Jesuits were wise in employing a system of rivalry among the students which has never been excelled. The class was divided into two sections. That is, every pupil had his rival to check on his studies and conduct and to give that incentive which only comes in a good race. The great success of the Jesuit system of teaching is proven by the enormous spread of the Jesuit colleges in that day.

In passing, it might also be well to comment upon the Jesuit system of review. The first thing in the day there was a review of the work of the previous day. At the end of the day there was a review of the work just done. Each week, month and year concluded with systematic records of the work accomplished.

To Grieg's "Butterfly"

An Impression After Hearing the Composition Played by a Noted Pianist

By Yvonne Gignac

THE world is full of sunshine. The air is filled with the odor of flowers. They are everywhere. A flash, a blur, and one of God's miracles, the butterfly, goes winging its happy careerfare way through the wonderful melody of Nature's beauties.

It touches one flower for an instant, just an instant, then another, and another.

Again a blur as it flies to a distant part of the meadow.

It settles upon a beautiful white flower.

Its wings droop onto the silken petals.

But it cannot rest.

The glorious sunshine calls.

The wonderful freedom of the air beckons.

It flutters and flits from one flower to another, skimming through the sweet-smelling air.

The soft south wind bends the nectar-laden flower heads and they beckon it on.

It is never at rest for a moment.

It is mad with the wine of life, the glorious, gladdening freedom of it all. For an instant it sways upon a tall daffodil.

Its wings drop softly.

Surely it will stay.

But no—lightly, it unfolds its wings.

It flutters, here, there—and is gone!



THEODORA DUTTON

LILY STRICKLAND

Two Recent ETUDE Prize Winners

THEODORA DUTTON

THEODORA DUTTON comes of an old New England family, and is a direct descendant of two of our historic colonial figures—John Alden and Myles Standish. Her family are all extremely gifted in music, and little Theodora was carefully grounded musically in the home before she was sent to New York for training under celebrated teachers. Her compositions have been very successful, and she has done valuable work along the line of teaching pieces, such as the *Mother Goose Duet*, *The Knight and the Nuns*, *Danettes*, etc. Her winning composition, *Merry Marchers*, will be found in this number.

It will interest our readers to know that Mr. E. R. Kroeger, whose *Humoresque Americaine* was one of the winning entrants in the February number, has twice before been a winner in previous *ETUDE* competitions.

The third prize winner of this month's competition,

LILY STRICKLAND

LILY STRICKLAND was born in Anderson, South Carolina, and was educated at Spartanburg College. She specialized in music, afterward coming to New York City to continue her studies. She has published over one hundred compositions, including songs, choruses, anthems, part songs, and piano pieces. Miss Strickland is a veritable American composer, since all her musical education was acquired in the United States. Miss Strickland's prize-winning composition, *America's Victorious*, appears in the music of this issue.

Mr. Javier Fernandez, of the City of Mexico, has evidently been prevented by prevailing conditions from sending us his biography and photograph. These we may be able to publish in a future edition. Meanwhile *ETUDE* readers will enjoy his prize-winning composition, *Eclat*, in this number.

Dr. Smith N. Penfield

DR. SMITH N. PENFIELD passed from earth on January 7, 1920. He was born in Oberlin, Ohio, April 4, 1837. He was of Welsh stock, his ancestors coming to this country in 1630. His great grandfather was an officer in the Continental Army, and he was with Washington at the battle of Harlem and fought on the ground where Dr. Penfield died. His father was a young man who could never remember learning to read it. At seven he was engaged to play at musical conventions, as a musician who "could read anything at sight." He was also the regular accompanist for a glee club at their concerts, and acted as substitute teacher at singing school. At the age of ten, he was the best teacher of music at Oberlin College, and taught sight reading at the college classes. He earned his way through college, paying all his own expenses, including board to his stepfather. He was the first organist at Oberlin College, and had an extension keyboard constructed so that he could lead a chorus of 135 singers, while he played.

Later he studied in New York, Paris and Leipzig where he was received with enthusiasm as a fine organist and musician. Returning to America, he located in Chicago, later removing to Savannah on account of his wife's health, where he established a conservatory of music, and a club called the Mozart Club. Here he gathered a number of eminent musicians about him

from all over the country. After several years he came to New York. There he was at once active in constructive musical affairs, training two hundred children at the *Five Points House of Industry* for a song service. This work Dr. Penfield kept up for thirty consecutive years. He was one of the first to institute amateur violinists. He composed and conducted their own concerts at which composers conducted their own compositions. He organized a music festival to which the people from the rural districts might come, training a chorus of one hundred singers, and paying fifteen hundred dollars out of his own pocket for orchestra, since there was no fund for the purpose, and contributing beside five hundred dollars toward the next meeting of the festival. Directly afterward he was called to Indianapolis to adjust some troublesome points in *The History of Church Music*. He so arranged the matter that this subject was dealt with by a Jewish rabbi, a Catholic priest, and an Episcopal clergyman.

Dr. Penfield won the Clemson prize for a sacred cantata of the Eighteenth Psalm, and composed other works of the same nature, but his greatest work was as a teacher and organist, and as a promoter of large musical institutions. He was one of the founders of the Guild of Organists; a member of the National Association of Organists; the New England Society; the Manuscript Society of New York; and manager of the American Institute.

RUBINSTEIN'S MELODY IN F

Transcribed by
EDOUARD SCHÜTT

Poco moto con molto desinvolture

poco tranqu.

stringendo (tempo ad libitum)

rit.

a tempo

dolce cant.

p

senza Ped.

Ped. simile

dim.

a piacere

Ped. simile

rit.

Tempo I poco tranquillo

cant. dolce

p

pp

veloce

espr.

Ped. simile.

8va

mp

8va

cresc. e animato

piu molto f

poco rall.

mp

a tempo

poco a poco

e tranqu. al fine

ad lib.

p

(tre corde)

AMERICA VICTORIOUS

MARCH

LILY STRICKLAND

Prize Composition
Etude Contest

In the grand march style, not difficult to play, but full and sonorous. Grade 8.

FANFARE *poco a poco cresc.* *f* *mf* *rall.* *Tempo di Marcia* *M.M. = 108* *1 3*

f *ff* *poco rall.* *Con spirito* *f* *marcato* *rall.* *a tempo* *Fine* *piu animato* *Tempo I.* *cresc.* *ff* *rall.* *ff* *d.s.*

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Prize Composition
Etude Contest

A very effective song without words in the Spanish American style. Mr. Fernandez is a resident of the city of Mexico. Grade 4.

ECSTASY

Andante

JAVIER A. FERNANDEZ

p legato *p* *mf* *ff* *Ped. simile* *cresc.* *a tempo* *rit.* *poco rit.* *p* *mf* *p* *a tempo* *rit.* *p* *stringendo* *p* *pp*

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Prize Composition Etude Contest

A spirited march movement, to be played in a jaunty manner, well accented. Grade 3.

MERRY MARCHERS

THEODORA DUTTON

Con spirito M.M. ♩ = 126

Musical score for 'Merry Marchers' by Theodora Dutton. The score is in 2/4 time, marked 'Con spirito' with a tempo of 126. It features a lively melody with various dynamics including *f*, *mp*, *cresc.*, *rit.*, *piano*, *Piu espressivo*, *marcato*, *p*, *mp*, *sf*, *f*, *cresc.*, *f*, *mp*, *mf*, *rit.*, *poco a poco*, and *D.C.* The piece concludes with a *dim. et rall.* section.

SWINGING

A well-written teaching piece by a contemporary English composer. Grade 2½.

Adagio M.M. ♩ = 54

ERNST A. DICKS

Musical score for 'Swinging' by Ernst A. Dicks. The score is in 3/4 time, marked 'Adagio' with a tempo of 54. It features a gentle melody with various dynamics including *mp*, *mf*, *p*, *rit.*, *dim. et rall.*, and *D.C.*

Musical score for 'Peaceful Thoughts' by E. S. Hosmer. The score is in 2/4 time, marked 'Andante' with a tempo of 54. It features a calm melody with various dynamics including *mf*, *a tempo*, *cresc.*, *mp*, *p*, *mf*, *pp*, *ppp*, *morendo*, and *Fine*.

PEACEFUL THOUGHTS

A tuneful song without words well adapted for small hands. Suitable also for the organ. Grade 2½.

E. S. HOSMER

Andante M.M. ♩ = 54

Musical score for 'Peaceful Thoughts' by E. S. Hosmer. The score is in 2/4 time, marked 'Andante' with a tempo of 54. It features a calm melody with various dynamics including *mp*, *con espres.*, *espressivo*, *p*, *pp*, *poco rit.*, and *D.C.*

FLORETTA
CONCERT POLKA

A.W. LANSING

A worthy successor to Mr. Lansing's previous concert polkas. Also arranged for piano solo. Grade 3½
Tempo di Polka M.M. ♩ = 108

SECONDO

Copyright 1920 by The...

FLORETTA
CONCERT POLKA
PRIMO

A.W. LANSING

Tempo di Polka M.M. $\text{♩} = 108$

The image shows a page of musical notation for the song "The Rose Tree" (Der Rosenbaum) by Franz Schubert, Op. 149, No. 3. The score is in 2/4 time, key of D major, and consists of 10 staves. It features a piano accompaniment and a vocal line. The piano part includes various musical notations such as notes, rests, and dynamic markings like "mf", "f", and "cresc.". The vocal line is written in a single staff with lyrics in German. The piece concludes with a "Fine" marking.

SECONDO

GALOP HUMORESQUE

SECONDO

A. GARLAND

Vivace M.M. $\text{♩} = 144$

PRIMO

GALOP HUMORESQUE

PRIMO

A. GARLAND

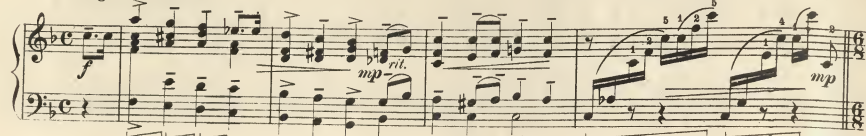
Vivace M.M. $\text{♩} = 144$

THE OLD, OLD LOVE

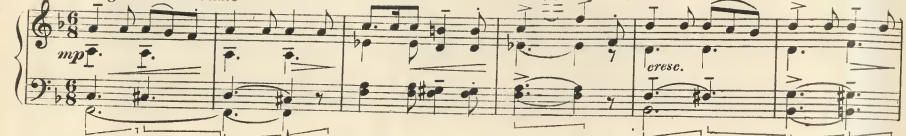
An effective piano solo arrangement of one of the most popular of the late Mr. deKoven's most recent songs. Grade 4

REGINALD DE KOVEN, Op. 390

Allegro moderato



Allegretto ben ritmato



allegro



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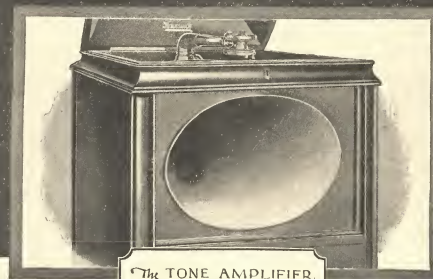
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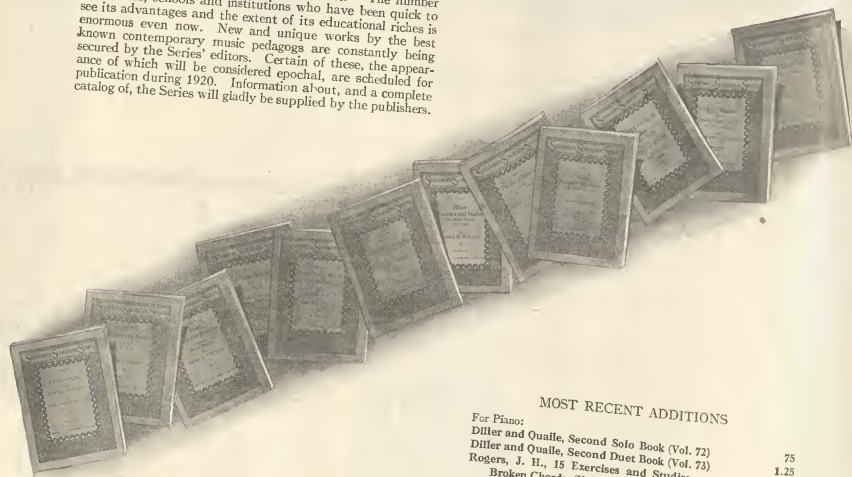
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Allegretto M.M. ♩ = 120

mf

dim.

mf

p

tranquillo

a tempo

mf

cresc.

mf

Last time to Coda

Meno mosso

p

pp

D.C.

CODA

cresc.

accel.

Lento

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INDIAN LOVEFrom a story told by
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THURLOW LIEURANCE

Moderato con moto

mf dolce

mf barcarolle

1 O'er wa- - ters blue, In ca- noe, with you, It
3 To camp, fires new, In ca- noe, with you, My

rides the tide, I be- side my bride, Her heart for- lorn, Her
lodge, your lodge, My land your land, Weep not, my bride, Our

1st verse

friends They mourn, Her fate in lands where winds blow cold, Ah fate! Ah love!
hopes be tide, Your Braves, now old, Their camp - fires cold, My

2d verse

Moderato

lodge has warmth for you, * Ah, love! Have no

ff Fine ff

fear, Your Brave is near, Have no fear! I am near! Have no fear!

3d verse

rall. p

ff

f

D.S.

* An Indian love song, sung for me, by Geo. La Mere, a Winnebago Indian is woven in the *Moderato*.
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With spirit

THE VOICE OF JESUS

ROBERT HUNTINGTON TERRY

1.1 heard the voice of Je - sus say Come un - to Me and
2.1 heard the voice of Je - sus say Be - held I free - ly

rest. give. Lay down thou wea - ry one, lay down, Thy head up - on My
The liv - ing wa - ter; thirs - ty one, Stoop down and drink and

breast. live. I came to Je - sus as I was I drank Wea - ry and worn and
came to Je - sus and that life giv - ing

cresc. sad - I found in Him a rest - ing place, And He has made me glad -
stream - My thirst was quenched, my soul re - viv'd And now I live in Him -

REFRAIN
Come un - to Me, Come un - to Me, Come un - to Me, And I will give you rest. Take my yoke upon you and

learn of Me, And I will give you, will give - you rest.

After 3d verse
give you rest. I.A. 3.1 heard the voice of Je - sus say, I am this dark world's

Light. Look un - to Me - Thy morn shall rise, And all thy day oe

bright. I look'd to Je - sus and I found, In - Him, my Star, and

Sin, And in that light of life I'll walk, Till trav - ling days are done. and

D.S. Refrain
In that light of life I'll walk, Till trav - ling days are done.

D.S. Refrain

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Gt: Gamba and Dolce
Ch: 8' and 4' Flutes
Ped: Bourdon

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Manuals
1st time Gt.
2d time Ch.

Pedal

1 2

Fine

Gt.

Ch.

Sw.

8

Gt.

Sw.

Gt.

Sw.

8

DC.

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Why He Didn't Get the Pupils

By A. J. Eastman

Scene: The eighteenth floor studio of young Mr. Schuyler Harrison West, pupil of Meschitsky, Pohnany, Lafanoff, and other European Masters.

Enter Mr. and Mrs. Daniel Finnegan, and fourteen-year-old Mildred Finnegan. Mr. Finnegan (genially): Is this the professor?

Mrs. Finnegan (in a whispered aside): Faber! Didn't I tell you that musicians ain't called professor no more?

Mr. Finnegan: No offense, mister. My barber what plays the mandolin is tickled to death when I let slip a hello professor at him (looking about with intense curiosity). So this is a studio—I was in one once before. It was crammed to the door with people without manners—to me, that is—and there was music without tunes and rooms without air, and afterward they fed me with bread as thin as a postage stamp—and about the size—and cheese that come out of the garbage can from the schmull of it. And think! it all over, I didn't mind the people without manners—you met them everywhere—not the rooms without air—(I've worked in a caisson under the water)—and for the cheese, I kept my distance of it after the first whiff—But the music, without tunes—now, that stuck in me craw—it did!

Mr. West (with marked languor): Ah?

Mr. Finnegan (vigorously): Yes, "Ah." And I says to myself, not one red copper of my money is going for music without tunes when Milly starts to learn the piano. Now, my poor mother—rest her soul—she says when I was a small lad, "Danny," she says, "I'm thinkin' you've an ear for music. Take this half-a-dollar and buy yourself an instrument," she says, "I don't care what kind, so it'll carry a tune." And—

Mr. West (stiffly): Excuse me, but I must remind you that I charge for auditions.

Mr. Finnegan (with an amiable but uncompromising stare): That so? Well, I bought me a tin whistle—I called it that, but its Sunday name was a flute—and many's the time I sat and played while my mother rocked to and fro, and I drew out the tunes like a kid pulling Christmas presents from his stocking—Money! And Patrick's Day in the Mornin', and Warin' of the Green, and—

Mr. West: I really must repeat that I charge for auditions.

Mrs. Finnegan (whispers): Mr. Finnegan (his face clearing): Oh, you mean you charge for me telling you what I'm after wanting.

Mr. West: Exactly.

Mr. Finnegan (pungent out his lips): Many's the contract job I'd have lost if I soaked the man who came to find out what I could give him and tell me what he wanted. I made my way listening with both ears, even if it kept me late for dinner—and I most generally landed him! But perhaps that ain't music business?

Mr. West (with some displeasure): Proceed.

Mr. Finnegan: This girl of mine has taken a few lessons, but the deeper she goes the less she pleases me. She plays things by a Mr. Churny that runs all after the piano like a cat with a dog named Mr. Back, that sounds to me like a machine chopping cabbage; but whatever she lays her fingers to, she never happens on a tune. So I come to you to see what you can do for her.

Mr. West: That is just what I shall teach her—Czerzy and Bach—the only things any good teacher would teach.

Mr. Finnegan (with vigor): Point me out a bad teacher, then! If I pay out good money, I want music I can listen to—

Mr. West: I teach only music that is in line with culture.

Mr. Finnegan (bewildered): An' what's that?

Mr. West: Culture is a composite of those branches that lead to an intellectual and social development recognized by the best people of the day and hour as most beneficial for the progress of mankind.

Mr. Finnegan (blinking): Is that all it is, professor—mister?

Mr. West (jolly): Culture is the difference between the Police Gazette and the Atlantic Monthly.

Mr. Finnegan (heavily): Well, I don't know what this Atlantic Monthly is, but if it says I can't have tunes when I pay for Milly to learn them—mind now, I don't say she ain't play Mr. Churny and Mr. Don't-Come-Back, but it won't hurt her, nor her teacher neither, and to see that her old Dad gets a bit now and again to tickle his ears, too.

Mr. West: You must remember—

Mr. Finnegan: That you charge for— (takes out a huge wallet, peels a couple of bills from it, and lays them on the table) whatever you call them.

Mr. West (hastily): I didn't mean that—you must remember that your daughter is being prepared to enter a new phase of society.

Mr. Finnegan: So the old woman tells me— (me wife—Mrs. Finnegan, I mean). Well, well, and so am I going to enter a new phase, too. If you and all the other high-priced teachers can't get down off your perch long enough to teach Milly a tune, I'll be off to my barber and get him to recommend a teacher that will. Will my daughter have tunes or machinery all day long—I ask you that?

Mr. West: I hold strictly to the classics, Mr. Finnegan, the classics. The first year your daughter would have nothing but Bach, Craney, and the customary technical exercises, with possibly a sonata or so.

Mr. Finnegan: Look here young man, let an old fellow like me give you a bit of advice. Please your customers, because without customers you can't get very far in this world. Everybody whose money you take is a customer. Everybody who helps you earn your daily bread in any way is a customer. Please him. If you think that the customer doesn't know what he wants, do your best to show him something better, but above all things please him. If a man wants me to fit him up a bathroom I get out all the designs I've had the best artists in the country make—but if he wants something a little different I sort of wink at it, I do, and perhaps by and by he'll see that the artists were right. If he don't do that he'll go to somebody else any how, and I would have lost my chance to do my best by him. This here world isn't being run for a handful of people with little brains who cannot think outside of their own backyards—it's being run for everybody. I like music that means something to me, and I don't see why it can't be pretty. If you'd have said, "Mr. Finnegan, there's no reason why your daughter shouldn't have a few pieces of the kind you like, and I'll do my best to see that she plays them as well as she plays Mr. Back's pieces," I'd said to myself, "There's the boy with brains enough to teach my daughter and I'll pay him anything he asks"—but, as it is, I'm saying "good-bye."



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"Thank You for Your Most Sweet Voices."—SHAKESPEARE

The Teacher's Speaking Voice

By Louis Arthur Russell

It is difficult to understand the psychology of the teacher, especially the vocal teacher, who neglects the development of his or her own speaking voice. Excuse may be found for the crude speaking voice of the average man and woman, but there appears no reasonable apology for the general neglect of the speaking voice prevailing among singers and singing teachers. Aside from the use of the voice in singing, the more general and universal use of man's privilege of speech makes the speaking voice human beings, and as a mere matter of "standing upright" and making proper use of this glorious means of "Self and Soul" proclamation, it is our duty to give extreme attention to the complete development of our power of speech, not only as to the matter, but also and with equal concern as to its manner of delivery. There is no more evidence of the mental poise and general culture than a man's manner of voice, its pitch, its intonation, its dynamics, its tone quality (timbre or color), its repose or lack of repose and its fluency in combination with words.

A Serious Neglect

With an experience of many years with all classes of singers and teachers of singing, I am impressed more and more with the inexcusable neglect of the speaking voice, especially among public voice workers, teachers and others. The majority of women seem never to outgrow their girlishhood voice, but few men in any walk of life make use of their true voice, hence, beautiful voices are rare and serious dignity of character is seldom revealed in the everyday speech of men and women regardless of their class or station in life.

This neglect of culture of the speaking voice is by no means a national trait, but appears to be universal. Among cultured classes, however, I believe that Americans are the most careless of people in the matter of speech. I am not now treating of our forms of speech, the false syntax we so frequently hear, etc., but am calling attention to the average speaking voice, and shall offer suggestions for the betterment of a condition which appears to me to be unwarranted and reprehensible. Very many women never acquire the use of the adult voice, but continue through life to use the voice of their childhood, to which they add the power of their larger beings, which serves to accentuate the sharp, thin, shrill child voice, tolerable in childhood, but intolerable in a woman. Aside from the fact that many young women prefer the simpering "cute" child voice of speech and continue to use this quality of voice, until it has become a fixed habit, practically unalterable in later life, aside from those who slothfully neglect development, there are many who, through ignorance of the facts of speech control,

never develop the girl voice or allow it to develop into the adult form or color. Very frequently women "come to me with voices entirely lacking in womanly quality, in colloquial use, and very few of this class have developed their singing voice beyond a thin falsetto quality, which bespeaks the child timbre of the thin, hard quality of voice may be fairly heard in mild conversational use, but it always becomes intolerable when raised to any pitch of emotion or of loudness; the more extreme the emotion or the forcefulness the higher and more screamy like the voice surely become; in fact, the womanly dignity and beauty of voice we rightly expect among women in public meeting places or on the lecture platform.

While men, because of the nature change of voice in the period of adolescence, less likely to carry the boy speaking voices of men are falsely produced, and even in the milder conversational use, a thin, falsetto quality of voice is the class of speech-sound the sensitive ear has to endure.

I have known many public school teachers, leaders in church meetings and Sunday schools, whose voices as raised in instruction were an offense to the ear and a disgrace to their vocation; and I have often heard singing teachers in conversation or in public address whose every word was belauded by the crowd, production, violating the commonest laws of good speech, the voice instructors. Oftentimes these weaknesses of a false faith have been singers of repute.

I have asked myself, How is this careless condition possible, and upon whom rests the blame?

Among other conclusions, I am convinced that the average human being is deficient in hearing. We are so engrossed in the matter of words expressed, that we do not hear or heed the manner of speech. We are shocked by a bit of false syntax, but a delicate thought may be set in a most vulgar tone of voice without the slightest offense to our sensorium, accustomed as we are to the coarser qualities of the voice.

A Matter of Prime Concern

I believe that professional teachers, especially vocal teachers, and yet again the character of their speaking voice make the matter of prime concern, and we of the vocal profession should constitute ourselves a body of exemplars in favor of correct habits of culture.

No singer or singing teacher should society whose speaking voice is not under control to such an extent that it does not violate the laws of tone pro-

duction which we normally apply to the singing voice. No person should be allowed to teach children in any branch of study whose voice is raucous, thin, and piping or deep and raspingly coarse. A voice clean of foul noises should be as positive a requirement in a school room as a clean face, and the child should be guarded against all offensive qualities of voice the same as he is guarded against vulgarity or profanity, so that his sensibilities may be made keen through the ear (the finest, the purest and most sensitive of the senses), as we endeavor to set standards of beauty and truth before the eye, and purity of thought before the spirit. With the proper example placed before the child, he in turn may be trained to speak purely, and in due course, we would be rid of the white, blatant, sprawling voice which is considered a normal quality of child voice. Then, perhaps, we would be justified in demanding that our public school systems should develop the graduates of the high schools to the same standard of voice as could read aloud a newspaper, a story or a poem in a pure melodious tone free from the offensive noises or distracting affectations so often resulting from study of "elocution."

The Study of the Speaking Voice should be a vital part of all courses of vocal study for the final purposes of singing. The vocal teacher should bring his own voice under such control as to give it all the qualities of pure tone, timbre and authority with complete use of emotional and dynamic infection. The speaking voice should assuredly foretell its character as a singing voice; in fact, the talking voice should be a singing teacher and the really proficient singer or lapse or change within a phrase from speech to song without any change of mere quality of tone or sound, and as a singer is a singer.

Much of this difficulty in speech voice arises from a careless and much from the generally held but erroneous idea that the singing voice is a different voice from the speaking voice. Both of these voices may be readily overcome if we can "speak" with the same quality of voice, "speaking voice beautiful," and there is for this missionary duty as ours of the vocal profession. May I express the hope that this appeal may be of use in the establishing of a national slogan: "The speaking voice is a different voice." To close this too rambling story of my vocal errors, I would suggest a study of technical principles to be facts. Timidity is a nervous affection to

which the voice quickly responds. The nervous voice is a contracted voice, and its quality is thin, hard and piping. The effort to force the "timid" voice through the contracted throat destroys its true character; often in the timid child or the peramant and his consequent habits of life to give vent to his real voice, and he (or she) "grows up" without ever realizing that the voice has never freed itself from restraint and frankly declared itself. We teachers of experience have all had many of such tasks to relieve, and have even this habitual tone can be relieved and the voice in time will find its true voice. The competent voice should have but little difficulty in relieving the speaking voice of tension or undue breath force, and soon there follows a normal quality of voice which will be on the same plane of action in song or speech.

Women should also make use of the analysis of their own or their pupils' voices, that they are surely phonating with a matured vocal apparatus, never forgetting that the girl voice really changes to the woman's voice, and that the child voice is not the proper voice for the woman's use, though the difference is much more delicate and more difficult to discern than the difference between the boy's voice and the man's.

The male voice is usually false in one or two characteristics; it is either pinched or forced to a hard falsetto, in the other extreme it is allowed to rest on a low pitch with a rattling, true tone by extrinsic vibration of the larynx or coarsely covered with tissue paper. These extreme false qualities have many intermediate varieties which are heard in speech or song, and they are all caused by undue tension and imperfect breath control or by lack of support, with flabby tissue allowed to vibrate or rattle. Here also we find lack of breath control a vital influence.

Beware of Affectation

In the study of the speaking voice with the singing voice is a different voice, but beware of affectation. Beyond a certain point of control we must not go, else we come to the overstatements which develop "affectation" in the voice, a condition, often mistaken by him who practices it for dignity, but which to the listener is always ridiculous.

The speaking voice at its best depends upon resonance for its variety of quality in the same degree as the singing voice, and thereby appends another tale too long for this writing.

I am sure my thoughts my paper may awaken among the readers of this department with reference to the "Speaking Voice Beautiful."

"If the singer will concentrate his whole attention on the musical intervals of his song as they follow one another, which, of course, should include the vowel belonging to each tone, he will obtain instantaneously the precise degree of tension in the vocal chords required for each tonal pitch."—C. K. R.

This statement recognizes the fact that the larynx automatically produces pitch. Concentrating the mind on the musical intervals as they occur in the song gives the necessary impulse to the pitch-producing organism which, if left unimpeded, instantly responds with the pitch, and series of pitches, desired. Nothing besides this concentration is required. The student of singing cannot understand and act upon this truth too soon or too completely. Such comprehension of it will do away entirely with much of the tendency to contract throat muscles and stiffen tongue. It may demand practice so to control the mind that it ignores the muscular tendency to produce pitch; but persistence in such concentration and practice will succeed. No single item of vocal training is of more importance than this. It removes interfering sensations that decidedly obstruct the free forward flow of tone and cover other sensations of ease, and freedom that are absolutely essential to good singing.

"Out of hundreds of students, whose fitness to become singers, I have been called on to test, I have found not more than 10 per cent. whose voices were sensitive to the different musical intervals. For the most part they were unable to repeat any three or four given intervals which were played or sung to them consecutively. From this I naturally concluded that if they had no perception of definite musical sequences it could hardly be expected that they would be able to detect the subtle variations in tone quality which either make or mar the voice."—C. K. R.

Here is a practical demonstration of a most fatal weakness of musical training. Very acute, and susceptible of a high degree of training, is the sense of hearing, and in the musician the most valuable of the senses. The student is trained to determine accurately the condition of certain organs by hearing alone. The sound resulting from the tap of the finger on chest, abdomen, or other part of the body, informs him of the condition of conditions there. To the layman this sound tells nothing, but the trained ear of the medical man detects in the varying resonance conditions that enable him to diagnose the case. Yet in singing which demands the most acute and discriminating use of the sense of hearing, little is done toward its proper cultivation.

One has only to listen to much of the singing now done to realize the seriousness of this failure. Inaccuracies of pitch, the scooping of tones, are irritating enough, but perhaps even more serious is the totally wrong tonal conceptions that are prevalent. Really beautiful singing is rare enough to attract untrained attention when it is heard. Harsh, loud, wobbling tone, camouflaged with exaggerated interpretation, are too common even on the concert platform. One of the most vital necessities in the cultivation of the voice to-day is a return to the production of soft tones, with the auditory nerve keenly awake to the discriminating hearing of the tone as regards its quality.

This development of hearing should begin with the child. Musical dictation, a comprehensive study of musical intervals and their recognition by the ear should be given prominent place in all forms of early training. It is interesting to note the prompt response to this training of the majority of children. Constant use of the auditory nerve backed by intelligent use of the mind gives it a keenness of perception that in later years, when the training of the voice is undertaken, produces splendid results. Tonal concepts will come much more easily and correctly to one so trained.

"Although the speaking voice is usually trained without reference to musical standards, my own belief is that speakers should develop their voices as if for singing, which requires a technique covering all the demands for speech."—F. R.

A resonant, carrying, and musical speaking voice requires the same conditions of breath support, open, released resonant chambers and freedom of flow as does the singing voice. One who has control of breath and rests the speaking voice upon it, leaving larynx free from strain, and who maintains freedom from throat contraction, stiff movement of jaw and tongue and hardness of palate will find his speaking voice musical in quality and capable of being propelled without effort. Such control is acquired in exactly the same way as in the case of the singing voice. The training does not need to be carried so far, but in its elementary form is identical the same. The ministerial or social speaker is entirely unnecessary and is easily avoided.

"Unfortunately, one rarely meets with students who do not interfere with the free flow of tone vibration in the upper resonating cavities by his mouthing the vowels, and to this is largely due the numberless ineffective voices among those who are dedicating their time, energy and money to a study of the vocal art."

It has been the writer's experience that too much attention paid to the direct formation of vowels in singing leads to the result named in the above quotation. It is only necessary to give sufficient information regarding vowel formation in speech to be certain that the pupil hears them correctly and to correct any tendencies arising from provincial or sectional habits of speech. When tone is properly formed with the upper resonating cavities free from tension and interference there will be no trouble in securing proper vowel production and distinct enunciation. Here the principle of concept plays an important part. If the student be given accurate knowledge of the true vowel sound and conceives the sound in actual singing, he will not need to make any direct effort to control, the response will be right.

MANY singers fail because they have not been told the truth about their voices, admits an experienced vocal teacher. But he adds that far more fail because they do not want to listen to the truth, preferring to live on illusions. Some contraltos want their voices changed so they can become renowned coloratura sopranos.

SINGERS, male and female, who are lacking in velocity and the power of trilling, seem to me like horses without tails. Both of these things belong to the art of song and are inseparable from it. It is a matter of indifference whether the singer has to use them or not; he must be able to—LILLI LEIMANN, in *How to Sing*.

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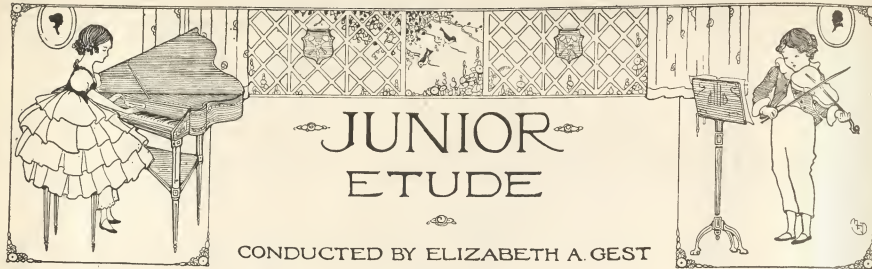
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Whys and Wherefores

Are you a why-and-a-wherefore kind of person?

Sometimes that is considered an undesirable kind of a person to be, a kind of nuisance and curiosity box. Haven't you often been told not to ask so many questions, when you merely wanted to know the why and the wherefore of things?

Anyway, as far as music is concerned, asking questions is a good thing to do, and your teacher will not tell you that you are asking too many, but will be glad to tell you everything you want to know, and to explain things more clearly than you may not have understood.

When you go to your lesson, be sure that you understand clearly all of your teacher's directions and explanations, and ask why one thing is right and another thing is wrong. Ask why a note is written D flat instead of C sharp. Why the thumb has to go under on a certain key, why major and minor chords do not sound alike, why a Berceuse does not sound like a Mazurka, and a thousand other things.

Your teacher will not think that you are inquisitive; she will be glad that you are so interested in the whys and the wherefores of music.

Concerning Fairies

By Susie Gallup

"Mother, may I go over to Marie's house?" asked small Susie.

"Why, Susie, don't you remember you only practiced about fifteen minutes yesterday? You promised faithfully that you would make it up to-day, if I would let you stay out and play with Doris and Marie yesterday."

"Er—er, yes, but I had forgotten. Oh, I wonder why I do so hate to practice?" wailed Susie.

"Well, I have a plan," said her mother. "Let's pretend that each key is a little fairy and if you don't practice and make the fairies dance and sing they will soon grow old and stiff. Then when you want to play your piece for people the little fairies will be so stiff they won't be able to dance, and people will think you play very badly."

"Oh, that's a fine idea," exclaimed Susie. "When I am practicing my scales and exercises I will be making the little fairies dance, and so when I play my piece they will be so limber they will just hop up and down making pretty music."

"That is the idea, exactly," said her mother.

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The Bar

By Gwen M. Stett

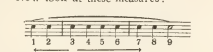
Have you ever thought why we call the lines that are drawn throughout music staves "bars"?

Perhaps you have called them "bar-lines"; that is a careless habit a great many of us have, for the real name of these lines is "Bar." The bar shows that the next note will be a strong pulse, and the weak pulses are "leading up" to, and "progressing" over the bar to the strong beat. Now, doesn't that give you the idea?

The bar is a sort of horizontal bar over which the pulses jump on the next strong one, making the whole piece somewhat like a hurdle race. Now, when you jump over your horizontal bars in gymnasium you do not come down on your heels with a thump, do you? Then you must not come down with a thump on your strong beat, but just take a firm stand on it.

Now more one thing about the bar and the strong pulse. When you have made one jump in a hurdle race, you turn your face straight to the next one, and prepare for your next one, keeping your eyes not on the spot before the hurdle (the end of the bar) but on the spot where you will descend (the beginning of the next one).

Now look at these measures:



Number three belongs to the jump (progression, we generally call it) that "one" and "two" took; four, five, and six belong to the jump that you are going to take to seven. Although three and four stand next to each other, their faces are turned in opposite directions, and they belong each to a different set of pulses. Now where is number nine going? It will still jump over the bar, but it will come down so silently that you won't even hear a sound at all.

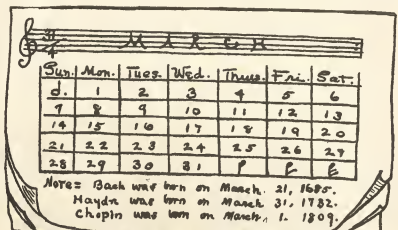
The curved line over the whole is an aeroplane, flying over the heads of the notes and over the bar to drop down and alight—oh, so softly—at the end of the phrase.

Making Mistakes

Your brain is a very funny thing. Do you know anything about it? We are told that it is soft and grey, and that our thoughts and actions make little tracks or paths in it.

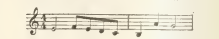
For instance, when a thought or action goes over the same path a great many times, that path becomes worn and the action slips over the path very easily. Then we call it a habit.

It is hard to break a habit, because the thought or action has to make a new path instead of following the old one.



Who Knows?

1. What is a tambourine?
2. What is the lowest tone that can be played on the violin?
3. Of what nationality is Caruso?
4. Who wrote the opera Il Trovatore?
5. How many Hungarian Rhapsodies did Liszt write?
6. Which pronunciation is correct, pianist, or pianist?
7. What is meant by a % chord?
8. Who wrote the Lost Chord?
9. What is a quintette?
10. From what is this taken?



Answers to Last Month's Questions

1. The C clef is used for some instruments and voices and gives middle C for the middle line of the staff.
2. Mozart wrote Don Giovanni.
3. It is an opera.
4. Castanets are small pieces of bone or wood which when clapped together produce a clicking sound.
5. Leoncavallo died during the summer of 1919.
6. His best-known work is the opera I Pagliacci.
7. Louise Homer is an American.
8. D C is the abbreviation for Da Capo and means return to the beginning.
9. A Saraband is an old stately dance in slow 3/4 time.
10. Minuet from Don Giovanni, Mozart.

Musical Game to Teach Notes on Lines of Bass Clef

The children slip round in a circle singing, to the tune of *Lightly Row*:

G, B, D, F, and A.
On the Bass Clef always stay.
Reading up we go,
And in Music Land you see,
We can read who has the key,
G, B, D, F, and A.
On the Bass Clef stay.

The children pause and face in; there is a card inside the circle who now holds a card with the bass clef and points quickly to any line, calling on a child who responds with the name of the note or goes out of the game.

The song is repeated as often as desired.

Dr. Ills
Made some pills
For his patients' many.
But, wondrous thing!
They learned to sing
And now he hasn't any.

Junior Etude Competition

The JUNIOR ETUDE will award three pretty prizes each month for the best and nearest original stories or essays and answers to musical puzzles.

Subject for story or essay this month: "Why I Like to Practice." It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of March.

The names of the prize winners and their contributions will be published in the May issue. Follow these rules carefully when entering the competition.

MY FAVORITE INSTRUMENT (Prize Winner)

One day I read a book which devoted a paragraph to a description of a girl playing the harp. So wonderful was the description that the harp became my favorite instrument.

Every one that I told about my favorite instrument thought that I was very silly, for, as I had never heard it played, how was I to know whether I liked it or not?

Finally, I went to a concert and heard a man play on a harp. He played some simple melodies for which the harp seemed to be made. One could almost hear words! The music carried me away to an enchanted land, and when I came back to reality I knew that the harp really was my favorite instrument.

MARY MILLER (Age 12),
New Britain, Conn.

MY FAVORITE INSTRUMENT (Prize Winner)

I LIKE the piano better than any other instrument because it has an acoustic effect and is one of the most perfect instruments made. The instrument as built to-day is the result of years of evolution.

It is capable of imitating many sounds, for example, the wind, a singing choir, bells, an echo, raindrops, etc. It does this so well that it has been known to lead one's mind to sleep by its soothing tones when well played.

The piano has more tones than any other musical instrument and is capable of sounding more tones at once and is therefore my favorite instrument.

ALICE G. WELP (Age 13),
Clinton, Ill.

MY FAVORITE INSTRUMENT (Prize Winner)

I HAVE heard many instruments played, but to me there is none so appealing as the violin. It pleads with us, begs with us, and softens our saddened hours and our harsh hearts. If the violin is bright and gay, so is the violin; it happy music cheers us and makes the whole world look bright and gay.

I have never seen inside of the violin, but there must be many music fairies in it as we read in stories. There must be happy fairies and sad ones, and bright ones and dull ones, besides many other. So let us make the violin our friend and learn to love it dearly.

HELEN E. DOYLE (Age 12),
Oshkosh, Wis.

Letter Box

DEAR JUNIOR ETUDE:
I HAVE been taking THE ETUDE for several years and I like it very much. It helps me with my music so much. I am a member of the Harmony Class at Selma, and we like to try to figure out the puzzles in THE ETUDE as well as to read all the other interesting things.

MARY LOGAN (Age 13),
Selma, Ala.

Honorable Mention for Compositions

Paul Sullivan, Fortia Evans, Marjorie Warner, Ruth M. Weisenborn, Mildred Hungerford, Josephine Stark, Edith Adler, Aylee Barnes, Peggy Miller, Victor Towley, Virginia Elvin, Mary Richie Rykers, Margaret Dyson, Lenore Alford, Mary Pearl Ballard, Kunnequande Drager, Bernice Weller, Ethel G. Frost, Mildred Elkes, Ada M. Hartley, Mildred Trautwein, Vivian F. Sheals, and Margaret Adams.

Puzzle Corner

Hidden Words
By Grace L. Titworth (Age 13)

(First ten musical terms in the following sentences by combining the last part of one word with the first part of the following word.)

Many pianos, harps, violins and other instruments were in the room, but no where stood a little pianoforte, the kind that is wanted—rather not liked—but he unfortunately didn't. "Oh," said Elsie to herself, "if I never get Rilla another thing I must get her a little pianoforte while she is sick. If I had I had not been so busy with Nell I never should have been in such a rush to-day." But after a while she succeeded in finding a pianoforte, and managed to be at home in time for tea.

Answer to January Puzzle

1. Bars; 2. Fine; 3. Base; 4. Run; 5. Line; 6. Pure; 7. Rest; 8. Space; 9. Scale; 10. Flat; 11. Tenor; 12. Measure; 13. Well; 14. Sharp; 15. Line; 16. Treble; 17. Line.

Pearl Sullivan—Alice Mae Arters (Age 11), Downingtown, Pa.; Eleanor Nullen (Age 12), Bridgeport, Conn.; and Ruth A. Fredericks (Age 10), Canjoharie, N. Y.

HONORABLE MENTION—Glenn Gardiner, Gladys Cook, Peggy Miller, Marguerite Stalker, and Dorothy Coggsal.

Sleepy Susan

By Dorothy M. Hildahl

SUSAN was half asleep at the piano practicing her lesson, but getting no good from her work at all. Then, all of a sudden, she discovered that she had company right on the keyboard, and all around her were a dozen fairies listening to her lazily practicing scales. They spoke to her like this: "Watch us dance up and down the keyboard. See if you can make your fingers go as we make our feet go, never missing a step."

Susan tried her best. "Surely," she thought, "I can stand still, be able to go faster than feet," so she began to play and the fairies watched her, and corrected her every time she made a mistake, and told her to go over that place again.

Then the fairies jumped up on the keyboard again and tried to dance, but, dear me; they could not dance to Susan's music at all. "Susan," they all sang at once, "you forgot to count, and how can we dance if you do not keep time?"

So when Susan discovered that she was playing for a fairy dance she had to keep time, and she found that it was not very hard, after all.

At the end of her hour the fairies all disappeared, and Susan ran and told her mother how she had been playing for a fairy-dance. "I had such a lovely time," she said, "and I do hope they'll come again, and I will try to play a little better every day."

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Play a Piece Your Own Size

By George Chilton

As you come away from the concert, what themes are uppermost in your brain? Seldom do we carry away with us im-
 pressions of phrases of great harmonic complexity; of tunes loaded down with accompaniment until they are all but drowned. No, it is the lovely, flowing legato melodies; the left-hand solo playing of the gifted pianist; the well-bowed air that the first violin played with a slumberous background of the orchestra's lasso just sustaining, not burdening, it. Or, perhaps, it is the lively rataplan of the trap-drummer's momentary emergence from his wanted obscurity; the soft thudding of the keyed kettle drums, against the Oriental list of high-pitched pipes. In short, the simple—the profoundly simple—appeal of the flowing phrase, the melodic content of beautiful tunes.

In this there is a lesson for the young player who yearns to play the great, whirlwind compositions; some *Rhapsodie Hongroise* of Liszt; some piece like the *Hammerclavier Sonata* of Beethoven. Youth struggles with such immensities and becomes a nuisance to the discerning listener. These are for the very few, the handful in each musical era, the beautiful, flowing themes are for the many. Seize upon and go deeply into the beauties of simple tunes, even if they be only a few modest folk-songs. Kreisler does not think it beneath him to play

(and bring tears with the playing) *The Swanee River*; and who are you, young violinist, that you must inflict upon the small public the *Moto Perpetuo*, that only a Paganini could play to perfection in his time and a few others since? David Bispham brings all the power of his artistry to bear to show forth the beauties of *A Banjo Song*, and who are you, Miss Conservatory Graduate, that you must worry the home folks to the verge of homicide with your perennial *Jewel Song* from *Faust*, when you cannot run half the intricate turns in it without shattering them all together, like a raw cello pupil trying his first "slide" from one position to another? If you are one of the few in a generation fit to sing the *Jewel Song*, sing it; but if not, let it alone and take up "something your size" and enjoy it—and let folks enjoy it with you.

Take some great simple theme. Make it your own. A dozen such, mastered, will make you up a program of excel-
 lence; a few "show pieces," delivered raw to suffering audiences, will make folks flee your musical presence as if you had the plague. But if instead you master the elements of music to be found in these simple themes, you will have laid the foundation for greater attempts later, when your mind and muscles, more practiced, more mature, can, with safety, essay their difficulties.

How Our "Yankee Doodle" Went to Europe

By Lawrence Lehnheuser

THE introduction of *Yankee Doodle* into European lands as America's national anthem took place under very amusing circumstances. The War of 1812 had become tiresome to both America and England. Henry Clay and John Quincy Adams, the American commissioners, were at Ghent conducting negotiations with the British emissaries for the conclusion of peace between the two coun-
 tries.

That Ghent should be the town selected for these negotiations was looked upon as no small honor by the simple burghers of the town. They felt very much flattered by this singular mark of attention and determined to show their appreciation in a tangible manner. This, they thought, could be done in no better way than by saluting the distinguished visitors from their respective national airs. But here a difficulty presented itself. With England's national hymn, *God Save the King*, the burghers were perfectly familiar, but when the question arose re-
 garding America's national air, the townsmen were unable to supply the answer.

They questioned the bandmaster on the matter, but he, too, was unable to throw any light on the subject. They then decided to hunt up Clay and get the desired information from him. They accordingly questioned Clay on the matter, and the American informed them that *Yankee Doodle* was the national air of America. The bandmaster, not being acquainted with the air, asked Clay to hum it for him that he might take down the melody. But this Clay was unable to do. The secretary of the American legation also failed in his efforts to hum the tune. Clay then hap-
 pened to think of his negro servant, Bob, and calling the latter in, bade him whistle *Yankee Doodle* for the gentleman. Bob responded with alacrity, the tune was recorded in notes, and in this manner was *Yankee Doodle* introduced into Europe as America's national hymn. For years afterward it appeared in European col-
 lections, under the caption, "National Anthem of America."

"The melody runs through every piece like a road through a country hillside. The art of conducting is to clear the way for this melody; to see that no other instruments interfere with those which

are at the moment enunciating the theme." This is the interesting statement of Modest Altschuler, conductor of the Russian Symphony Orchestra.

Nearly All Big Magazines Increase in Price on April 1st

The American Magazine, McCall's, Modern Priscilla, McClure's, Delineator, Everybody's, People's Home Journal, Today's Housewife will all advance in price in thirty days. Other publishers have warned us they may do likewise without notice.

Pictorial Review and Ladies' Home Journal are refusing subscriptions. The paper situation is getting to be more than the publishers can bear. Another paper increase became effective March 1st. Another postage increase goes into effect July 1st.

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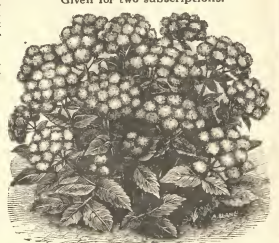


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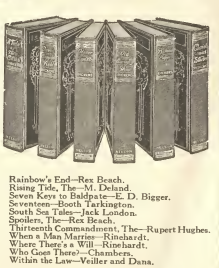


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Standard and Otherwise

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 Bill—A Sad Story—Mary Roberts Rinehardt.
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 Gleanings from Indiana—Joseph Tarkington.
 Heart of Goddard, The—California Norris.
 Holy Orders—Merrill.
 John Womans, The—M. Deland.
 It Pays to Advertise—Roy Cooper Megrae.
 Jiggs—Caleb Carrington.
 Jiggs—Caleb Carrington.
 Making of Mollie, The—M. Davies.
 Mother Carey's Chickens—Kate Douglas Wiggin.
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 Oliver Twist—Dickens.
 Paved—Booth Tarkington.
 Pickwick Papers—Dickens.
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