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James Francis Cooke

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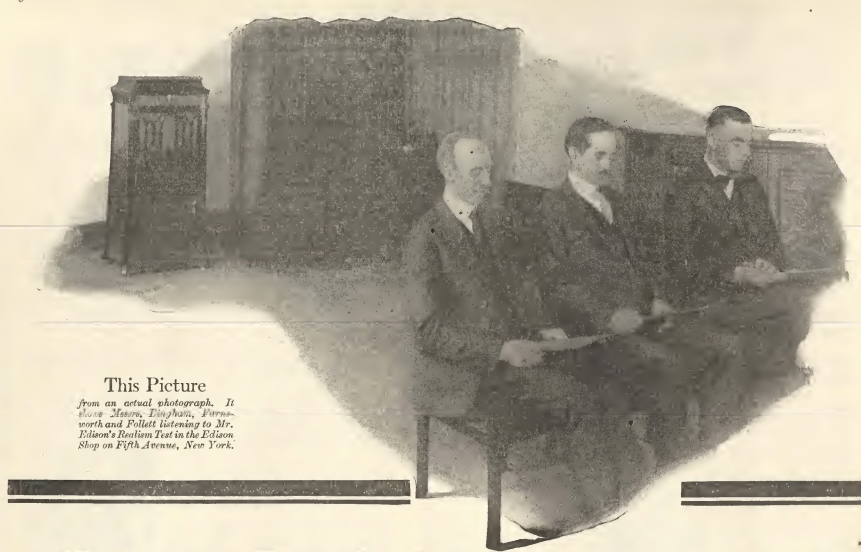
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VOL. XXXVIII, No. 5

Can You Play These Scales?

HAVE you ever thought that there are scales of expression which every student should master quite as well as the scales of notes? Expression in music depends upon three means—

- the intelligent use of accents
- the scale of quantity—(from softest to loudest)
- the scale of tempo—(from slowest to fastest).

Just as the painter must have his scale of color from deep violet to the brightest red, so the artist-pianist must have under his control every shade of tonal quantity from pianissimo to fortissimo. In like manner must he have control over all degrees of speed from *lento* to *prestissimo*.

The best way to master the scales of tonal quantity and tempo is in the regular daily scale drill practice. Your hands, for instance, should be so trained that you can start an ascending scale with the left hand playing *pianissimo* and the right hand playing *fortissimo*, and then descend with the right hand *pianissimo* and the left hand *fortissimo*. This, with long continued drill in *crescendos* and *decrescendos* in opposing hands, in parallel motion, contrary motion, thirds, sixths, double thirds, octaves, etc., will make the hands wonderfully responsive.

There are hundreds of students who can play all scales faultlessly except these—the most important of all scales. Such pupils are like the painter who has only one or two colors on his palette. Practice the scales of expression, and then study the application in connection with your pieces. Your playing will become ten times as interesting to you as well as to others.

The Greatest Happiness in Music

MILLIONS of people have found new and entrancing delight in music which has come to them through the sound-reproducing machines and the player-pianos. Short-sighted teachers, who were not able to discern how the splendid missionary work which these instruments have done for the cause of music could be directed to help them in their musical education, may have lost a few pupils; but the tendency of these instruments is to provide a vastly extended field for the music teacher who does appreciate their portent.

Now let us leap from 1920, with its talking machines, player-pianos and countless other triumphs of the inventor over the "impossible," and spend a few moments listening to the wisdom of Aristotle, most famous of Greek philosophers, born at Stagira in 384 B. C.—died at Chalchis 322 B. C.—pupil of Plato and teacher of Alexander the Great.

In his *Nicomachean Ethics* Aristotle sets out to determine the reason for happiness. Wisely he concludes that "happiness does not consist in amusement, for it is absurd that the end should be amusement and that men should toil and suffer inconvenience their life long for the sake of amusement." * * * "But to amuse ourselves, in order that we may be serious, as Anaxarchus said, seems to be right, for amusement resembles relaxation. Relaxation is therefore not the end, for we have recourse to it for the sake of energy."

Thus Aristotle reasons that relaxation and amusement are valuable, because they lead to the energy which enables one to do more serious work. In the end, however, happiness is result of serious, virtuous accomplishment—the satisfaction that comes from real achievement, moral, intellectual and spiritual.

Any man or woman of experience will instantly confirm Aristotle's conclusions. The great joys of life are not those of idle pleasure, but the delights that come with the attainment of some worthy, righteous object.

Thus in music the greatest joy never comes to those who look upon music merely as an entertainment, a pastime, an amusement, but goes to those who make a serious, earnest study of the art, and really accomplish something. Listening to a Chopin *Poianaise* played by a piano-player or by a sound-reproducing machine is one kind of a delight, but accomplishing the ability to play such a piece gives an infinitely greater pleasure.

It should be the right of every child to have the opportunity of learning to play an instrument.

With most normal people this becomes one of the greatest joys and solaces in life. The instrument fast develops into an intimate friend whom you, and you only, can coax to speak in response to your mood. The bond is one which he who has never learned to play cannot begin to understand. If you have never played, and if you think that any mechanical instrument will ever equal hand-playing in its delights you are grievously mistaken—don't convey that mistake to any child who may come under your direction.

The real happiness in music comes not merely through hearing music, but by studying music, finding out about it and its masters. Indeed, the educational work, such as Mrs. Frances E. Clarke has done in connecting the records of great artists made for the Victor Talking Machine Company, with the musical work of clubs, schools and colleges, in itself enhances the pleasure which may come from a talking machine many, many times. The Columbia Graphophone Company has also conducted a well-organized educational department for years.

Finally, remember Aristotle's wisdom in the matter of happiness. Have all the amusement to which you feel yourself entitled, but if you would be happy, remember that the greatest happiness comes from serious, earnest work, well done and successfully done.

Auto-Motive Music Students

THE "auto-motive" person is usually the only kind of person who ever reaches the journey's end. Are you "auto-motive"? Don't look for the word in the dictionary—it is not there. It was made especially for this editorial. But it does not need any definition. If you are not auto-motive in music there will be small chance for you.

If you depend upon your teacher, your parents, your friends to drag you to success you are simply not going to succeed. Even if you are auto-motive (if you have the power of moving by yourself without being pushed or pulled), you must choose the right road, and you must go at a swift, steady rate, so that you will pass enough others on the road to arrive at your goal in time to be among the winners. The teacher, the mentor, can in many cases point out the right road. But teachers are human beings just as you are, and it is possible for them to make mistakes—serious mistakes. Let us suppose that you are an auto-motive music student, that you have your own self-starter, your own engine, your own transmission and all that goes with speed, strength and safety in the race. Suppose you use your energy in traveling along the wrong road?

That is the one great danger of self-study. You must have some sort of guide. The best, of course, is a good teacher—barring that, a paper like *The Etude*, or a library of the right kind of musical books. It is the aim of *THE ETUDE* to guide many students who have not the privilege of a good teacher along the right road or as near the right road as possible.

There is no way in which this can be accomplished better than by studying the lives of other great masters, especially those who were strongly auto-motive. These you will find over and over again in *THE ETUDE*, and if this journal gives you nothing else but that, it will prove an immense aid. Let us turn for a moment to the career of that remarkable American of his times—Benjamin Franklin—who, of all men, was among the most autographic. Fortunately, he has left us in his own autobiography some idea of how he worked. Students of the English language often point to Franklin's clearness, directness and simplicity of style as a model. Franklin tells how he got a copy of the third volume of *The Spectator* (Addison and Steele) and studied and studied and studied this work, imitating it time and again, making his own conclusions. Really, it would pay any music student to get hold of a copy of that remarkable autobiography and see how Franklin worked, even when no longer a young man, to improve himself in the language in which he eventually became a master.

Is the Waltz Dead?

ETUDE readers know Dr. Oskar Bie through his masterly *History of the Pianoforte*. In a recent article in the *Song und Klänge Almanach* he foresees the death of the waltz in the onrush of the modern dance, which he in turn infers is merely an interpretation of the tides.

"The tendency (Bild) of the dance has changed more in recent times than that of any other art," says Dr. Bie. "The dance is one of the most powerful forms of expression of our times, because it offers the freest channel for expression."

He then indicates how the dance is so intimately related to the other arts: "It gives motion to the plastic arts, grace to the pantomimist, meaning (Inhalt) to music, and to painting thousands of changes of position and costume."

"An epoch has just ended in one form of society dances. The waltz is dispatched to oblivion. It ruled supreme for one hundred years, from the end of the eighteenth to the beginning of the twentieth centuries. It belonged to the romantic period of the simple, pretty steps of couples who moved lightly and gaily around the ballroom. It was the most complete expression of the unperturbed, erotic relationship of the sexes in the conventional forms of society."

Then Dr. Bie goes on to tell how a whole train of dances from South and North America have dismissed the waltz, not merely from the standpoint of supplanting it with different steps, but bringing in a different mental attitude, brought about by the times. "As the minuet was representative of the feudal culture which preceded the French Revolution, so the waltz is representative of the period of romance which we have just passed."

We have always had a great respect for the judgment and critical wisdom of Dr. Bie, but we feel very strongly that he is utterly mistaken about the waltz and the end of the period of romance. It is easy to perceive how anyone living in Germany during the past five years of suffering and privation would become pessimistic, but, Dr. Bie, romance will never die; the world of men and women still is a world of beauty, trust, confidence and nobility. Do not be deceived by the cosmic fog which has enveloped the times. It will rise and God's sunshine will once more smile for all mankind.

Pure, exalted romance, the romance of Robert Browning and Elizabeth Barrett, of Robert Schumann and Clara Wieck, and thousands and thousands of other happy, "genuine" young folks the world over will be just as true and noble in the future as in the past, and with it the dance of romance—the waltz—will become more widespread in its use.

Friends in Art

MANY of the most beautiful friendships in history are those made under the spell of art. The thought that one is working with one's companions toward a common goal, willing to make the sacrifices that art demands, willing to find just as great joy in the triumphs of friends as in your own, brings about one of the most ennobling bonds given to man. Liszt and Chopin, Schubert and Vogel, Robert and Clara Schumann, Mendelssohn and Sterndale Bennett, Verdi and Boito, Mendelssohn and Hensel, Paderewski and Ernest Schelling, Grieg and Percy Grainger—all friendships that have brought beauty to the life of the friends as well as to art itself.

Musicians are supposed to be hopelessly jealous of each other, to be incapable of working together without coveting all the glory and fame that should come to both. This is true of the little musicians, just as it is true of petty men the world over. If you would know the measure of a man's soul, this is a wonderful test.

Can one know the real joy of working in his art without some fine, close friend to share the delights? Art is rarely solitary. It requires sympathetic companionship. If you are wasting your days without friends you are not getting all from your art that you should. Make friends.

Barriers

THE student of Greek, Hebrew, Russian or any other language which has an alphabet different from the Latin letters used in writing English, experiences at first very great difficulty in acquiring the alphabet. At first it seems as though an impassable barrier had been erected. Then suddenly it all seems to pass away and progress becomes rapid. Music is full of such barriers. The first that the student encounters is the simple trick of making the right hand move in one direction while the left hand moves in another direction. This is no sooner dismissed than some other barrier crops up. Success is largely a matter of how many barriers one has the persistence to surmount. What is the barrier ahead of you now? Are you passing it in good season, or are you waiting for it to get out of the way? It never will get out of the way—you will have to pass it.

Dominating Teachers

ANYONE who has done no more than even very fragmentary reading of the modern works upon psycho-analysis knows the danger of trying to dominate a young child. Yet there are still many teachers of music who imagine that good teaching consists in making the youngest understand that the teacher is a kind of pedagogical Caesar, whose every movement must be watched and obeyed. Such teachers are merely gratifying their own desires to rule and advertising themselves as pedagogical incompetents. The good teacher's main thought is that of leading the child to develop himself. Except in the case of a child with very unruly or recalcitrant disposition it is never desirable for the teacher to even attempt to dominate. When we have heard certain teachers commanding—yes, fairly roaring out corrections to their pupils, we cannot help smiling and remembering the case of "Captain" Jack Bonavita, possibly the greatest lion-tamer of history. Bonavita went over his den of twenty-seven full-grown lions, put them through their outlandish performances, concluding with a tableau in which he lay down on a heap of them. During the entire time he was in the huge cage he never uttered a word of command. Yet a teacher will bellow at some sensitive pupil who has merely put the thumb upon a black note. We have little patience with people who have uncontrollable tempers, especially teachers of this kind. Mr. Benno Moiseiwitsch tells of Leschetizky's classroom explosions. Leschetizky was a great teacher in spite of such performances—not because of them.

New Tendencies in Pianistic Art

An Interview Secured Expressly for *THE ETUDE* with the Distinguished Russian Pianist
BENNO MOISEWITSCH

[BIOGRAPHICAL NOTE.—Benno Moiseiwitsch is the latest and possibly the last of the noted line of Leschetizky pupils to attract international attention. He was born at Odessa, Russia, February 25, 1890. His early education was in the public school of his native city. He studied piano with Kimon at the Imperial Musical Academy at Odessa, winning the Rubinstein Stipendiary Prize. He then went to Vienna to Leschetizky and eventually to Berlin to Liszt. It is reported that he is one of the few Leschetizky pupils whom the master ever permitted to accept encores at the pupils' assemblies. He made his debut at Reading, England, in 1908, and has since played in Great Britain, Germany and Austria repeatedly with sensational success. He is a brilliant performer, and has a splendid background of solid musicianship. He is now upon his first tour of America.]

"In speaking of new tendencies in pianistic art I am reminded at once of Leschetizky's chief pedagogical attribute—that of developing first of all the individuality of his pupils. In the older methods employed in European conservatories the peculiar idea of discipline was such that individualism was impossible. That is one of the dangers of standardizing education in music. It tends to make the course of every pupil identical with that of every other pupil. I believe in a more catholic choice of material. Of course there is a kind of educational backbone which runs through the training of every musician, and teachers have to depend upon certain courses of studies, but the first duty of the teacher should be that of studying the pupil. This Leschetizky did before he ever did anything else. He found out the pupil's limitations and his inclinations.

"No ambitious pupil can succeed unless he feels that there is some play for his inclinations. I remember that when I was a boy I was very unhappy because I knew that I was being pushed through a kind of educational music-machine, no special attention being paid to my real ambitions in piano playing.

"When you come to think of it, individuality is the pianist's most precious asset. Under this, of course, marked, the pianist can hope for but little success. People do not attend piano recitals as they buy an ordinary commodity, such as nails or rice! They go hoping to hear some new interpretation—some new phase of beauty which the artist has discovered. If all pianists played exactly alike, no matter how well they played, our recital halls would be empty. It is the individuality—the different thought which the interpreter puts into his work, which sustains our interest and packs our halls. This it was that Leschetizky emphasized. I am very glad to make a point of this because so much has been said about the Leschetizky 'method' that one might infer that all of his pupils played along the same lines. As a matter of fact there is a perfectly wonderful variation. Hambourg does not resemble Paderewski in any way, nor does Bloemfield-Zeissler resemble Katherine Godson.

Leschetizky's Caustic Criticism

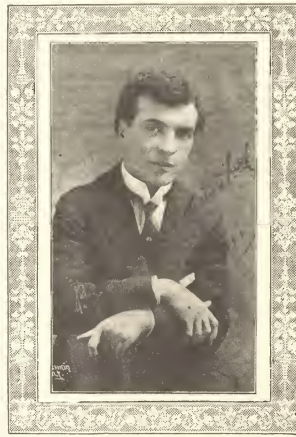
"Leschetizky was very caustic in his criticism. Often he was altogether unjust. When I went to him after a long course of study and after I had spent much time in self-study my first impression was that he would not take me as a pupil. After I had played he remarked casually: 'Well, I could play better with my feet than that.' Yet I learned from a friend that he was very much pleased with my playing. I never knew whether his initial criticism was made with a view of taking me down—curbing the young man's natural conceit—or whether he was afraid that if his first criticism was not severe he could not point to me later on as an example of his own particular methods.

"At all events his initial criticisms were invariably biting. Like all others I was placed with a *Forerunner*—fortunately with the precise and exacting Fraulein Prentner, who has written out the material which she used in preparing pupils for the master.

"At my first lessons with Leschetizky I learned to use my hands as a pianist used a palette—to apply different tonal shades to the keyboard. This was not merely a matter of dynamics or gradations of tone, but the method of using the hand and arm so that a pure limpid tone could be produced by one set of fingers while others, for instance, were playing with a different touch and different degree of tone. These might be called a new tendency, for prior to Leschetizky's time they were understood by few.

"It was often the master's custom to let the pupil

play right through the piece selected for the lesson without disturbing the performance in any way. Then, however, came such a shower of criticism as many will never forget. He would dissect the piece as a lionist dissects a flower under a microscope. His bright, shining eyes would seem to see everything—To remember everything. It was not in any sense a torrent of unjust abuse, for he had an uncanny way of finding out just what was wrong with one's fingers, and telling the pupil in the most practical manner possible how to produce the result. First he would illustrate at his other piano the desired effect—



BENNO MOISEWITSCH

then he would show how the effect might be attained—and then he would show why the student had not been able to acquire the result at first.

"He was disgusted with a pupil who never seemed to care for anything more than technique—that is mere digital facility. To him technique was only a means to an end. Of course there must be a certain amount of technique, but in so far as my experience goes in observing the work of teachers, it would seem to me that a great deal of time is wasted in the redundant study of technique. I say redundant, because if the pianist masters a thing once he should go on to something else, and not everlastingly want to go over and over the same thing. By this I mean that if you have acquired your scales and arpeggios in excellent manner, if you have been through a certain amount of Czerny, Cramer, Hanon, etc., your technique should be in such shape that you could abandon these things and devote all your time to the extension of your repertoire. Some people seem to look upon technical exercises as a kind of musical whiststone upon which they may put a fine edge upon their playing. This seems a waste of time to me. After you have once been through the technical studies, and have mastered them, forget them. If they have not done their work they

never will. Mind, I am not belittling technical exercises, they are absolutely essential at one stage of music study, but to continue them indefinitely is merely musical waste.

Fostering Individuality

"In fostering individuality among his pupils, Leschetizky did not look askance upon the pupil who was inclined to examine new works of the more modern composers. When the art of playing the piano passed by the more epicurean stage of variations à la Herz and Thalberg, there was a reaction which tended to exclude the works of all modern composers from the programs of pianoforte recitals. In Liscip days, Moschies could not permit Liszt's works to be studied, and even in recent times programs were needlessly conservative. There was certain program routine—Bach, Beethoven, Haydn or Mozart, Schumann and Chopin, and finally as a sop to public taste a Liszt rhapsody. This with a few variations was the general scheme for thousands of recitals. The new tendency is perhaps leaning toward another extreme, and we find programs of novelties which often bore the concertgoer and add little to the laurels of the pianist. In my opinion, however, the discriminating pianist can add greatly to his prestige by the wise use of a few modern numbers of advanced composers. Personally, I have introduced works of Pagnini, Stravinsky and Liszt upon my programs with fine effect. I am particularly partial to some of the compositions of Zoltari, a Hungarian composer of the present day with a brilliant, original mind. I have been playing a Toccata of his this year. It is one of the most difficult pieces in my repertoire and it has been well received.

"Vitality, life, magnetism are wonderful assets for the pianist. Out of the thousands of people who strive for success only a few succeed and among many who fail are men and women who can play very exquisitely indeed. They do not seem to have the psychic force behind them playing which will hold the attention and interest of an audience for the time of a piano recital. That breathless silence which convinces the artist of his success far more than all the applause and encores in the world, is largely a psychic bond between the artist and his auditors. Leschetizky was very conscious of this. Particularly in his latter days he was inclined to favor those who had it. He seemed to demand activity around him at all times. We were to be sleepy or the lethargic pupil! He even liked to have little pupils of ten and twelve who were full of life, and he would go to great trouble to help them with their work.

No Patience with Incompetence

"He had scant patience for incompetence of any kind, and his remarks were absolutely ruthless. To one pupil he once said in a chiding way: 'Well, what is the world do you think you are doing? There you sit just as if you were going to lay an egg. Why don't you do something?' To another he said after a performance of a beautiful work: 'There is nothing in you; if one were just to prick you with a pin there would be no blood; only sour milk.' On another occasion when a boy played the Chopin Military Polonaise in a very clumsy fashion I have a mental picture of him giving the frightened boy around and around his piano.

"At times he would try to curb his none too even temper. I remember once the case of a very nervous pupil. Some people seem to look upon technical exercises as a kind of musical whiststone upon which they may put a fine edge upon their playing. This seems a waste of time to me. After you have once been through the technical studies, and have mastered them, forget them. If they have not done their work they

understanding with the pupils was that when he commenced to play the pupil was to stop playing. Three times he started playing, every time with the remark, "That was not quite so good, see if you can play this way." Three times the girl made a futile effort. Less cheetly rose in a towering rage and said, "Leave this house at once and never come near me again!" "The girl went away in tears. If she had stayed away Lechitzky would never have forgiven her. She came back in two weeks and he was delighted about all things and a model of courtesy. The passage she had found impossible was now all right, and the matter could not say enough in her praise. Perhaps it was just what she needed to force her to get the phrase right? Who knows? But it seemed unreasonable.

The world-advance in music during the last few years has been enormous. When I was a boy in Odessa, one of my friends was Mischa Elman. Together with another boy we had a little trio of piano, violin and cello, and whenever any visitors came to the school we were always selected to play. That was the day before mechanical appliances for reproducing music were made. To-day thousands and thousands of people have heard Elman play who have never seen him and, who will never see him—because of the popularity of mechanical playing contrivances. Many will hear my records whom I shall never see, or who will never see me. In this modern age, where the expansion of interest in the piano and in music there is possibly the biggest advance of the times. Let us hope that the quality of art will not suffer by these means—that it will not be grossly commercialized. There is no reason why it should, and there is every reason why it should lead to benefits untold for the music lover, the student and the teacher.

A Note on Interpretation

By Francis R. Burke

Let twelve of the best actors or actresses read aloud the same piece of prose or verse. It will be found that no two read it in the same way. The interpretation of each might in itself be a joy to hear. Between deadly monotony at the one extreme and pure ranting at the other—both wrong—there are varying degrees of interpretation, each capable of giving a maximum of aesthetic pleasure to individuals of correspondingly different tastes. It may be pointed out that in each case beauty of voice is the essential quality, heightened and emphasized, it may be, by gesture and facial expression. Bearing in mind that there is, probably, no such thing as perfect analysis, it might be useful to find an application of this to the art of the instrumental soloist.

Beauty of tone is of the first importance. Deadly monotony and ranting are equally reprehensible. Between these extremes there is ample room for liberty of action, although expression marks must be observed, according to the intention of the composer. The liberty of the musician being here more circumscribed than that of the reader of prose or verse. It is difficult to see how gesture or facial expression, or bodily contortions can beneficially modify the effect of, say, a violin solo. They appear to distract the attention of the listener from the appeal of the most subjective and most impersonal of all the arts, although some of the greatest masters of the executant should indicate by pantomimic antics the effect the music has upon himself and ought to have upon his audience.

Build Beautiful Ideas

In teaching musical history it might be well to consider what kind of facts we are putting into the mind of the student. We conceive that the art of music touches mankind at his highest point. It is, therefore, incongruous that, in studying musical history, we should pick out the ugly things in the character of the composers and musicians. Since these things are, it must be that they had their ugly side. But the true side of the composers was the divine aspect of that which inspired to give the world beautiful music. The wars on their noses—so to speak—of the facts, but they are not the most edifying facts for the student to emphasize, and the knowledge of them will not help him to play their music better.

There are other facts just as true which relate to the better selves of the composers and that will inspire the student to loftier ideals. Let us stress these and not the others.

As Great Composers See Each Other

By Yorke Barnard

"True criticism can only come from creative minds," declared Schumann. His statement may, or may not, be true; but it is certainly true that the creative mind, when applied critically, has often produced unsatisfactory results. Generally speaking, men of marked ability regard their rivals unfavorably; they are more prone to give expression to contemptuous opinions than to enthusiasm.

No one has been more roundly strafed by men of his own craft than Wagner. Rossini, of *William Tell*, Berlioz, and a composer of the period, and his friend, speaking of *Tannhäuser*, he said, "It is too elaborate a work to be judged after a single hearing, but so far as I am concerned I shall not give it a second." Later on, somebody handed him the score of *Lohengrin*, and presently remarked that he was holding the music upside down. "Well," answered Rossini, "I have already tried it the other way and now I am trying it this as I really can make nothing of it." Rossini solemnly avowed that such music left him "aching all over," as if tossed by the billows of a heavy sea—a cross-channel sort of feeling. Schumann declared that both *Tannhäuser* and *Lohengrin* were amateurish, a pronunciation Wagner returned with interest by saying that Schumann had "a tendency to greatness." "Hill!" said Wagner, "Wagner, who is a highly gifted man, had been a genuine composer, he would not make anything of it." He would have said such a noise, and to employ quick methods to win musical fame and hide the poverty of his education.

Berlioz had a less hazy vision; he had "not the slightest idea of what the composer wanted to say." Neither had Offenbach, composer of the now-forgotten *Madame Favart*. He it was who made merry over some Wagnerian notes sent to him a copy of his *Rienzi*. After three weeks the copy was returned with the verdict which runs thus: "Dear Wagner, your music is trash; stick to poetry." Now, Offenbach was an Israeli, and some months later, when he was sent out with his celebrated brochure denouncing the Jews. Seeing revenge in this direction, Wagner sent his pamphlet to his downright critic. But Offenbach, after three months, had not yet received the pamphlet. He wrote over the first page a sober pronouncement written over the first page: "Dear Wagner, your brochure is rot; stick to music." Tchaikovsky spoke disparagingly of the *Ring*. "The king loves me to death," he exclaimed, "there never was such endless and tedious twaddle." Then Nordau was similarly unimpressed; he found the *Ring* in particular and Wagner in general "a bleating echo from the far-away past." And so on, *ad copiam*.

Mozart's Admirers

Mozart, on the contrary, came nearest to the distinction of escaping adverse criticism at the hands of his contemporaries. He was the chief among the admirers of his contemporaries. He was greatly revered him, describing him as "the most extraordinary, original, and comprehensive musical genius ever known in this or any age or nation." "I only wish I could impress upon you the great impression he wrote in 1787, and on great men in particular, the same deep musical sympathy and profound appreciation which I myself feel for Mozart's inimitable music; then nations would vie with each other to possess such a jewel within their frontiers. It enraged me that the unparalleled Mozart is not engaged at any Imperial Court, and that Mozart as his favorite among the masters. "Beethoven," he said, "I take twice a week, Haydn four times, and Mozart every day." On another occasion he put it even more pointedly. He had been speaking to a friend about Beethoven, whom he called "the greatest of all musicians." "Why, then, do you not love Mozart?" he was asked. "Oh," he replied, "Mozart is not the greatest; he is the only musician in the world." Gounod, in his long commentary on *Don Giovanni*, extols "that unequalled and immortal masterpiece, that apotheosis of the lyrical drama," and adds that the influence of the influence of a revelation upon the whole of his life; it has been and remains to me a kind of incarnation of dramatic and musical infallibility. I regard it as a work without blemish, of uninterrupted perfection." Schubert's enthusiasm

for the same genius was unbounded. "Oh, Mozart! immortal Mozart!" he exclaimed, "how many and what countless images of a brighter world hast thou stamped on our souls!" Grieg opined that "where Mozart is greatest he embraces all time and all space." David declared that master to be "made made man." Wagner always had great respect for anything Mozartian, as is fully attested in his writings. To-day these many eulogiums are no longer acceptable by many who look for something more "advanced," more "modern."

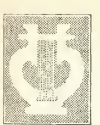
What They Thought of Beethoven

Alfred Brendel had a decided contempt for his pupil Beethoven. His counsel to some inquiring person was to have nothing to do with him, "for," said he, "he has never learnt anything and will never do anything in a decent style." Haydn, too, failed in feelings of sympathy and appreciation toward Beethoven. As a fact, each regarded the other ways with dislike. Howbeit, at bottom Beethoven had a great reverence for the old master. In later days—on being shown a picture of Haydn's little house—Beethoven exclaimed, "To think that so great a man should have been born in so humble a cottage!" Mozart was much given to a worship of Haydn. A new string quartet of the latter was being played one day when Knechtel (a now-forgotten composer of the time), envious of Haydn, leaned forward to Mozart at a certain bold passage and whispered, "I would not have done that." "No!" promptly replied Mozart; "and do you know why?" "Because neither you nor I would have had such an idea," Haydn replied. Mozart had a marked preference for Handel. In 1891 he attended the Handel Commemoration Festival in London when the *Hallelujah Chorus* was sung by a choir of all, and exclaimed: "Handel is the master of us all." After listening to the chorus *The Nations shall tremble* (Joshua), he told Shield that he "had no feelings," been astonished, but never knew half its power before, and was greatly and justly certain that no other inspired author ever did or ever could pen so sublime a composition."

Schumann and Mendelssohn

Mendelssohn persisted in regarding Schumann as a literary man and art critic, not as a composer of standing; Schumann, on the other hand, was turned to a pith of very high enthusiasm about Mendelssohn's creative ability. Berlioz, it should be remembered, could not endure Bach, called Handel a "hog," told the bulk of *Don Giovanni* to be in the style, and declared himself to be "amazed at the splendor of Mendelssohn's *Walpurgis Night*—a compliment which Mendelssohn rewarded by saying that soap and water were emphatically necessary after handling a Berlioz score. Grieg was much discredited by the composers of his own day, and especially it was hinted that the freshness of his native dances caused him to uproot them and transplant them bodily into his "academic flower-pots." Later it was said that he "stuck in the mud and never got out of it," that "he betrayed a truly childish pleasure in everything that sounded ugly," that "where he had hatched out a particularly juicy dissonance he clung to it for dear life." But the whirligig of time brought its reverses!

So much for the criticism of creative minds. But how many of us accuse the untrustworthiness of so many of these impressions? Probably because each composer possesses so decided and so strong a personality himself that he can accept nothing that is out of sympathy with that personality. Is not this the reason why Wagner's coarseness rejected Mendelssohn's refinement? Why Brahms' reticence failed to tolerate Tchaikovsky's hysteria? Does not this account for the preponderance of the faculty of appreciation over that of condemnation among the appreciative. Berlioz, Wagner, Chopin, Mendelssohn, Moscheles—all these and scores of others found no difficulty in appreciating their affinities. They were less happy in their own artistic preferences, but were lying outside the range of their aesthetic preferences.—From the *Monthly Musical Record* (London).



Teacher—Good morning, young lady! And how did you like my last discourse?

Pupil—Well, since you ask me, I must confess that much of it was above my head, and what I could understand, I didn't like.

T.—How was that?

P.—You said that real composition begins where

rhythmical time-making ends.

T.—I did.

P.—Then Bizet's *Carmen* and Sullivan's *Mikado* and Schumann's *Scenes of Childhood* are not compositions, according to you?

T.—They are not.

P.—Well, they are good enough for me.

T.—I must remind you that I began by pointing out that it was not a question of their intrinsic merit, which I leave you to decide, but of their value as compositions, according to you.

P.—I cannot see that that matters.

T.—I also said that it was not a question of what one preferred, or could appreciate, but—

P.—(hotly)—Of course, if I have no taste it is of no use my studying music—

T.—On the contrary, your taste is just the thing that will improve by study. Do you think much of the things you wrote last year?

P.—(smiling)—Well, I can't say I do, and they seemed so nice at the time.

T.—Then why not believe that there are heights yet unscathed?

P.—I don't think I care about scaling those you were describing; you can call writing hymn-tunes Jerry-building.

T.—Yes; it sounds unkind, perhaps, but what artistic skill is necessary? You count up the syllables and put notes to them, long and short, but that is all.

P.—I know that that is the way to vary the cadences, but I don't always remember to do it, and I put more nice chromatic chords than you approve of—

T.—To exhibit your artistic skill? One day your more educated taste will perceive that diatonic harmony is more suitable and sing better.

P.—(incredulously)—Perhaps. Do you call writing songs Jerry-building?

T.—Yes, when the words are set straight on end and the verses all separate, with perfunctory bits for the piano in between. I have often had it in mind to make a machine which would do the work every bit as well as the amateur.

P.—That *Victory March* I wrote last year, was that Jerry-built?

T.—Very much so, except for the *Coda*, which I showed you how to manage. The rest was all in bits, and after the first eight bars you tumbled into the subdominant out of sheer helplessness.

P.—But it was in Rondo form, at least.

T.—That is no excuse for slovenly workmanship. A March doesn't want much composition, but it could do with some.

P.—(meditatively)—It is curious that I can always modulate to every key but the one I want to.

T.—Losing hold of one key and tumbling into another is unworthy of the call of music-making. There is only one modulation you need to learn—that to the dominant. I have shown you how to effect it and you hailed my instruction with rapture, but you have not yet succeeded in applying it.

P.—I wonder why?

T.—Because you cannot yet grasp the idea of a half-dose; all your ideas come to a natural end with a full-dose.

P.—If they come so naturally, how can I help it?

T.—The old complaint! If they are to be let go as they please, where do you come in? When you force your ideas to do as you like, and not as they like, your music will cease to be Jerry-built and will become actual composition.

P.—Shall I try to write a part-song?

T.—There is scope for composition there, but not if you fudge it out at the piano.

P.—Why not?

T.—Because there will be no real part-writing. Your car can help you to make a tune, and your fingers can help you to harmonize it, but a proper part-song must have all the parts to some extent melodic instead of harmonic. Even the principal melodic line must not be given only to the soprano, but sometimes appear even in the bass.

P.—Why's that difficult? Perhaps I had better content myself with piano pieces.

T.—Well and good; only take McDowell or Jensen as your models, rather than Grieg or Schumann.

P.—Why?

T.—Because the former sometimes "compose" their pieces—using the term in the sense I have described—the latter scarcely ever do.

P.—(brightly)—I know what I wanted to say! I came across such a nice look the other day. I forgot the author's name and where it was published, but it was a Manual of Extemporization, and showed one how to make up whole pieces so easily that one could play them straight off as one composed them.

T.—I think I know the work you mean. The author gives you a theme,

and after explaining how phrases in a tune "rhyme," he shows you how to add four bars to complete it, and then how to develop the tune into a short piano or orchestra. The lamentable lack of construction, which I call "Jerry-building," is more apparent in Liszt's music than in that of any other musician of repute, and you may learn much to avoid in a study of his works.

Compare then the methods of Chopin. Chopin was not great in the construction of large pieces, it is useless to blink the fact, but in his ballads, preludes and studies—even in the dances of Mazurka, Valse and Polonaise, which pretend to no construction—you find the joints managed with infinite skill and ingenuity, the cadences are seemingly artless and regular, yet varied to the utmost. Look, for instance, at the well known *Impromptu in A Flat*. At the eighth bar the first strain joins on to the second so neatly that the break is almost imperceptible.

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T—Have patience, there are plenty more to come, and by degrees there will be some robust enough to bear rough treatment. Remember the story of Queen Shy in the Volung tale. She had to tread up a really great hero, so she sewed fur gloves upon the hands of her six sons and when they winced with pain she saw they were weaklings and so slaughtered them off. But her true son, Sinfiti, only smiled at the pain and when she proceeded to tear the gloves off, said, "Full little, I woen, would my father Volung have felt such a smart as this?" And so he became a hero who conquered the world.

T—A nice bloodthirsty story! But don't you think that was going a little too far? Besides, I don't want my works to conquer the world; I just want to write nicely.

T—But experience shows that unless your ambition travels far ahead of your utmost possible performance you will not go good at all.

T—Oh, dear, that is a hard saying! Then if I believed in myself absolutely should I be a genius?

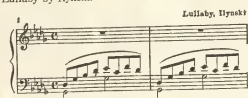
T—I never suggested anything of the kind. What an absurd non sequitur! Besides, I don't know what you mean by a genius. Do you?

T—(coarsely)—Please don't be cross! A genius is a person who does what other people can't, but I never thought I was one.

How to Write Characteristic Music

By Edward Kilenyi, M.A.

The composing of characteristic music does not necessarily involve intricate difficulties. It is just as easy as the writing of simple phrases of four or eight measures, a problem with which every music student is familiar. Even the simplest of chords might make a phrase "characteristic." Suppose, for instance, you want to compose a lullaby. Try to invent a tune or melody which you would sing to a child in the cradle. That is to say, let the thought of the cradle with its sleepy baby in it suggest a melody! Write down the tune (and do not forget that you will change it or improve upon it!) Then find an accompanying figure which would suggest the rocking cradle. Or rather than again of the rocking cradle and you will find that it will suggest to you an appropriate musical accompaniment. The following simple figure and chord will serve as illustration:



The same figure is repeated with the tune, which is not important at all:



If instead of a lullaby you want to write a serenade, for instance, think of some of the quiet or happy, and imagine the music of a serenading lover under the window of his lady love in a moonlit garden. Here is a simple example:



Cultivate Your Self-Consciousness

By Sidney Bushell

Yes; that spineless, useless thing called "self-consciousness" may be turned into a genuine asset.

Invertebrate at first, the offspring of nervousness, timidity and lack of confidence through ignorance, it may be cultivated and developed to such a degree as to become the backbone of your career. Just as you must give it the proper kind of training—study and practice. Analysis of your faults and weaknesses, together with patient practice to eradicate them.

T—A foolish definition! I was always taught that "Whatever man has done man may do." I find that a more helpful saying than the feeble twaddle about genius that lull amateurs are so given to.

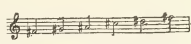
P—(indignantly)—I am not a lazy amateur!

T—Prove it by striving to write from the head and not from the heart. So will the mind grow stronger and the feelings no weaker. The first time you compose a piece and I see that you have really looked ahead and tried to do a definite thing in a definite way, instead of tumbling out your ideas on paper like a child strewing its toys about the nursery, I shall begin to have hopes of you. The amateur productions believe that to "sticker" with his inspired productions will take the fine bloom off, if it does not positively spoil them, but in his heart he knows that this is untrue; it is a mere excuse for laziness and inefficiency. No work was ever anything but inspired, and the inspiration being based on his art, it is unless it is so radically faulty that it crumbled away under criticism. Try your motto be "Exceller!" and not "But that's what the public likes!" So may you—so will you, if you persevere become a composer, great or small, according to the strength of your devotion to your art, and at least avoid the reproach of being called a mere Jerry-lullaby.

T—I never suggested anything of the kind. What an absurd non sequitur! Besides, I don't know what you mean by a genius. Do you?

T—(coarsely)—Please don't be cross! A genius is a person who does what other people can't, but I never thought I was one.

A nocturne should be made up of smoothly-flowing, quiet phrases, to give the feeling of calm and rest; a tarantelle should have all provocative in its rhythm, with the impression of a perpetual motion, that while ever-increasing swiftness and allure. Similarly, the accompaniment of a scherzo should be suggestive of and suggested by something playful, funny, grotesque. Even one single bar carried out cleverly—as we have seen in the Ilynski example—will give enough atmosphere and color to the composition which consequently would be characteristic of what you wanted to express or say in the language of music. The same is characteristic, and so suggestive, of foreign countries can be easily composed if you know the exact musical characteristics of the nation whose music you want to imitate. The characteristic Spaniards will take the time with its strongly-accented rhythm and its constantly-repeated note in the bass forming what is really a pedal to the superimposed melody. Suppose you want to write Indian music. Take the Indian scale:



(the black keys on the piano). Any tune on the black keys, with accompaniment of empty fifths—fifths being the oldest and the most primitive intervals—giving the rhythmic reminder of the monotonous beating of drums, will give a good example of Indian music, and will give the characteristics and atmosphere of Indian music.

Now, the Chinese scale is identical with the Indian; primitive Chinese instruments, however, produce a thinner or shriller tone than the instruments of the less cultured Indians, and so if you transpose the same tune to a higher register and give a more elaborate and free accompaniment, music suggestive of the Chinese will be the result. The following quotation from "A Chinese Episode" by E. D. Kelley, is a good example of what we mean:



Some Big Thoughts from a Great Writer

Here are five choice rules for the attainment of the unhampered guidance of the which many music workers would do well to consider. They are by Henry Van Dyke, our former Ambassador to Holland:

First: You shall learn to desire nothing and to want so much but that you can be happy without it.

Second: You shall seek that which you desire only by such means as are fair and lawful, and this will leave you without bitterness towards men and shame before God.

Third: You shall take pleasure in the time while you are seeking, even though you obtain not immediately that which you seek; for the purpose of a journey is not only to arrive at the goal, but also to find enjoyment in the journey.

Fourth: When you attain that which you desire, you shall think more of the kindness of your fortune than the greatness of your skill. This will make you grateful, and ready to share with others that which Providence hath bestowed upon you; and truly this is both reasonable and profitable, for it is but little that any of us would catch in this world were not our luck better than our deserts.

Fifth: When you smoke your pipe with a good conscience, trouble not yourself because there are men in the world who will find fault with you for so doing. If you wait for a pleasure at which no soul-complexioned soul hath ever gazed, you will wait long, and go through life with a sad and anxious mind. But I think that God is best pleased with us when we give little heed to scolders, and enjoy His gifts with thankfulness and an easy heart."

Slow Scales

By G. B. Newcomb

After my study in Germany I went to Paris, where my master asked as his first question:

"Do you play slow scales?" I did not know exactly what he meant, because I assumed that, since I could play with any speed and speed and down the keyboard to the admiration of my friends, I could also certainly play "slow scales."

He tested me. I was never so humiliated. There were at least a dozen faults in my playing—all concealed in the fast scales, but very evident in slow scale playing. I recommend to all students the practice of the scales with the fingers playing very slowly—say keeping time with the metronome at 40—but with the mind working with the greatest possible rapidity to observe and correct every movement. This is hard—no easy at all. Try it.

Don't Be Fooled by Fake Memory Systems

By an Old-time Teacher

A YEAR or so ago I happened upon a memory system "ad" in a popular magazine. This "ad" promised to enable all sorts of wonderful things for the memory, and would only sign his name on the dotted line in the coupon at the bottom of the ad. I found a prospectus. This looked interesting, for it told how many of the most wonderful memories of the times had been cultivated by this system.

When the system came, I found that the basis of the whole thing was a series of artificial tricks—memory tricks—of the most unimaginable kind. For instance, if I met a man named Brown, I should associate him with something brown in color, or think of him as being brown, etc., with complications ad nauseam. This started me looking for books on psychology, and I found that the psychologists, after many tests and experiments, have found that "it is from eight to ten times as easy to commit to memory significant material as material without meaning." This said to me, "if you want to remember anything, first give it some meaning." Don't go beating about the bush hunting up memory crutches." Another discovery I made was that these "memory tricks" simply don't work with music. The only really successful way is to get right down to the memorizing by playing a passage over and over again, constantly testing yourself to see whether you have made any progress or not in memorizing.

Technic versus Interpretation in Piano Study

By CLARENCE G. HAMILTON, M.A.

Professor of Piano Playing, Wellesley College

Psychicists are fond of telling us about the many and complex mental processes that are involved in translating the printed symbols upon a sheet of music into audible piano tone. For the purposes of the musician, however, all these processes may be grouped under two familiar heads—Technic and Interpretation. Each of these factors must be adequately treated by the piano teacher in order to attain the desired results, and it is upon their proper coordination that the success of the pupil's performance finally depends.

Technic, let us observe, is that factor of musical study which works toward the mastery of mechanical details. This technical study begins with the printed symbols and seeks, through a systematic knowledge of these, to secure their instantaneous recognition and immediate translation into music by means of the muscular mechanism. From this study of notation, then, comes the study of what is generally understood when technic is mentioned, namely, the analysis of the muscular movements of the fingers, hands, arms and shoulders, in so far as these movements contribute to the musical result.

Fundamental to this latter study is familiarity with certain musical progressions which, from long usage, have become the stock material of the piano composer—scales, chords (arpeggios) in all forms, embellishments, such as the trill and turn, octave passages, melodic figurations in short, all these devices which one meets at every turn, and which a good sight reader dashes off, to the mystification of his less-gifted auditors.

From this fundamental material, however, are evolved many unique devices which are individual to certain compositions or composers. Chopin, for instance, seldom writes a scale in its ordinary form, but clothes it in graceful evolutions that require an adaptation of the ordinary technical means to the composer's intent. Fundamental to this latter study is familiarity with certain musical progressions which, from long usage, have become the stock material of the piano composer—scales, chords (arpeggios) in all forms, embellishments, such as the trill and turn, octave passages, melodic figurations in short, all these devices which one meets at every turn, and which a good sight reader dashes off, to the mystification of his less-gifted auditors.

When a child is learning to talk each new word he adds to his vocabulary gives him an increased power of expression. With the word *out*, for instance, he is able to show his wish to go out and play; and with the word *candy* he may obtain the desired sweets. If he has an indulgent parent or grandmother. In like manner, each advanced step in technic makes possible the expression of increased meaning—a new melodic touch may give added lyric richness, and a new scale figure may add emphasis to a certain phrase. In other words, follows directly on the heels of technic, and becomes fuller in its utterance as technical facility and power are attained.

Expression of Thought

But interpretation goes much farther than mere technic can possibly carry it. We must have a medium for the expression of thought; but thought itself must really arise from the mind and employ it freely for its own purposes. So, just as the child makes instant use of each new word to gain a desired end, the piano student should regard each new technical acquirement as a means to an end, and not as an end in itself, but another means of self-expression through music.

And, to make this expression reach its goal in the mind and feelings of the auditor, it must, first of all, be presented in a manner that is intelligible. For we consider the methods of the orator or the actor, whose chief object is to get every shade of his thought "across" to his hearers. Not only must each word be clearly understood, but the portion of the idea that each phrase, and, finally, each sentence, must be so marked off that its meaning is instantly flashed upon the hearer's mind. So, in music, each measure group must be given its proper central accent; each phrase must be developed so that it leads inevitably to its climax; each group of phrases must be properly coordinated and given its place in the scheme of the whole composition. In this structural expression, indeed, the greater responsibility rests upon the musician than upon the actor, for the spoken word has a definite meaning which may sometimes be conveyed even by a poor speaker, while the indefinition of mere tonal

combinations makes the audible significance of music entirely dependent upon its rendition.

Besides this structural clarity, there is another interpretative factor which must be given special attention by the pianist, namely, that of *tonal value*. Singers or players on orchestral instruments are, as a rule, occupied with but one voice-part at a time, and hence may give their undivided attention to the tonal shades of their part. Not so the pianist. Dealing as he does with two or more voice parts almost invariably, and at times required to suggest even the complex tones of an entire orchestra, he must so master a varied assortment of touches that he may be prepared, for instance, to simulate a singer in the middle register, a flute obbligato at a higher pitch, a harp playing delicate tracers of these chief voices, and a sonorous, sustained bass, upon which the whole structure comfortably rests. Such a complex process requires the nearest possible perception of tonal colors and their relation to each other. If he plays a polyphonic piece, each voice must constantly assert its individuality. In answer must, for the time, be paramount; but the subordinate voices must not for an instant become insignificant, and therefore nonexistent. A climax in one voice may be coincident with a fall in another; in another; brilliant staccatos in one part may go hand in hand with a sustained or flowing melodic progression.

A Coherent Whole

Again, a subtle adjustment is required when a solo voice and its accompaniment are suggested. Intimate expression in the leading voice must then always stand out in strong relief against its background; but this background may be made up of any number of material, such as imitative melodic fragments, a sonorous bass and fairly-lyric arpeggios to blend all elements into one. Infinite plasticity of tone, dynamic contrasts, gradual gradations from soft to loud, the reverse, regard always for the central figure in the picture, and finally the draping of pedal effects—all these factors must blend to produce a coherent whole, in which knotty problems of musical structure and values are simplified to an easy comprehension by the hearer.

Having before him a clear vision of the essential features of technic and interpretation, and the points in which these are interdependent, the teacher should endeavor to give to each of his factors its due share of attention. Technic, as we have seen, is a means to an end; and that end will be sooner and more satisfactorily attained if technical problems are solved in advance. Accordingly, the time-light bag of recent years been focused upon technic, and its intricacies have been exploited in a succession of "methods" each one of which has been hailed by its devotees as a *modus vivendi* of piano playing. Insofar as it contributes toward the end in view, namely, *interpretation*, let us welcome any or all of these methods; but when a "method" assumes that it is the end rather than the means, it is a waste of time. For mere technic, while sometimes commanding the attention of the lover of acrobatics, is no more sense music than a carpenter's tools are the house which they help to construct. Technic, wisely says Christus, is to be used as a shine by itself, and least of all give the impression of being the performer's strongest point. It is, therefore, a waste of time to cultivate technic for its own sake, since its only legitimate use is in the preparation for the actual needs of interpretation. A complex exercise, for instance, which may develop unique muscular motions, such as twisting the hand upside down, is valueless for the pianist, since there is no demand for these motions in the compositions with which he is dealing.

Hence the technical exercise is one that is invented as a direct means of solving a problem in a piece on which the student has been working. Piano technique is largely a matter of scale and chord playing, he should consequently find his most valuable technical material growing directly out of the problems of expression. To produce a certain climax, for instance, he must be

able to execute with facility a certain scale figure. Let this passage be analyzed irrespective of its environment and the proper muscular movements decided upon. Then he is prepared to make use of this technical drill to secure the desired interpretation of the passage in question.

No wonder that in the attitude toward technic adopted by teachers of not so many years ago, all youthful enthusiasm for music was effectively quenched. Hours of drill upon meaningless finger motions, intentional withholding of any composition of real musical merit until the pupil should become an automaton at the instrument, conspired to destroy his practice from anything like self-expression. Instead of quickening musical thought and ennobling the pupil for the poetry of rhythm and pitch, such a dull grind was merely a means to an end, and the spark of divine fire he may have originally possessed.

Shall we not then, as teachers, start out, not with the bugbear *technic* as our slogan, but with the infinitely more attractive call to self-expression? May we not, even in dealing with the veriest beginner, make the latter vitalizing ideal before his mind so vividly that it may burn like a lamp to guide him along the way? Why cannot the simplest four-measure phrase, played with one hand:



mount its way steadily to the climax on the fifth note and then gracefully fall? Why cannot even this primal element appeal to the child's imagination as an utterance of an accomplished and soulful singer?

It is for the adoption of the watchword *interpretation* that I would plead with my fellow piano teachers. In our zeal to produce clean, expert players we are right to insist upon accurate technic; but it is painfully easy to make technic a fetish, and so to lose sight of the only excuse for cultivating it. To each technical "stunt" which we are tempted to inflict upon a pupil let us apply the acid test of its intrinsic usefulness. Is it something that he really needs in performance? Is it demanded for the proper expression of a piece, or is it merely a finger-twister? One may well begin each lesson with technical drill; but let this drill be merely a short prelude to the real business of the hour, which is to discover the thought lurking in the music and the means to make this thought a living thing. So, throughout the lesson, let us deal with musical structure, with musical values. Let us give the pupil, to start with, real music, not the dry husks of Czerny and his like. Let us cultivate analysis and accuracy in study; but let us stress continually the interpretative attitude—that attitude which seeks to say something interesting and beautiful to an auditor, visible or invisible.

Above all, to secure these desired results, we must cultivate breadth of view. Piano technique is largely made up of attention to petty details—notes, fingering, tempo, etc.—and in the constant insistence upon these details there is danger of cultivating a fussy, piecemeal attitude that misses the total and most important issues in attending only to their component parts. I have known teachers to become so painstaking and accurate concerning every minute detail of technic as to lose all perspective of the artistic purpose which

CLARENCE G. HAMILTON

Some Interesting Facts About Famous Women Musicians

By Thomas B. Empe

The history of the long succession of celebrated musicians has a painful sadness. One and all, they are—"discovered" in childhood, acclaimed as coming wonders, caught and chained to the wheel of unremitting practice and drudgery—stratched upon the rack of routine—cultivated up to the last inch until at last, they appear in public and achieve the expected success.

Colbran

Mlle. Isabella Angela Colbran, a Spanish singer, who later became the wife of Rossini, is one of the long-forgotten women—a singer who in the high noon of her day—from 1806 to 1815—was known as one of the foremost singers in the whole of Europe. Later, she began to sing exclusively out of tune, but that it was all her admirers could do to listen. But, listen they did, and not only listened and applauded her to the echo, but actually fought duels with any bold critic who found flaws in her art.

She was a favorite of the King of Naples, and the royalists upheld her stoutly—it was an act of faith to their party.

An Englishman attended one of Mlle. Colbran's concerts, one night, and, distraught by the extraordinary discord, asked the man in a neighboring seat, how he liked the singer? "Like her, signor?" the man exclaimed with emphasis and pride, "I am a Royalist!"

Mara

The approval of royalty, however, was not always so comfortably expressed, as Gertrude Elizabeth Mara, one of the greatest singers of the early part of the nineteenth century discovered to her cost. This musician began, in her fourth year, to show the signs of musical genius, by surreptitiously learning to play the violin. Her father was an obscure member of instruments, and it was on these temporary instruments that she learned the child exercised her budding talent. But for this she was not commended—quite the reverse. She was soundly spanked.

Later, through the intervention of musical friends, she was allowed to study the violin, but after achieving sufficient proficiency to enable her at nine years of age to travel on concert tours, and to be patronized by no less a personage than the Queen of England, the ultra-decorated and the decorated, she was told to use an "unfeminine" instrument, and she was persuaded to learn to sing instead.

After the usual ups and downs of professional life, the child married into a lovely and brilliant woman with a voice of wonderful extent and beauty. She traveled to Dresden, where King Frederick of Prussia heard her make her debut in an opera of Haase's. He was so entranced with her singing that he at once engaged her for life, to sing at his court. And here is where the inconvenience of kindly favor came in, for King Frederick tyrannized over the singer to such an extent, that between him and the disolute husband she had annexed, poor Mara led a martyr's life.

On one occasion, when Mara was seriously ill, she sent a message to the King, that she would not be able to appear that evening at the operatic performance. But the King was so determined that she should sing, that he wrote to the letter, that he sent an officer and a guard of soldiers to her bedside and forced the unfortunate songstress to rise, don her costume, and sing the opera through.

Mrs. Coleman

One of the first women to appear upon the English stage was the wife of the chamber musician to King Charles I. No doubt, in the splendid flurry of words over the astounding innovation of the invasion of the stage by an intruding "petticoat" in an age when all the female parts were acted and sung by men, it seemed that the fame of this prodigy would never die. Yet to-day, the bygone lady is listed in the biographical dictionaries as "Mrs. Coleman," and owes her survival in history largely to the fact that the great Pepys mentions her in his famous diary. He writes in October, 1668, "She was a native of Austria, and spent six years more of her life in Germany and Austria, than in 'la belle Paris'."

Teresa Cornelys

Who knows now—in our year of grace 1919—anything about "The Circle of Soho Square"? Yet for twelve brilliant years this Venetian singer held the most fashionable musical entertainments in the whole of England, to which the nobility and even royalty, in the person of the King of England and the King of Denmark, were graciously pleased to come. This woman, whose professional name—for a while at least—was Madame Teresa Cornelys, was rich enough to purchase Carlisle House in London, and had a thrilling social career. The great Bach himself conducted her concerts, and was one of the adjuncts of Madame Cornelys' musical ventures.

And this was the upward curve of madame's soaring rocket. But unfortunately, "what goes up, must come down." There came the dawn of a grey day, when Carlisle House with all its luxurious appointments, furniture and rich draperies, was cried out on the market by the harsh voice of the auctioneer. All was changed—including the name of the social favorite. For the next few years she sought refuge under the unassuming name of "Mrs. Smith." And the ballroom, where she had held her brilliant musical court, became the quarters of a debating society.

Her only son, who supported her, died when she was quite an old woman; and this turn in fortune, which orrible wheel sent the former "Circle of Soho Square" out to Knightsbridge to sell asses' milk. As to the final scene, history is vague—but Fleet Street Press records bear the name of "Mrs. Smith" as having served part of a term in its gloomy walls, before her death there—an old, broken, tragic woman of seventy-four!

How many of us know that the first complete ballet d'action ever produced on any stage (introduced at a performance at the Grand Theatre, London, in 1734), was the work of "a Mlle. Salé." This young singer also made important changes and reforms in theatrical costumes. No doubt she felt highly dated at the "muddy" fashion which was introduced. She was the originator of a graceful dramatic dance called "Pygmalion."

Cuzzoni

Who was the soprano whom the irate Handel grabbed by the waist and threatened to throw out of the window unless she sang one of his songs in the opera, *Olto*, to which she had taken a dislike? It was just before the performance, while the audience waited for the curtain to rise. And, strange to say, this very song, which the singer was compelled, by the composer's angry threat, to sing, proved to be the one which made her reputation before the critical London public. And now for her name. Francesca Cuzzoni she was, an Italian, who was said never to have sung out of tune. She became the rage, sang all over Europe with tremendous success, scored brilliantly at the court of Maria Theresa as well as at her feet. She was courteous and whimsical, extravagant and overbearing—a famous singer could well afford such eccentricities! And—she sold buttons in her old age, to provide a scanty living for herself, after serving a long sentence in a Holborn debtors' prison.

So much for the singers of the past. As for those of to-day, it is interesting to note that Madame Melba—or, to give her her court title, "Dame Melba"—is the daughter of a Scotch contractor who settled in Australia. The famous singer has been heard and sung in war work. It is said that she has lost every male relative of the younger generation in the world war.

Madame Mathilde de Castrone Marchesi, the renowned singing teacher of Paris, was not, as most people think, a French or Italian, but was a native of Austria, and spent six years more of her life in Germany and Austria, than in "la belle Paris."

The Correspondence Column

By T. L. Rickaby

After reading musical-magazines for over forty years, it has just occurred to me that I have unconsciously formed the habit of turning first of all to the "Questions and Answers" column.

"Round Tables" or whatever they may be called, not because it has a unique value, and it is a feature that is often overlooked by students who need it most. It is a safe assemblage to make, but few who read the magazines realize how much information of the greatest value may be extracted from these instructive pages, which exist because there are some people who know enough to ask questions of those who know enough to answer them. It is a sort of oblique lesson giving—someone else asks the questions—we get the information. It is a musical wire-tapping, which carries with it a reward instead of a penalty. It would be difficult to estimate the value of this particular phase of our magazine work, by any such exact method as our musical knowledge. Only those who have taken advantage of it can form an adequate idea of its worth.

I have just picked up at random a bold volume of THE ETUDE. It happened to be that of 1899, printed at over a quarter of a century ago, when, valuable as it was, it had not anywhere near reached its present place of usefulness and influence. A mere glance over the question-and-answer columns proved that here was a rich mine of information covering a multitude of subjects, such as harmony, transposition, re-entraining, vocal methods, schools of technique, time, rhythm, fingering, ornamentation, sight-reading—all treated lucidly and with authority. There were illuminating thoughts and on music lessons by mail, study abroad, the importance of State Associations of Teachers, on annotated editions of studies and classes, on history, biography, touch, phrasing and interpretation. There was much advice and abundant suggestions regarding the many problems that confronted the teacher.

On the care of the piano, size and specifications of pipe organs and tuning. There were valuable hints on first lessons to children on the use of the metronome, the pedals, and use and abuse of the hands. There were technical problems. There were exhaustive lists of teaching points and books for teachers' use; definitions of musical terms and phrases; pronunciation of names of composers and their works. Much was said of the teacher who was not only willing to second the father. When the two came from the tavern late in the night, as was often the case, little Ludwig would be dragged from his bed and kept at the piano for all day long. The teacher was, however, a pianist from whom Beethoven declared he had learned more than from anyone else. The ruthless conduct on the part of the father, although inhuman, probably laid the foundation of the technical skill and power over the piano which so greatly distinguished Beethoven in after years. The boy was also forced to learn the violin although he disliked it more than the piano.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

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

Ludwig van Beethoven

ONE should keep in mind that the purpose of this series is not to deliver biographies. In the case of Beethoven, as of all the others, my aim is only to find out the elements which were for the most part responsible for his unparalleled career.

Of course genius like that of Ludwig van Beethoven is a divine gift which cannot be acquired either through study or through favorable circumstances, but one should not forget that even exceptional gifts are not alone sufficient in order to attain the highest goal. They must be cultivated, nourished, assisted in their development like delicate flowers and very often the lack of this helpful support can be the cause of the withering and dying of the tender sprouts before they have reached maturity. How often one meets promising individuals who show astonishing talent for art or for other branches of human pursuit, and one wonders why they never amounted to anything in life. They remained undiscovered, unaided, and perhaps never knew themselves what precious treasures they possessed.

Like other great masters—Bach, Handel, Mozart, Rossini, Liszt—Beethoven (born 1770 in Bonn) was a wonderchild. His father Johann, a tenor singer at the Electoral Chapel in Bonn, was prompted to commercialize little Ludwig's talents. He resolved to make of the boy a "prodigy" and forswore in his precocious efforts a mine of wealth which would do away with any anxiety for exertion on his father's part. Ludwig was kept at the piano for morning, noon and night till the child began positively to hate what he had formerly adored. Still, the father was relentless. The boy, a baby of five years, was turned over to a teacher, and in the teacher who was only too willing to second the father. When the two came from the tavern late in the night, as was often the case, little Ludwig would be dragged from his bed and kept at the piano for all day long. The teacher was, however, a pianist from whom Beethoven declared he had learned more than from anyone else. The ruthless conduct on the part of the father, although inhuman, probably laid the foundation of the technical skill and power over the piano which so greatly distinguished Beethoven in after years. The boy was also forced to learn the violin although he disliked it more than the piano.

A Tribute to a Teacher

When Ludwig was nine years old Pfeiffer left Bonn and the boy was placed under the care of Van der Eeden, the court organist, and after his death, to his successor Neefe, whose pupil he remained for several years. Neefe was one of the best musicians of his time, and thought worthy to be compared with Bach and Haydn. Beethoven wrote later to his old teacher: "I thank you for the advice which you so often gave me whilst striving in my divine art. I never knew of a great man you have a share in it." The first public notice of Beethoven (in Cramer's Magazine) runs as follows: "Louis van Beethoven, a boy of eleven years, shows talent of great promise. He plays the piano with great execution and power, reads very well at sight, and to say all in brief, plays almost the whole of Sebastian Bach's *Wohltemperiertes Klavier* which Herr Neefe has put into his hands. If he continues as he began he will certainly be a second Mozart."

He had barely emerged from childhood when he was installed as assistant organist to Neefe. Thus we may picture the boy Beethoven to ourselves at an age when other children are frolicsome and heedless as already a little man, earnest, grave, reserved, buried in his own thoughts, his hair and his organs. It was in 1793 that Ludwig was appointed *concertist* in the orchestra of the theater. This, his early initiation, may be attributed to the extreme facility he had already acquired in reading a *prima vista*, the most involved and complicated

scores, even when in manuscript, written by Bach in a manner to drive any ordinary reader to despair!

Altogether we have here a clear case of extraordinary natural gifts aided in their development by the most favorable circumstances.

Also later, when Beethoven went to Vienna, he found helpful friends who made it possible for him to devote himself entirely to composition without having to fight for existence. The princes Lichnowsky, Lobkowitz and Kinsky contributed yearly large sums to that purpose, although Beethoven accepted these generous gifts he did not change in the least his thoroughly democratic independent tendencies.

In Vienna, Beethoven had the immeasurable advantage of coming into contact with Haydn and Mozart. The latter receiving for the first time the young aspirant from Bonn, heard him play, but did not realize that he was in the presence of a young genius until Ludwig extemporized on a theme chosen by himself. Then, amazed, Mozart called to some of his friends assembled in an adjoining room to listen to one who was destined to make a noise in the world sooner or later.

Beethoven went to Haydn for lessons in harmony and counterpoint. The lessons proved to be regularity and Haydn's new pupil was an earnest student. Ludwig felt that his footsteps were on solid ground and he wrote to a friend at that time: "Here I shall stay. Even if the doctor chooses to let me go, I shall not return to Bonn." He was working contentedly, sometimes even fiercely, spurred by his awakening ambition. Haydn was blandly content with his young pupil's efforts and was rather inclined to check his ardor than to urge him on.

Beethoven's Appearance

Beethoven was introduced to the highest aristocratic circles of the Austrian metropolis, although his appearance was not very attractive. He was short, broad, somewhat awkward young man with a large head, broad overhanging brow, bright, keen, even piercing eyes, and a shock of dark hair. His dress was careless, his manners brusque and shy, his whole bearing ungainly, even bearish, but his fascinating playing obliterated every other impression.

In this time a great change was taking place in piano-forte playing. Until then, technical execution was greatly developed, with the result that many superficial musicians acquired a certain amount of popularity which was altogether out of proportion to their merit. Improvisations were still popular and Beethoven was compelled to enter such contests with the best known artists of his time. *Gebäude*, a well-known pianist, was once invited to a competition with Beethoven. "The young man has a devil," he said afterwards. "I never heard such playing. He improvised Fantasias on an air I gave him as I never heard even Mozart improvise. I was in my divine art. If I never knew of a great man you have a share in it." The first public notice of Beethoven (in Cramer's Magazine) runs as follows: "Louis van Beethoven, a boy of eleven years, shows talent of great promise. He plays the piano with great execution and power, reads very well at sight, and to say all in brief, plays almost the whole of Sebastian Bach's *Wohltemperiertes Klavier* which Herr Neefe has put into his hands. If he continues as he began he will certainly be a second Mozart."

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BEETHOVEN IN THE WOODS

connections they were above him they were willing to sit him in the wood to his great joy. He was a man of feminine appears constantly in his music and in his life. He formed very romantic attachments, which may not have been always platonic, but they were always pure and lofty. It is certain that he derived from them a wealth of inspiration which for an artist is like the sun to flowers.

Among those with whom he became intimate were the Baroness Erismann, the Countess Erdödy, the Princess Odescalchi and Julia Guicciardi, to whom he dedicated the sonata Fantasia. It will be of interest to hear what he had to say to some of his beloved ones:

To Eleanor von Breuning (1793): "I am anxious to be so fortunate as again to possess an angelic waif and to give her every other impression. Friend. Forgive my indiscreet request, which proceeds from my great love for all that comes from you and I may privately admit that a little vanity is connected with it, namely, that I may say I possess something from the best and most admired young lady in Bonn."

And again to the same: "The beautiful neckcloth embroidered by your own hand was the greatest surprise to me; yet welcome as the gift was it awakened within me feelings of sadness. Its effect was to recall former days and to put me to shame by your noble conduct to me. I, indeed, little thought that you still considered me worthy of your remembrance. As a slight requital of your kind souvenir I take the liberty of sending you some Variations and a Rondo."

To Countess Guicciardi: "My angel! my all! my second self! Only a few words written with a pencil (your own). My residence cannot be settled till to-morrow. Why this deep grief when necessity compels—can our love exist without sacrifices and by refraining from desiring all things? Can you alter the fact that you are wholly mine, and I wholly yours? You do not sufficiently remember that I must live both for you and for myself. Were we wholly united you would feel this sorrow as little as I should. . . . My heart is overflowing with all I have to say to you. Ah! There are moments when I find it so difficult to say anything. Take courage! Continue to be ever my true and only love. All as I am yours. The gods must ordain what is further to be."

Yours faithfully,
LUDWIG.

Three World-Famous Prima Donnas

GALLI-CURCI FARRAR GARDEN

Watch for the remarkable impressions by these great singers coming in THE ETUDE

Sometimes this condition you mention is due to genuine lack of talent. If the pupil is totally devoid of natural aptitude for music your problem will be somewhat more difficult. Still, even if the musical seed is very small, you will be able to make some progress, and I have known pupils who were in the beginning seemingly hopeless, who gradually were able to develop considerable taste for music. With such pupils the program outlined in the foregoing will need to be somewhat more carefully and slowly carried out.

Modern Piano Pedagogy

By Sidney Silber

(MR. SILBER is head of the Piano Department, University School of Music, Lincoln, Nebraska. He was born at Wampum, Wisconsin. He studied at the Universities of Berlin and Vienna. His piano teachers have been Jedlicka, Barth, and Leschetizky. He was with Leschetizky for three years.)

The last thirty years have brought to light a larger array of proven principles (not rules) in teaching music than all preceding time put together. This is especially true of pianoforte instruction. Modern music teachers of the highest attainments have studied philosophy, aesthetics, anatomy, physiology, and even biology in their search for means by which to increase results, at the same time eliminate undue waste of energy. While musical pedagogy might well be said to be still in its infancy, it can nevertheless show substantial discoveries; enough, to say the least, to combat successfully the popular belief in a "method" as a guarantee for the attainment of results. Every teacher should know that the flexible wrist; the limp elbow; the loose shoulder; positive, negative and finger staccato; the arm in its semi-folded position; finger strokes; pressure touch; after-pedaling; the entire field of technique; and a multitude of other matters of a more or less physiological nature are of but recent discovery.

In the field of beautiful tone production, too, as far as it relates to teaching, profound discoveries have been made. We have come to know how to handle the tone of the piano in a most perfect manner. Artistic illusions are nowadays so effectively mastered as to make it possible for the piano to outdo all other single instruments.

Mastery of the Piano

The piano is doubtless the easiest musical instrument to learn, and, alas! the most difficult to master. There is hardly a faculty in man which is not required in mastering this obstinate and cold instrument. It requires a finer and more complete co-ordination of all faculties than any other instrument. Rubinstein aptly said: "Piano playing is prone to be affected by mannerisms, and when these two precepts have been luckily avoided, it is apt to become dry." The truth lies between these three mischiefs.

According to Kobbe, "The true aim of piano technique is the production of a tone of beautiful quality and singing character under all conditions of force and speed. Therefore, beauty in piano playing is the result of high intellectual conception warmed by emotional force and made known through the medium of ample technique." How much of all this can be taught? The writer ventures to say that nine-tenths of it can be, and is, taught to-day by our best pedagogues. They are fairly numerous. Touch and technique no longer hold any secrets. The scores of distinguished and great pianists of the present generation, most of whom teach during a part of the year, assure us of this fact.

While the instructor cannot create talent or genius, he may develop them to-day as never before. Unfortunately, however, we still have with us large numbers of conscientious teachers, who, in all good faith, are holding to and teaching ideas which were the vogue twenty-five years ago. One example among many others is sufficient. Serious observers and thinkers have long ago decided that the seat of activity in playing octaves resides in the shoulders. In spite of this, many teachers persist in teaching the wrist strokes only. Why not emulate the example of such masters as Hofmann, Rosenthal, Carreno and Lhevinne? These did not in truth practice octaves; they "played" them.

One of the saddest defects of much piano teaching, which strangely enough is still well thought of, is the tendency to treat all students alike and make them go through a prescribed technical course of mechanical exercises, most of which are of little value. While such a procedure may possibly bring results with a certain limited number of students, it cannot satisfy all types. Comparatively speaking, a deplorably small number of piano teachers of to-day recognize the importance of making different psychological appeals to individual students of varying disposition and character.

Leschetizky was undoubtedly (all things considered) the greatest piano teacher of all times, up to his death. His so-called "method" consisted in the fact that he had no one method, but he did have "methods." He would speak in a soft tone of voice to one type of students; to another he would speak loudly, sometimes even abusively; to others he would make strong appeals to the imagination, while with others his remarks

continue to use ideas and principles which are no longer practical, and which, as experience proves, can never yield satisfactory results.

Five Important Principles

1. Teachers should apply different methods of appeal and instruction to different students.
2. There is no one method, there are many methods. Be versatile.
3. No teacher can justify himself, nor will the public perceive necessity of making different psychological appeals to individual students of varying disposition and character.
4. Teachers should recognize the fact that the teaching of music is as much a means of character development as the teaching of other subjects.
5. Develop at least one principle for yourself out of the above paragraph entitled "Illustration."

Auto-Suggestion

By Otto Fischer

THE story is told of a man whose friends played a practical joke upon him in that each one meeting him on a certain day commented on how bad he looked, how ill he appeared, etc. Though in perfect health, the man took sick that night and died soon after. Now, why did his three cruel friends conspire to make someone who was really sick into a well man by reversing their suggestions? Do you realize that you can make yourself musically well—illness, overcome any fault, weakness or difficulty by constantly suggesting to yourself the ideal you wish to attain?

For instance, if you have difficulty in concentrating, call to yourself every few moments, "Concentrate!" and note how your brain obediently sits up and takes notice. If your touch is hard, say to yourself, "Beautiful tones," or "Soft, velvety tones"; if it is weak and flabby, say "Round and noble tones," or "Strong and firm tones." Nervousness incident to public appearance may be counteracted in like manner. In our youth we are taught not to contradict, but it is wise to flatly contradict such thoughts as "I know I am going to break down," "I hope none of my friends will come," or "I can never remember that passage." From the moment that you begin to feel the least uncertainty—be it a week or a month before your appearance in public—forcefully contradict such thoughts and say instead, "I will play well," "I never forget and never will forget." "Everyone in the audience loves this music and wants me to do it well," "God is with me and is helping me always." Does it help? Of course it helps if you are honest with yourself.

Do not only think these wonderful, life-giving thoughts—say them out loud to yourself. Most of our thinking is too hazy, but the spoken word (you may remember it by stamping your foot or hand on the floor) cuts a sharp and clear furrow in our thinking.

About Pedals

THE pedals effect in the olden times were not operated from the foot, but by means of knobs like organ stops. These brass knobs were located to the left of the player over the keyboard. The "loud" and "soft" pedals, as we know them now, were invented in 1783 by John Broadwood.

This was succeeded by a contrivance operated by the knees called the *Genouillère*. By moving up the knee two levers placed below the keyboard could be operated so that the dampers were removed from the wires. In his earlier works Beethoven did not employ the word *Ped.*, as the invention was at that time probably too new to warrant its general use and adoption.

THE ETUDE

THE ETUDE

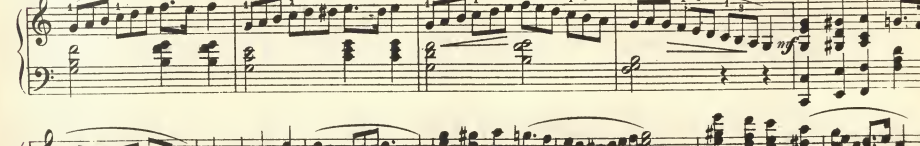
DANCING ZEPHYRS

A fanciful movement in ballet style. Graceful and rippling Grade 3

Intro. Allegretto



Allegro Commodo M.M. J=96



Music—The Joy of the Universe

The Power of Music is Infinite

For Centuries Thinkers Unnumbered have tried to grapple its force with words.

A Japanese Sage came nearest when he wrote

"Music is the power of making
Heaven descend to earth"

Music—The great anodyne for the sufferings of mankind—from the lullabies that turn the baby's tears to smiling slumber—to the dear old songs that bring back the dreams of youth to tottering age.

Music—The spark that fires the brain-engines of the giants of commerce, statecraft, science, industry—the men destined to make the World of to-morrow a nobler, grander edifice for posterity.

Music—The glad song of life—the inspiration of the poet and the seer and the priest—the guiding force that makes us who live on this atom of the firmament, akin with the Almighty, beyond the ocean of stars unseen.

"Music"—writes Carlisle, "is a kind of unfathomable speech which leads us to the edge of the infinite."

Music—The wings of the soul, that lift us from the *Manworld* to the *Godworld*.

Music—The Joy of the Universe!

were couched in scientific, prosaic, matter-of-fact language.

The writer recalls the three lessons on one of the master's own compositions, entitled *Waves and Billows*. I had studied Leschetizky's own edition, which not only gave most complete fingerings, phrasings, dynamics and the like, but also all pedal indications. At the first lesson he showed me an entirely different set of fingerings, phrasings, dynamics and pedals. At the second he gave me yet another set. Each version was most excellent and thoroughly convincing from an artistic as well as musical standpoint. This incident, to my mind, proves Leschetizky's phenomenal teaching gift and his ability to bring to the student's consciousness the possibility of many good and satisfying versions of one and the same composition.

Can this gift be acquired? The answer is both simple and difficult. Leschetizky's genius cannot be acquired, but there is so much that can be acquired that there is no reason why modern piano teachers of serious intent should close their minds to this fact and

HOMEWARD BOUND MARCH

BERT R. ANTHONY, Op. 165

In the style of a military band. Grade 2½.
Tempo di Marcia M.M. ♩ = 120

TRIO

p *smoothly*

f *cresc.* *f* *f* *f*

D. C. Trio

THE KING'S IN TOWN!

Come quick, Johnny, the bells are ringing!
Come quick, Johnny, the king's in town!
I can hear people cheer, and the band playing.

Flags are out, hear the shout, we'll be last down.
Come quick, Johnny, the bells are ringing!
Come quick, Johnny, the king's in town!

MARY GAIL CLARK

Two little sixteen measure pieces, easy to play, but good music nevertheless. Grade 1.

Gaily M.M. ♩ = 96

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A CHILD'S LAMENT

MARY GAIL CLARK

Sadly M.M. ♩ = 72

Eggs this noon I brought from the store, (more precious now than ever before.) Just beyond our garden wall, Dropp'd the eggs and brokethem all.

What will my poor mother say! "Bad careless child! No din-ner to-day!" Eggs this noon I brought from the store. These good eggs we'll see no more!

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HENRY VIII

OLD ENGLISH DANCE

WILLEM VANDERVELL

With the real flavor of the old-fashioned dance, stately yet full of vigor. Grade 3.

Tempo di Gavotte M.M. ♩ = 108

Grazioso

p

Risoluto

Fine

mf

Grazioso

ff

mf

p

TRIO

p

1

2

(D.C.)

Fine of Trio

p

sempre marcato

ff

*D.C. Trio **

* From here go back to Trio and play to Fine of Trio, then go back to the beginning and play to Fine.

THE GARDEN SWING

WALTZ

GEORGE S. SCHULER

A good teaching waltz suitable also for dancing. Grade 3.

Tempo di Valse M.M. ♩ = 144

mp

mf

mp

rit.

mf

f

rit.

Fine

f

mf

f

rit.

p rit.

rit.

D.C.

OVERTURE JUVENILE

A miniature overture, written in the sonata form, with 1st and 2nd themes, middle section, and recapitulation. Grade 8.
E.F. CHRISTIANI
Allegro vivo M.M. = 126
SECONDO

The musical score for the second piano part of 'Overture Juvenile' is written in G major and 2/4 time. It begins with a series of chords and eighth-note patterns. A section marked 'last time to Finale' is indicated by a diamond symbol. The score includes various dynamics such as *p dolce*, *p*, and *ff*. The piece concludes with a 'FINALE' section featuring a final cadence.

OVERTURE JUVENILE

PRIMO

E.F. CHRISTIANI

Allegro vivo M.M. = 126

The musical score for the first piano part of 'Overture Juvenile' is written in G major and 2/4 time. It features a series of chords and eighth-note patterns. A section marked 'last time to Finale' is indicated by a diamond symbol. The score includes various dynamics such as *p*, *ff*, and *ff*. The piece concludes with a 'FINALE' section featuring a final cadence.

FOR HOME AND COUNTRY

A stirring march, in military style, two steps to the measure. Play in the orchestral manner. Grade 3.

H. ENGELMANN

SECONDO

Tempo di Marcia M.M. $\text{♩} = 126$

f marcato

mf

1 2

TRIO

sostenuto

1 2

fine marcato p pp marcato p pp

mf (Drums) poco a poco cresc.

ff ff

D.C. Trio

FOR HOME AND COUNTRY

H. ENGELMANN

Tempo di Marcia M.M. $\text{♩} = 126$

PRIMO

f marcato

mf

p

TRIO

mf

fine marcato p pp marcato p pp

cresc.

ff ff

D.C. Trio

Secondo

SONG OF MAY

CHANSON DU MAI

FRANCESCO B. de LEONE, Op. 31, No. 3

A cleverly constructed number bearing a seasonable title. The "cross fire" of rhythms, giving the effect of double time in the right hand against triple time is very fascinating. Grade 5.

Allegretto non troppo

parmentoso La Melodia marcato

a tempo mf

Allarg. ma

f

dimin.

rit.

p e dolci.

rit.

ma dolce.

dim.

Con Amore

ten.

Fin.

ten.

dim.

p

rit.

cresc.

rit.

p e dolci.

f ma dolce.

dim.

Fin.

D.C.

Sostenuto - La Melodia Marcato

o rit.

pp e rit. molto

languido e dolce.

dolce.

cresc.

f

stentato

rit.

a tempo dolce.

rit. molto

cresc.

f

molto rit.

stentato

p

D.C.

PURPLE ASTERS

PAUL LAWSON

Useful as a first study in grace notes. Grade 2.

Andante M.M. = 120

mf

mf

mf

p

Fin.

D.C.

Period models of rare design



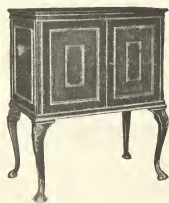
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The Lombardi



The Oxford



The Gotham

The Brunswick Method of Reproduction

Etude readers can judge tonal values

*You who are versed in music want the best in a phonograph.
We ask you, then, to hear The Brunswick first, then
make comparisons. We seek your decision.*

WE find that among the most critical music lovers there is a decided preference for the Brunswick Phonograph, bringing, as it does, an entirely new and improved Method of Reproduction.

This is indeed gratifying, for it means additional and more authoritative endorsement. The public has already shown a marked preference for The Brunswick. This instrument is now one of the foremost sellers; its popularity is nation-wide.

The Brunswick Method of Reproduction includes two advanced ideas.

One is the Ultona, our all-record player. Brunswick was the leader in the all-record feature; we began with the sensational announcement: "The Brunswick plays all Records." At that time no fine phonograph was so equipped.

It is true that many claim to play all records now, but it means attachments and makeshifts.

Exclusively Brunswick

The Brunswick is the only phonograph with the Ultona. We own the patent.

This reproducer, at a slight turn, presents the correct diaphragm, the proper needle and the exact weight for each make of record. In other words, each make of record is played precisely as intended.



*Brunswick Records
can be played on any
phonograph with steel
or fibre needle*

This accounts for the technical betterments in reproduction.

There is another factor of equal importance. That is tone amplification. The Brunswick fostered the idea of an all-wood sound chamber.

The old idea was to have a cast metal throat connecting the reproducing arm and the amplifier. That is still in practice in many instruments.

But not in The Brunswick. We have an all-wood, carefully molded amplifier, conforming to acoustic laws.

These two basic improvements have brought such universal acclaim for the Brunswick Method of Reproduction.

Before you buy

You will appreciate the superiority of Brunswick tone the minute you hear this super-instrument.

You will find new qualities. And you will find old harshness gone.

Here, you will agree, is the instrument for music-lovers. You will not be satisfied with a lesser.

Go to a Brunswick dealer now. Ask him to play this better instrument. Ask for your favorite records. Judge this instrument as you would any other musical instrument. It will stand the test.

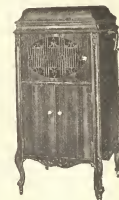
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Style 120



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^b Instead of being actually "rolled," this and all the lowest bass notes in the following 13 measures should be played as pedalled grace notes, slightly before the time-beat.

NOCTURNE

from the music to MIDSUMMER NIGHT'S DREAM
F. MENDELSSOHN

Mendelssohn's music to A Midsummer Night's Dream, written in his eighteenth year, still remains the exemplar for all fairy music. The lovely nocturne, as arranged by Moszkowski, makes a beautiful piano number, retaining all the charm of the original. Grade 5.

Andante tranquillo M.M. = 72

Arr. by M. MOSZKOWSKI

p dolce

legato

dim.

mf

p

pp

cresc. ed agitato

mf

cresc.

pp

quasi movimento

poco cresc.

dim.

sempre legato

poco cresc.

rit.

sempre dim.

GRAZIELLA

POLKA

HORACE CLARK

Introducing a variety of light and showy finger-work. A valuable practice piece. Grade 3½

Tempo di Polka M.M. $\text{♩} = 108$

Introducing a variety of styles

Tempo di Polka M.M. 12-108

brill. cresc. rall. *allegro* *mp* *Ped. simile*

piano e grazioso

rit. Fine *allegro*

Ped. simile

Allegro

grazioso rit. *allegro*

legg.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is in 2/4 time and features a piano (p) and forte (f) dynamic range. It includes a "cresc." marking, a "ff" (fortissimo) section, and a "Tempo I." section. The piece concludes with a "poco rit. e dim." (slightly ritardando and diminuendo) marking and a "D.S." (Da Segno) instruction.

LITTLE HUNGARIAN

MARCH

WALTER ROLFE

Full of go, introducing the theme of a favorite concert number. Grade $2\frac{1}{2}$
Allegretto con grazioso M.M. $\text{♩} = 108$

Allegretto con grazioso M.M.♩=108

Full of go, introducing the theme of a favorite concert number, Grade 2½

Allegretto con grazioso M.M.=108

This musical score is for a piece titled "Allegretto con grazioso" by George F. Root, Jr. The tempo is marked "Allegretto con grazioso" and the metronome marking is "M.M.=108". The piece is in 2/4 time and consists of 108 measures. The score is written for piano and features a variety of musical notations, including treble and bass staves, dynamic markings (mf, f, mp, f, mf, f, f), and articulation marks. The piece begins with a treble staff and a bass staff, both starting with a treble clef. The key signature is one flat (B-flat). The piece is divided into two systems, each with two staves. The first system ends with a repeat sign and a first ending. The second system ends with a repeat sign and a second ending. The piece concludes with a double bar line and the word "Fine".

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NADJI
DANSE ARABE

CHAS. J. WILSON, Op. 861

A fantastic and very enjoyable characteristic piece in the oriental manner. Grade 3½
Allegretto moderato M.M. = 108

TRÄUMEREI

FOR THE LEFT HAND ALONE

R. SCHUMANN

Arranged by Frederic L. Hatch

An interesting novelty, one of the most famous piano pieces brought within the reach of the left hand alone. There is an increasing demand for such arrangements. Grade 5

Poco lento

LITTLE SANDMAN
RHENISH FOLKSONG

Transcribed for Violin and Piano
by ARTHUR HARTMANN

This melody has become so identified with Brahms' vocal arrangement that it's frequently attributed to Brahms himself. Such however is not the case. It is one of the lovely old folk songs.

Softly, gently, yet with motion

VIOL N
with M^{te}

PIANO

Measures 1-12 of the musical score. The Violin N part features a melodic line with various dynamics (p, pp, mf, cresc., poco cresc., espressivo, rit.) and articulation (accents, slurs). The Piano part provides harmonic support with chords and arpeggios, also marked with dynamics (pp, p, mf, cresc., poco cresc., espressivo, rit.). The score includes fingerings (1, 2, 3, 4, 5) and breath marks (D1, AV).

THANKSGIVING

A dignified and sonorous semi-sacred song for low voice.

Joyously

JESSIE L. PEASE

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Grateful for laughter and grate-ful for pain

Lord, I am glad for the young A-prils won-der, Glad for the full-ness of the long sum-mer joys; And

now when the spring and my heart are a sun-der Lord, I give thanks for the dark Autumn days Sun, bloom and blossoms O,

Lord, I re-mem-ber the dream of the Spring and its joy I re-call but now, in the si-lence and

pain of No-ven-ber Lord, I give thanks to Thee Lord, I give thanks to Thee giv-er of all.

Lord, I give thanks to Thee giv-er of all.

THE REVELATION

The Poem and Music by
JOHN PRINDLE SCOTT

An intense love song, with a big climax, a fine concert number.

Andante espressivo

Sweet-heart I thought thy lips were touched with dew, Where I might
cool my fever'd heart's unrest. And find in thy sweet love a -
new, A sol-ace for the pain with-in my breast; But when at
last, I held thee close and fast, O thou, the dear-est heart's de-sire, And kiss'd thy
lips, I found, sweet-heart, that they were tipped with flam-ing fire!

mf *cresc.* *rit. e dim.* *p a tempo* *allargando* *ff* *ten.* *acc.* *ff* *sempre colla voce* *rit.* *pp* *leggiere*

Also Published for Low Voice.

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SING AGAIN THAT SONG TO ME

BALLAD

R. M. STULTS

A charming modern ballad, quoting, in its refrain, a favorite old theme.

Andante non troppo

1. Oft as I sit by the fire - light's glow,
2. Sing once a - gain that old song to me,

Dream-ing of joys once mine, Mem - o - ry pic-tures a scene long a - go, Un-dim'd by the haze of
Hap - pier days it brings, Mem - o - ry sweet of a face fair to see A - round it so fond - ly

time: I hear a voice in ac - cents sweet, En - trance the list-ning throng, And o'er and o'er the
clings. A - gain I hear in ac - cents clear, Through sad years borne a - long, That mel - o - dy!

words re-peat, She sang "Love's old sweet song," Sing a - gain that song to me, Sing it o'er and
love square Love's dear - est, sweet - est song.

o'er, Once a - gain her face see As in days of yore; Let me hear that mel - o - dy,
Love's Old Sweet Song

While the "lights are low," For it brings a - gain to me, A gold-en "long a - go!" A gold-en "long a - go!"

mf *acc. e cresc.* *mf* *acc. e cresc.* *p rit. e dim.* *Moderato* *f* *mf* *marcato* *mp* *f* *mf* *pp* *D.C.*

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Department for Organists

Edited for May by the Renowned Organ Virtuoso and Teacher

CLARENCE EDDY

Nothing for Nothing

There is probably no class of musicians more imposed upon than organists. They are called upon endlessly to give their services to this, that and the other cause in connection with the numerous affairs which are continually going on in the churches, such as special meetings, lectures, benefit concerts, free recitals, etc., etc. And, although their salaries as a rule are ridiculously low, yet they are expected to give unsparingly of their time, even to the extent of playing for weddings and funerals without any compensation.

If their services are not worth anything, of course they are entitled to nothing, but the musician who has devoted his life to perfecting himself in his profession as a means of livelihood, has a right to demand proper financial recognition and appreciation. He cannot afford to be forever giving his services to the public. And in the matter of teaching the sin is even greater. Charitable pupils are proverbially ungrateful, and sooner or later they look with scorn upon anything which they get for nothing.

In these hard and exceedingly trying times, when political and economic disturbances follow each other in such bewildering succession, and when strikes are so frequent and universal that they spread even to the ranks of the clergy, the college professors and school teachers, it is a wonder that the organists thus far have failed to organize and defend themselves by demanding better compensation for their services.

There is no branch in the musical profession so poorly paid as the average church organist. The situation is not encouraging. On the contrary it seems to be continually growing worse in spite of the price schedules which are steadily increasing in the matter of living and other expenses. The fault is not alone with the organists themselves, who fail to

demand commensurate and more just compensation, but with the management of the churches, who are satisfied to pay absolutely nothing, or as little as possible. The organist who will accept the smallest amount is frequently engaged, while in many cases a good position is withheld from a competent player because a student wishes to practice upon the organ, and will play the church services for nothing for that privilege. This is not right, nor fair! Unfortunately in this beloved country of ours there is a lack of proper respect for, and national pride in, our own artists and our own music. In spite of a certain fanatical prejudice which exists towards anything and everything which may be considered alien, the old labels, "Made in France," "Made in Italy," etc., are still used with the evident purpose of belittling our own "home production." In the estimation of the public. Anything with a foreign stamp upon it immediately commands a higher price than the domestic article!

Where music is concerned we are not at all patriotic, and we really do not judge a thing upon its merits, but are very apt to award the first prize and place to a foreigner. This was true before the war, it is true to-day. And in no branch of the musical profession is this more applicable than to the organists of this country.

Gigantic Strides

Gigantic strides have been made here in organ building, until it is safe to say that at the present time we lead the world. What is more, the organ builders of the entire world are looking to our country for playing here has kept an even pace with organ building, yet the organists themselves do not know it! They are always ready to encourage and patronize the fellows from across the sea, but seem quite satisfied to accept a second place for themselves. In other words, they are

not only willing to take a back seat, but to endorse and support first and foremost the "stranger within our gates."

Until we learn the lesson of true patriotism, we will never be a power in the world of music! "No nation has ever become great in music by advertising the supremacy of other countries, but through the development of its own abilities and resources."

Courtesy and modesty are excellent attributes and all very well, unless they tend to cast one too much in the shadow.

A well-known organist was invited to play recently at an important public function. He accepted, thinking was about a fee, and perhaps nothing was expected, but after the affair was over the organist was asked to name his terms. He very modestly replied: "Oh, I don't know, pay me anything you like, would twenty-five dollars be too much?" The committee sent him a check for twenty-five dollars, but facetiously remarked to a friend that they expected to pay him a hundred!

If an organist is rated by what he charges, is it any wonder that the rating in the majority of instances is so low, for if they are willing to cheapen themselves continually by giving something for nothing—or practically nothing—how can they expect that they are a part of their church duties, and therefore purely incidental. I am aware that some recitals are given in colleges, churches and even public halls largely from an educational standpoint, and that the audiences are thus made acquainted with considerable literature for the "king of instruments." But in many such cases the player is (or should be) subsidized by the church or special compensation, therefore these exceptions do not come under the general condemnation. Yet, from a point of equity, it is this would be far better for both organist and public if all such free recitals were done away with.

Players Should be Paid

Many church organists give recitals to advertise themselves, or maybe to keep up their technique, while others are obliged to do so by their church, and then there are church duties, and then there are purely incidental. I am aware that some recitals are given in colleges, churches and even public halls largely from an educational standpoint, and that the audiences are thus made acquainted with considerable literature for the "king of instruments." But in many such cases the player is (or should be) subsidized by the church or special compensation, therefore these exceptions do not come under the general condemnation. Yet, from a point of equity, it is this would be far better for both organist and public if all such free recitals were done away with.

The present scale of tuition fees for the majority of our music teachers (like the salaries paid to most of our organists) is entirely out of keeping with existing circumstances. Some teachers have already raised their prices considerably, but I fail to hear of many organists whose

salaries have been increased one iota. This is a decidedly practical age, in which business plays an important and vital part, and it is absurd for anyone to contend that "business has nothing to do with art." The teacher who is super-sensitive in this time of depression, should put his pride in his pocket, and see what can be done to protect himself by enlarging his income.

Upon general principles I am opposed to free organ recitals. If programs are to have any artistic value whatsoever, a vast amount of pains and time will have to be expended, not only in their selection, but in their preparation, and for this expenditure of time and energy the organist should receive proper compensation, otherwise why give recitals at all? The pianist, the violinist, or the singer would very soon go out of business if he were to pursue such a course, and then where would the managers be? Undenied free organ recitals in this country have become such a formidable institution that legitimate organ playing is at a discount.

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Affection in Organ Playing

A YOUNG but very talented boy, who plays a very large organ in one of the biggest movie theaters in this country, and who has been so much in the limelight that his small head is completely turned, was highly complimented upon his execution of certain selections, but asked if he did not find it very difficult to manipulate such a colossal instrument, he replied: "Oh, no! I have absolutely nothing more to learn. I have reached the top, and when I leave here there is nothing for me to do!"

The inquirer probably said, "Oh, very well!" but he might have suggested to him that "this is short and snappy, but that possibly he had not studied out all of the combinations of which that wonderful organ of eighty or more stops is capable of producing, and that it would be well to reflect upon the following

statement recently made by George Ashdown Audley, the eminent authority on scientific matters pertaining to the subject of organ construction, namely, that with merely forty stops the following number of combinations can be made: 1,099,511,627,735, and furthermore, when playing a different combination to be made every second, without a single intermission during twenty-four hours of every day, the time required to execute the entire set of combinations would amount in round figures, be thirty-four thousand, eight hundred years. This disposes of one phase of affection in organ playing! It is known an organist who occupied a city post office who was anxious to be known as having a wonderful repertoire. He placed upon his programs entire Vidor Symphonies, entire Mendelssohn, Rheinberger, Gullmair and other

Sonatas, and all of the most important pieces in the catalogue for the organ. He had extra copies of his programs printed and sent to his friends, but it was known to a great many that in his recitals he actually played only fragments of the symphonies, sonatas, etc., and that his playing generally was unfinished, and a mere pretense.

I knew another organist who had remarkable facility in playing "at sight," and who was quite broad in his repertoire, and who was known to play many items upon his programs with no preparation whatsoever, saying that he wanted to "try them on the do" (i.e., the public), and if successful, he would then "go to work and practice them."

And still another organist, holding a responsible position, declared that he seldom practiced, for the reason that the public were "ignorant and could not tell

the difference." The facts, however, are, first, indifferent and slovenly playing, and second, that the public does—or soon will—know the difference.

The art of organ playing in this country has been brought to so high a standard and already that a fine sense of discrimination exists, and a greater degree of perfection is now required than formerly. People are not satisfied with cheap false playing, "thunderstorm" and cheap effects, but are able to apply the same standards of appreciation which they bestow upon artistic piano playing and other forms of musical endeavor.

Those who play the organ in the moving picture houses have a great mission to perform, but they are not keeping pace with the times, nor the demands of the public, for they seem to be satisfi-

THE ETUDE

fied with mere noise, clatter, and in the ability to simply "put it over," which in reality they succeed in doing very simply, for they have neither technique nor knowledge of legitimate or artistic organ effects. Their outrageous performances have actually driven people of refinement and musical taste away from the theaters. Fortunately the standard is being raised in many sections, and a higher class of music is demanded. If the average player would only realize this and qualify himself by study under the right teachers for a definite period, he would find a vastly improved and wider field, but he must not expect to know it all in a few lessons unless he is like the little boy in the big movie theater, who felt that there was nothing more for him to learn, and that he had already "reached the top." For such there can be no improvement, and sensitive people will continue to squirm in their seats under their musical ministrations!

Another form of affliction lies in the belief that the only way to play the organ is without notes. A few are able to do so successfully, but these exceptions

Auditorium and Concert Organs

One of the most encouraging signs of the times is the cry from all parts of the country for an Auditorium and Concert organ. What is encouraging is the fact that many Civic Auditoriums, Memorial Halls, etc., have already been built in the United States during the past few years, and that they actually contain highly important and magnificent organs, which have been manufactured in our own country. A great many more public halls are being built, but even at the present time we are the possessors of some of the world's greatest and most notable organs, and as Americans we are justified in being proud of this achievement.

The demand for more and a better class of organ music is constantly growing, and it is "up to" the organists and students of the organ to keep abreast of the material aspect of the times, to improve and qualify themselves musically and technically, and thus prove themselves equal to every demand to be met.

The organ is no longer looked upon merely as a church instrument designed solely for use in religious service, but also as a concert instrument, adapted to the requirements of the concert room, the theater and the home. As the great and most complicated of all musical instruments, it calls for profound research, and an endless amount of study. Also a special aptitude and ability for combining stops of the various tonal and mechanical characteristics, unusual skill in manipulation of a well-developed finger and pedal technique. The musical resources of a large, modern concert organ are practically inexhaustible, while its difficulties of control and manipulation require a clear intellectual grasp and almost incessant study and practice.

In comparison, the pianist has one hundredth part of the difficulties to contend with. Even Hans von Bülow said, after hearing W. T. Best play: "If I were not too old I would give up my career as a pianist and begin to study the organ."

Saint-Saëns acknowledged that he found in its vastly increased powers of expression, "the utmost pleasure and satisfaction in studying and playing the organ."

As long ago as 1872, when I was studying with August Haupl in Berlin, he declared that "America would be the land of organ playing." He little dreamed, however, of the tremendous musical

activity which has set in over here, nor of the fierce political struggles which would ensue in the whole world, in spite of the terrible upheavals, we are now forging ahead in this country, and building not only for the present but future generations. The organ has taken a most important part in the march of progress, and our organists have a tremendous mission to perform. Greater attention is being given to-day to music as an educational necessity in our best colleges, and a higher standard of attainment is required in our music schools and conservatories. The erection of splendid organs in our auditoriums and music halls is nothing less than a wonderful stimulus to the cause of organ music and organ playing in this country. It is hoped, however, that a fund will be provided for properly carrying on organ recitals of the highest artistic merit by the best available talent. Furthermore, we trust that our own countrymen will receive quite as generous patronage and support in religious service, but also to those from other countries. It is aptness and fitting at this time that a greater spirit of loyalty should be cultivated here and manifested towards American artists. This spirit of American patriotism must, however, grow right out from the "rank and file" of the musical profession; from the composers, artists, teachers, critics, publishers, music dealers, etc. If they are antagonistic or lukewarm to each other we cannot expect to develop any true appreciation or progress. In every other line of endeavor, excepting music it would seem that Americans are inclined to take quite as much stock in themselves as do our neighbors, and they are exceedingly fond of insisting that everything we have in this country is "the best in the world."

It might be well to apply some of this spirit of egotism for a while to music, and indeed to our organists as well as to our organs and auditoriums! Before leaving this subject let us indulge the hope that the future will bring to this country concert organs in public halls in every community in sufficient numbers, and that our organists, with their unbusinesslike methods and humiliating voluntary contributions and collections!



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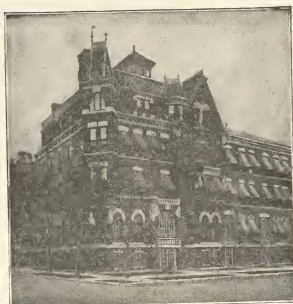
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Nadine Soap, 30c.
 Nadine Talcum, 30c.
 Nadine Rouge Compact, 50c.
 Egyptian Cream, skin food, 60c.
 Nadinola Cream, for discolorations, 60c.

