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James Francis Cooke

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The Etude

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Edited by JAMES FRANCIS COOKE

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The World of Music

Gustav Kogel, one of the best known of European orchestral conductors, who visited New York as guest conductor for the Philharmonic in 1905, died in Frankfort-on-Main, Nov. 14th.

Alfred Coates, the distinguished London conductor of the Royal Philharmonic and the London Symphony who is now in the United States as Guest conductor for the New York symphony brought with him a whole list of new orchestral works by English composers of the present day. Coates is of English parentage but was born in Russia and brought up in that country.

Bach's Cantata in Praise of Coffee in which the heroine insists upon having all of the beverage she can possibly drink despite the harsh criticisms of her father, was one of the revivals of the New York Society of Friends of Music this year. Evidently in Bach's day there was a kind of Kaffee Hag and Postum anti-coffee propaganda at large.

Ignaz Friedman is repeating his New York successes of last year at his pianoforte recitals.

Verdi's Ernani with beautiful new Urban settings has proven one of the successes of the New York Metropolitan Opera House season. *Ernani* is one of Verdi's earlier operas and is founded upon a plot by Victor Hugo (Hernani).

Lester Donahue, American pianist, has made a decided hit in Paris at his recitals.

Collecting Music Title Pages is said by a writer in the *London Musical News and Herald* to be slowly developing a fad. Some old title pages have, it is true, an antiquarian interest, but for the most part many of the title pages of the past are excellent material for kindling fires. There was an epoch when beautifully engraved portraits, surrounded by arabesques, were the fashion. Some of these titles were really beautiful. For the most part, however, American title pages of the past had little thought of art. More often they were some business man's personal idea of what would make his patrons want to buy the piece. The greater the masterpiece the less need there is for an elaborate cover.

The London "Times" credits Emanuel Moor, an English musician of Hungarian extraction, with the invention of a new two manual pianoforte keyboard which is attracting wide attention in Europe. Two manual keyboards for stringed instruments are by no means new. There were great numbers of harpsichords with two keyboards. The Etude has always hesitated to mention new instruments of this kind as we receive immediate inquiries about their commercial possibilities, where they may be obtained and so forth. We have no information of this sort about the Moor manual keyboard. The following is clipped from the *Times:*

"The obvious thing is that the piano has, close above the usual full-compass grand piano keyboard, an upper manual stopping short an octave below the top note of the lower one. The two manuals are not separated by a space like those of an organ, but lie closer together. Also the white keys of the lower manual have a stop at the back, close under the corresponding white keys of the upper, which brings them up to the level of the black keys. It is thus possible to play glissando chromatic scales in the back of the lower keyboard. It is surprising, but n fact, that these steps do not in any way interfere with the continuous technique of a player using the lower keyboard alone.

"By a very simple system of bent levers the upper keyboard plays an octave higher than the lower. This alone gives a great advantage in playing passages in which on the ordinary piano the hands cross on the same keyboard, say in one of the brilliant Scarlatti sonatas. The hands are free to move without getting in each other's way, and jumps are greatly reduced in distance. Also, as both keyboards lie well in reach of one hand, extended arpeggio passages can be played without moving the hand out of one position."

The Janko keyboard, also Hungarian in origin, has dropped into oblivion.

Chaliapine, the famous Russian Basso, received a kind of super-ovation when he appeared at the Metropolitan in New York in *Boris Godunov*. Notwithstanding the fact that the already enormous prices of the Metropolitan were raised, hundreds were turned away.

Joseph Schwartz, the new baritone star of the Chicago Opera Company, has from printed reports fulfilled all the extravagant promises made about him. His début in *Rigoletto* was a sensation.

Mme. Johanna Gadski, who was scheduled to sing six performances at the Chicago Opera House, was paid in full for the performances and not permitted to sing. How much of this is due to the fact that her husband was an agent of the largest German munition manufacturer and was under suspicion during the war and how much was due to the fact that the Chicago Opera Company evidently engaged singers for far more performances than the calendar would permit, we do not know. Mme. Gadski is unquestionably one of the greatest of Wagnerian singers and it is a pity that she was engaged at all if she had to be submitted to what is apparently a discharge. Audiences forgives and forgets rapidly, but the Gadski-Tauscher case will die hard.

Carl Engel, of Boston, has been appointed Chief of the Music Division of the Library of Congress in Washington.

Ida Waldron, Lemare's successor as official organist of San Francisco, has, according to a report in *Musical America*, been forced to pay a fine of $300 to the Musician's Union of San Francisco because he accepted an engagement to play at the Exposition Auditorium and did not at the same time engage thirty performers to play with him. The Union felt that a large orchestra should have been engaged for the event and not a single solo organist. Waldrop apparently paid the fine.

Sixty-Four Years Old Matti Battistini, considered the greatest of living Italian baritones, has been the sensation of the Berlin Opera Season. American-born Battistini only through the surprising beauty and clarity of tone of his talking machine records. Every one of the 800, has, according to reports, prevented him from coming.

A Burmese Opera Company (according to *Musical* of London) is on its way to the English metropolis. It appears that a Burmese opera takes two or three days to perform. Why disturb the envy of the immortal Richard in this way!

Old London Churches in the heart of the city deserted on Sundays, but too precious to demolish with the trend of commerce, are now opened on week days at noon hours and performances of good music, addresses on popular sociological and ethical subjects, together with interesting lantern slides, are presented for the benefit of the public. How sensible!

Arthur Nikisch has been conducting as "guest" in Buenos Ayres. German critics have praised his conducting but assailed the inadequacy of the orchestra over which he presided.

An Institute of Sacred Music has been established in connection with the Leipzig Conservatory.

Theodore Lack, composer of some of the most charming of modern salon music for the piano and also the author of many useful piano studies, died last November.

Moritz Rosenthal, after several years of rest, has resumed his European tours and is meeting with sensational success at all his appearances.

President Harding has accepted the honorary chairmanship of the Caruso American Memorial Association.

The Sousa Band reports that in a score of cities in the west it broke all its former records for financial receipts. Who said "bad times"? The demand to hear the great conductor was evidently increased by the jeopardy in which he was temporarily placed by his accident during the Summer.

Victor Jacobi, composer of many light opera successes, died in New York on Dec. 10th. He was born in Budapesth and was thirty-seven years of age.

The Seattle Civic Symphony Orchestra of eighty musicians announces a series of five concerts. This is the largest orchestra of its kind conducted by a woman—Mme. Davenport-Engberg.

Frank van der Stucken is to conduct the Golden Jubilee of the Cincinnati Festival in 1923. Van der Stucken was born in Texas, in 1858. He conducted the Cincinnati Festival from 1895 to 1907.

When Gervase Elwes, the famous English singer, was killed by an accident in Boston last year, he left a host of friends in England who are determined that he shall not be forgotten. They are organizing a memorial fund to further worthy musical objects of all kinds in Great Britain.

Two new sopranos have already made hits this season. Both are charming in appearance and both have excellent natural voices. Marie Jeritza, formerly of the Vienna State Opera, made her debut in *Die Todte Stadt* at the Metropolitan, winning many laurels. Claire Dux, of Swedish birth, made her debut with the Chicago Opera Company in (*La Boheme*) and astonished the critics by the beauty of her voice and the excellence of her acting.

Music in Texas is continually demanding more and more attention. Leading artists and big opera companies report ever-increasing successes. Texas has maintained its own musical newspaper (*The Musicale,* of Dallas) for seven years.

A Benefit Concert for the *Casa di Riposo per Musicisti,* Verdi's great Philanthropy, which suffered losses during the war was given in New York at the Metropolitan Opera House. The program could hardly contain the number of famous artists who wanted to appear for this cause. The returns brought 300,000 lire to Verdi's noble charity. At the same time, Mrs. Caruso presented a beautiful bronze bust of her husband to the Opera House. This will be placed in the foyer.

David Bispham's will revealed an estate of $100,09.00.

Calve is again upon an American tour.

Christine Nilsson's estate is estimated at the huge figure of $15,000,000. Mrs. George F. Murray, wife of an employee of the General Electric Company, of Lynn, Mass., is reported to be the only daughter of the singer and is said to be suing for the great fortune.

The Etude is always glad to congratulate musicians of high attainments who become American citizens. Among the latest to receive his final papers is Dr. Fery Lulek, who came to America in 1912. For many years Dr. Lulek was the head of the vocal department of the Cincinnati Conservatory. In addition to being a teacher of singing he is also a lawyer, although the greatest part of his life has been devoted to the musical profession.

A Large Organ has been presented to the auditorium on Ellis Island by Robert Todd, immigration commissioner. Concerts are given in the hall for immigrants waiting to be admitted to the new world.

Saint-Saëns at eighty-six attended every rehearsal of his opera *Ascanio,* which was presented at the Opera in Paris recently with Reynaldo Hahn as conductor. What a dramatic climax of the life of a famous composer so soon to pass into the other life.

A Negro Pageant with music selected largely from the themes of the late Coleridge Taylor was given at Carnegie Hall, New York. The object was to portray the struggles of the race in its upward climb. The conductor was Clarence Cameron White. There was a large Negro Orchestra and a chorus of 100 voices. The Pageant was called "The Open Door."

d'Indy and Strauss were both honored by special receptions in the office of Mayor Hylan, of New York, upon their arrival.

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THE ETUDE

FEBRUARY, 1922 Single Copies 25 Cents VOL. XL, No. 2

War Tears Down: Music Builds

HERE is a wonderful story of the power of music:

A short time ago a young Jewish student came into our office inquiring for a vocal teacher. He was pale, serious, earnest. He had been working at an art school and had won several prizes for his excellent productions. Incidentally, he showed us his right hand, most of it had been shot away "somewhere in France." In addition to his mangled hand he reported that he had been shell-shocked. This he did not realize until he lost consciousness one day in the street. Medicines, rest, electricity, everything was given to help him; but nothing availed until music was tried. It was music that brought back his mind from the shambles and made him again a citizen.

Uncle Sam is now paying the bills for him while he gets a start in his new life.

Is this an isolated case? By no means. In London there is an organization known as the *Vocal Therapy Society*, under the patronage of H. R. H., the Duke of York, with an executive committee including many of the most distinguished British medical men. This society, which depends upon voluntary contributions, has done a wonderful work in helping to restore men nearly annihilated by the war to a normal condition. It depends first upon song, then upon exercise, speech, breathing and allied treatment to help the men whose nerves are wrecked. In this way it is expected that thousands of men will recover and be saved from a life of invalidism.

Lieutenant Colonel Sir Frederick Mott, M. D., a great English nerve specialist, says in praise of the work done by the staff of music teachers furnished by the *Vocal Therapy Society:*

"I am convinced from my experience at the Neurological Hospital that voice training and choral singing of good music have proved an excellent health restorative to the nervous system of soldiers convalescent from war neurosis.

"Singing is an uplifting mental diversion, tends to banish from the mind all the terrifying reminiscences of the war, and the fears for the future; it thereby promotes that *joie de vivre* so essential for bodily and mental recuperation."

Several other noted English physicians give similar testimony. The headquarters of the society is 27 Grosvenor Place, S. W. I., London, England.

College Training for College Professors

SOME of the most amazingly uninformed men and women we have ever known have been graduates of colleges of high standing. Every once in a while the Editor receives a letter from a college graduate showing the chirography, the mentality, the vacuity, and the inanity of a stupid youth in his early teens. On the other hand many of the best educated men we have ever met have never had more than a common school training at the start. Lt. Comm. John Philip Sousa, U. S. N. R. F., erudite by dint of hard self study is one evidence of this. Few college professors are in the same class with him in the matter of general cultural information. Dr. Russell P. Conwell, who has founded a University, and educated thousands of young men and young women out of his own earnings as a pastor and a lecturer, recently stated that he had been investigating the cases of over four hundred prominent American leaders in many walks of life who had never attended college,—yet who were really well educated men.

Notwithstanding all this, anyone with vision can see that the time is coming in America when any man who does not possess a fine academic high school and college training, will be at a disadvantage in competition with his equally gifted but adequately trained rival.

Take the case of the professional musician who desires to teach in a college or university of standing. There are now numerous musicians in such schools who have had scant collegiate or academic advantages. They have had fine conservatory training and are able musicians. However this may be, it is impossible for the other members of the faculty of a college not to look with distrust upon the man who has not had an academic training,—until they become acquainted with the individual and are assured that he has, by his own study, acquired an equivalent.

This is one of the main reasons why Music as a collegiate subject in many schools received a cold shoulder in bygone days. Of course in some schools there was unquestioned downright jealousy of the music department because it produced such a large revenue. Now that music is being admitted to the largest colleges on the highest possible basis this prejudice is disappearing. Nevertheless, the musician who expects in the future to hold a college professorship should not fail to get a college education.

Sir Robert Prescott Stewart (1825-1894), Professor of Music at Dublin University, was the first to require that the examinations for musical degrees also include the so called "literary" subjects. This example was followed at Cambridge and the musical tendencies of the future will unquestionably be toward the higher general education of musicians.

What is "Good" Music?

EVERYBODY has heard the reply charged up against the Kentucky colonel who when asked how he told good whiskey replied: "My dear sir, there isn't any really bad whiskey."

"How can we tell whether music is good or bad? Dr. A. T. Davidson, of Harvard, recently made an address in Boston in which he attempts a definition that is worth reading.

"Although there are multiple definitions of good music, one factor at least is essential in them all, namely, that of permanence. For music, indeed, is very much like friends; it takes time to get acquainted with really good friends whose influence and spirit never depart from us. How barren a thing life would be if human contacts were limited to acquaintances, and friends did not exist; and yet this is precisely the state of our American popular musical experience. The much-heard music of today is gone tomorrow, and its place is taken by something else equally transient. The permanent, the simple and the valid, are a closed, or at best a half-opened book.

"I know from my own experience and from the experience of those with whom I have worked in school, camp and community, that association with good music yields a higher degree of happiness than is secured by contact with what we are pleased to call "popular" music. This I know for a certainty. Although I cannot prove to you that good music stimulates the mental circulation and tends to build up the spiritual fibre, I firmly believe that it does. In fact my feeling about the relation of good music to life in general seems to me to parallel the relationship of faith to religion. I believe as strongly in the beneficent power of good music as I believe in the certainty of immortality. Good music "will out," if you give it a chance, and once a part of American experience, it will prove a vital force in our common life."

Grieg's Tune House

EDWARD GRIEG built a little one room house at convenient walking distance from his home. There he had a piano, a writing desk, some favorite books and music, and there the tunes came that he was to put down for the delight of future generations.

Perhaps it has been the desire of almost every creative worker to have a little soul home where he could be all by himself in his moments of communication with the forces that inspire the mind, and communicate to it those things which are for immortality.

MacDowell at Peterborough, built himself such a house as had Grieg, and now Mrs. MacDowell has carried out the same idea. The retreat for art workers she has built in memory of her husband, by dint of her own enormous labors, is marked by a cluster of such little buildings in the New Hampshire woods.

Beethoven sought the beautiful hills around Vienna in quest of solitude. Most of the really great composers have found this essential for concentration. Many of course, like Schubert, Handel and others mastered the art of closeting themselves in a crowd so that they could turn out masterpieces at a table in a crowded inn

Much of the best English written in America to-day is done in newspaper offices which have about the same degree of seclusion one might find in a boiler factory. Yet the real master pieces, the things that go down through time with the obelisks and the pyramids, will not be written in the hubbub of a modern city turmoil. There are, of course, exceptions which prove the rule.

Possibly one of the reasons why the tutorial system of education in British Universities has produced so many remarkable scholars is that there is less of the confusion of the crowded class. This is also the reason why so many of the smaller "country" colleges often outclass the big metropolitan university in their product. The axiom is obvious: The more distraction the less mental concentration.

Recently we visited a huge conservatory in a mid-western town. As one approached the building there was a kind of hum or roar such as one notices approaching Niagara. On the top floor Patti II and Caruso III with fifty of their kind were solfeggioing at the top of their lungs. On the next floor as many Kreislers, Elmans, Paderewskis and Bauers were working with their might and main. Then there were three organs and two choruses going at full tilt. Everyone was working quite oblivious of the others. Modern economic conditions make it possible for students working under such a system to receive a larger return for their money in this way. Yet such students should know that they should endeavor to get a place for practice where they will be as little disturbed as possible.

With the little beginner, ten minutes of undisturbed practice is worth an hour of fumbling with the keys in a room filled with chattering relatives.

Really, How Musical is America?

THE sixth volume of Grove's Dictionary is devoted to American music and musicians (together with a few additional biographics to bring the work as a whole up to date).

In the *Chronological Register* at the beginning, Dr. Waldo Selden Pratt, editor of the work, gives some interesting statistics regarding the nationality of the musicians of our country from the eighteenth century to the present time. In his *Chronological Register* he has attempted to list those, whom in his judgment, deserve recognition in such a volume. The result is an invaluable contribution to American musical records. However, such a list is always open to criticism no matter how good or how complete. We have a very strong feeling that there are conspicuous omissions of Americans of large achievement. Such is the case however with all such compilations, no matter how sincere and industrious the editor.

Dr. Pratt lists 905 names of native born musicians of prominence and 780 of musicians of foreign birth. From this it would seem that nearly half of our accomplishment is due to the assistance of aliens.

In the period from 1750 to 1880—one hundred and thirty years—there were 335 native musicians worthy of record, and 350 foreign musicians. In the period from 1880 to 1920, there were 690 native musicians and 430 foreign musicians. Thus it would seem that during the last forty years music in America is making for larger native recognition.

However, it is very clear to all that the matter of individuality plays the most important part in all such computations. A Percy Grainger, a Josef Hofmann, a Stokowski, a Courboin, or a Galli-Curci contribute infinitely more to American musical advancement than a whole army of the "small fry" celebrities included in such a book. On the other hand, a James H. Rogers, an Arthur Foote, a MacDowell, a Chadwick, a Mrs. H. H. A. Beach, a John Alden Carpenter, a Thurlow Lieurance (who by the way is not even mentioned in the new volume despite world-wide recognition given to his beautiful songs), are worth far more to our musical treasure house than dozens of foreign musicians mentioned in this admirable work.

Other interesting figures given by Dr. Pratt in this volume, which all American musicians should possess, are: Sixty-four per cent. of our American composers have come from the New England and the Middle Atlantic States in the past. During the last ten years, however, the tables have turned, and other parts of the country have produced 52 per cent. Of the foreign musicians listed the Slavic countries have produced only 8 per cent., the Latin countries 20 per cent., Germany, Bohemia and Austria 37 per cent., Great Britain, Holland and Scandinavia 35 per cent.

What is Your Favorite Hymn?

It would be most interesting to have a statement of opinion from a very great many readers of The Etude as to their favorite hymns.

Suppose, that some time next Sunday, when you have a few minutes, you add to the interest of the day by sitting down and making out a list of your ten favorite hymns in the order in which you appreciate them, and send the list to us with your name and address.

We shall be glad to take these lists and make a compilation which will be of great interest and value to organists, clergymen and music, in determining what the music-lovers believe to be their most appreciated hymns.

Here is a list we have just received from Dr. W. H. McMaster, President of Mt. Union College, Ohio. It was made when he was pastor of the large Embury Memorial Church in Brooklyn. Of course, the list of one particular congregation was influenced by the selections made by successive pastors and organists and would not be representative of all sects of the country as a whole.

We hope that enough of our readers will respond to this so that a representative "music lovers" list may be made. Write your reply upon a postal if you choose, but in every case state at the top the hymnal from which you have chosen your selections.

1. *Abide with Me, Fast Falls the Eventide.*
2. *We May not Climb the Heavenly Steeps.*
3. *When I Survey the Wondrous Cross.*
4. *Rock of Ages, Cleft for Me.*
5. *Nearer, My God, to Thee.*
6. *Faith of Our Fathers.*
7. *In the Hour of Trial, Jesus, Plead for Me.*
8. *Jesus, Lover of My Soul.*
9. *O Love that Wilt not Let Me Go.*
10. *Jesus Calls Us, O'er the Tumult.*

Our Club Issue Next Month

The Etude feels an immense debt to the American Music Clubs. We are hoping to give the whole movement an immense impulse next month with our special club issue. The largest edition of a musical magazine ever published.

The Most Remarkable Pianoforte Recital Ever Given

A Review Made Expressly for THE ETUDE

By THE RECORDER

WHAT was unquestionably one of the most unusual pianoforte recitals ever given took place at Carnegie Hall in New York on the evening of December 21st, 1921—an epoch-making date. On that occasion fourteen pianists, every one of whom has filled the great auditorium at individual recitals, came together in a beautiful altruistic movement to assist in preventing Moritz Moszkowski from sharing the fate of Mozart and Schubert. When Schubert closed his eyes in 1828, in the very golden years of his young manhood, all that he left —his clothes, his bedding and a little old music, amounted to about ten dollars. Yet he bequeathed the world spiritual millions. Mozart's fate was even worse—for they laid him away in a pauper's grave. It was with joy that the Recorder witnessed the splendid altruism of the great pianists of the day, who took such pains to give the wonderful recital which amazed all who heard it—especially those who came expecting a kind of pianistic circus and went away impressed by some of the most beautiful piano playing ever heard.

The house could have been sold out twice over. As it was, it was packed like a veritable Christmas box with the enthusiastic piano lovers of New York, hundreds of whom stood throughout the entire evening—and who would not have been willing to stand for such a remarkable concert? What an audience it was! As the Recorder looked around he could not help being impressed with the fact that if the house had burned down that night a great part of present-day pianodom would have been wiped out completely, a gruesome Christmas thought but one best calculated to express the nature of the extraordinary event.

Fourteen world-famous pianists took part. As many more, prevented by distance, sent letters and subscriptions. Letters were read from Rudolf Ganz, Josef Hofmann, Paderewski and Bloomfield Zeisler.

The appearance of the instruments upon the stage was startling, to say the least. Looking down upon them from the boxes they could be compared with nothing better than huge animals—great pianophants, fourteen of them, arrayed upon the stage.

Imagine fourteen incomparable grand pianos of different makers all upon one stage at one time! Knowing that their wares would be subjected to the critical opinion of one of the most unusual of audiences, they naturally sent what were doubtless the finest instruments ever manufactured.

The players appeared upon the stage in the following order:

Walter Damrosch, Conducting

Schelling		Ney
Stojowski	Bauer	Casella
Lambert	Ornstein	Grainger
Bachaus	Schnitzer	Hutcheson
Lhevinne	Gabrilowitsch	Friedmann

Incidentally, the program would have been quite impossible with a less resolute conductor than the amiable but severe Dr. Damrosch. He told the Recorder that never in his life had he had an orchestra more difficult to lead. Imagine the task of bringing together under one common impulse fourteen outstanding personalities, most of whom had never played together prior to this concert. The Recorder learns that once during the rehearsals it was felt impractical to continue. In other words, the irate Walter threw down his baton. However, with much patient persistence the astonishing ensemble passed off with a precision and sonority that was amazing. Here is the program:

PROGRAMME

Part I.

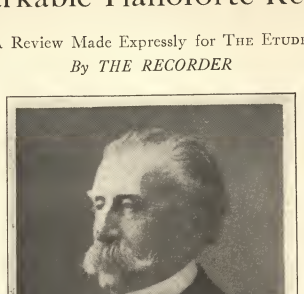
1. Variations for two pianos on a theme by Beethoven, *Saint-Saëns*
BACHAUS, BAUER, CASELLA, FRIEDMAN, GABRILOWITSCH, HUTCHESON, LAMBERT, LHEVINNE, MERO, NEY, SCHELLING, SCHNITZER, STOJOWSKI.
2. Two Etudes from Op. 64, ... *Moszkowski*
JOSEF LHEVINNE
3. Children's March: "Over the Hills and Far Away," for two pianos ..... *Grainger*
PERCY GRAINGER AND ERNEST HUTCHESON
4. Tarantelle ..... *Moszkowski*
GERMAINE SCHNITZER
5. Carnaval: Scenes mignonnes sur quatre notes, *Schumann*
Preambule, Pierrot, Arlequin, Valse Noble, Eusebius, Florestan, Coquette, Replique, Sphinxes, Papillons, Lettres Dansantes, Chiarina, Chopin, Estrella, Reconnaissance, Pantalon et Colombine, Valse Allemande, Paganini, Aveu, Promenade, Pause, Marche des "Davidsbundler" contre les Philistins.
BACHAUS, BAUER, CASELLA, FRIEDMAN, GABRILOWITSCH, HUTCHESON, LAMBERT, LHEVINNE, MERO, NEY, ORNSTEIN, SCHELLING, SCHNITZER, STOJOWSKI.

PROGRAMME

Part II.

6. (a) Etincelles ..... *Moszkowski*
(b) La Jongleuse ..... *Moszkowski*
WILHELM BACHAUS
7. La Gazza Ladra, for piano—six hands ..... *Rossini*
BAUER, GABRILOWITSCH, SCHELLING
8. Spanish Dances for four hands ..... *Moszkowski*
BACHAUS, BAUER, CASELLA, FRIEDMAN, GABRILOWITSCH, GRAINGER, HUTCHESON, LAMBERT, LHEVINNE, MERO, NEY, ORNSTEIN, SCHELLING, SCHNITZER, STOJOWSKI.
9. Valse ..... *Arensky*
HAROLD BAUER AND OSSIP GABRILOWITSCH
10. Marche Militaire ..... *Schubert*
BACHAUS, BAUER, CASELLA, FRIEDMAN, GABRILOWITSCH, GRAINGER, HUTCHESON, LAMBERT, LHEVINNE, MERO, NEY, ORNSTEIN, SCHELLING, SCHNITZER, STOJOWSKI.

STEINWAY PIANO used by: Friedman, Grainger, Hutcheson, Lambert, Lhevinne, Mero, Schelling and Stojowski.
MASON & HAMLIN PIANO used by: Bauer and Gabrilowitsch.
CHICKERING PIANO used by: Ney and Schnitzer.
KNABE PIANO used by: Ornstein.
BALDWIN PIANO used by: Bachaus and Casella.



Obviously it would not be possible for us to compare the playing of the individual artists, but please do not forget that the artists themselves did not fail to realize that everyone in the audience was, in all probability, making comparisons. It was inevitable that they should, and it was just this which, undoubtedly, made this one of the most amazing performances ever given.

It was Berlioz, was it not, who employed a whole battery of pianos at one of his concerts? There, however, the effect was largely for instrumental purposes. The French wizard wanted new and unusual effects and chose to get them in that way. There have also been times when many performers and many pianos have been used as sensations at pupils' recitals, but here the condition was entirely different. Only such a cause as helping a great master in distress could have induced these world famed virtuosos to take part in such a program.

Once committed to the work they all realized that they were about to undergo one of the severest of possible tests. One of the artists said to the Recorder, prior to the concert:

"I am never nervous, but this is different."

Of the *Ensemble* numbers none was more astonishing than Moszkowski's own *Spanish Dances*, played by all the pianists. Every fairly advanced student knows of the irregularity of certain rapid passages. In these passages the famous pianists played with such precision that the effect was a series of well-graded unison. In the *Marche Militaire* of Schubert, the trill in the second section was so even and so completely "together" that the effect was like one huge piano—no note overlapping and all notes exquisitely clear.

One of the ingenious tricks employed was, in some cases, where one or two players were playing alone, the other players would depress the keys without sound and lend the sympathetic vibrations of the undamped strings of their instrument like a giant pedal effect. The result was indescribably sonorous and beautiful.

The evening was not without humor. This came when Bauer, Schelling and Gabrilowitsch sat at one piano to play a six handed arrangement of the overture by Rossini, *La Gazza Ladra*. Gabrilowitsch dropped from his usual serious demeanor and played some runs with a comic little twist worthy of the son-in-law of America's greatest humorist, Mark Twain. This was greeted with bursts of laughter from the audience.

The Valse, by Arensky, played by Bauer and Gabrilowitsch was done so exquisitely that it was followed by a little sigh of delight by almost every auditor. It is hard to forget the exquisite purring accompaniment of Bauer or the mellow legatos of Gabrillowitsch. Hutcheson and Grainger added a vigorous Anglo-Saxon touch to the program by the performance of the latter's *Children's March*, an extraordinary fine piece of contrapuntal and harmonic treatment in Grainger's masterly style.

Lhevinne, Bachaus and Schnitzer all won well deserved applause for their inspired interpretation of the Moszkowski works. Each artist, in fact, received an ovation.

The big number of the evening was, of course, the *Schumann Carnaval*. For this the artists had previously drawn lots for the purpose of determining which one should play certain numbers of the Carnaval. This resulted in a wonderful distribution of the parts and the effect was that of having Schumann's great masterpiece played by a kind of super-pianist. As one pianist would come to the end of one number of the piece another would take up the next in quick succession. In the end the entire coterie joined in playing the *Marche des Davidsbundler contre les Philistins*, making a magnificent pianistic conclusion. Mr. Damrosch here indicated his strong control over this master-pianist orchestra and the one hundred and forty fingers obeyed with the accuracy of trained orchestral performers.

The whole spirit of the evening was delightful from beginning to end. The conductor as he went to the stage caused great mirth by assigning to each performer his pitch after the manner of the singers in male singing societies. While earnest, the players regarded the occasion to which they had devoted so much time and energy as a historic opportunity to return to Moszkowski something for the fortune that he contributed to musical art—and lost, alas, in the fortunes of war.

After the concert Mr. and Mrs. Ernst Schelling, who were largely instrumental in bringing about the unusual occasion, entertained the pianists and friends at their magnificent apartments.

The following letter received from Mme. Amirien is printed as a message to the many ETUDE readers who have sent tributes to Moszkowski. As soon as a sufficient sum accumulates THE ETUDE immediately forwards this amount to Mr. Philipp and Mme. Amirien, who are administering to the master's medical and domestic needs.

Dear Sir:

Will you accept, with Mr. Presser, the sincere thanks of Mr. Moszkowski, who has just received another check from you of 1,718 francs.

I greatly admire your magazine, "The Etude," which I always read at Mr. Moszkowski's. I think that you are accomplishing a superhuman task in succeeding to interest your readers in the cause of this great artist and this effort will probably be necessary, unfortunately, as long as he lives.

Thank you a thousand times, dear Mr. Editor. I admire, if possible, still a little more, this great American nation, seeing with what pious tenacity it knows how to honor the great names of musical art.

The editor of "The Etude" requests me to state that he has been fortunate in securing a number of additional souvenir cards with the half-tone portrait of the master and a genuine signature written in person on each card by Moszkowski himself. As long as these last, one card will be sent to each "Etude" reader contributing one dollar or more to the Moszkowski fund. Make checks to "The Etude." The Recorder is informed that those who have received these cards are delighted and proud to have a veritable autograph of the great musician. Two autographed etchings of Moszkowski were sold at the New York Concert. One brought $125.00, another $150.00.

Moszkowski has the reputation of being one of the wittiest musicians of his time. Sigismund Stojowski, who knew him well, tells of an amusing incident in Hamburg. When von Bulow visited Hamburg he was

asked for a sentiment to place in a famous autograph album of a semi-public character. Von Bulow wrote *Bach, Beethoven, Brahms, tous les autres sont cretins* (Bach, Beethoven, Brahms, all the others are fools). Moszkowski passed through Hamburg later and was asked for his autograph. He looked casually back through this book until he finally came to the above quotation, when he instantly wrote in the best of humor, "*Mendelssohn, Meyerbeer, Moszkowski, tous les autres sont cretins*" (Mendelssohn, Meyerbeer, Moszkowski, all the others are fools).

Ignaz Friedmann tells another amusing Moskowski story. When the composer was asked to compare the music of the old Italian masters with that of the present day, he replied, cynically: "The Italy of Yesterday was famed for *Bel Canto*—that of to-day for mal-aria." (bad arias).

Harold Bauer in giving his recollections of Moszkowski tells of the newly rich lady who approached him and said, "My dear Mr. Moszkowski, how long is an eighth note?" "Twice as long as a sixteenth note," replied the pianist. "Yes, I understand," replied the lady, but how long is a sixteenth note?" Being at a loss to explain this the lady persisted, "But, my dear Mr. Moszkowski, I am most anxious to know the exact length of a sixteenth note. Won't you kindly play me one?"

One of the finest manifestations of Moszkowski's humor is to be found in his description of how he wrote his Opus 12. It appeared about twenty years ago and the Recorder is fortunate in finding a good translation of the entertaining article in an old issue of THE ETUDE. Herewith it is presented to another generation.

Moszkowski's Own Account of His First Success

I think it was about the middle of my seventeenth year that, as often happens to both old and young musicians, I was sore in need of money. I could think of only two ways to get what I wanted: to borrow or to compose something. After turning over, for several days the advantages and disadvantages of both ways of betterment, my circumstances I concluded to borrow. Therefore I went to those of my colleagues with whom I was on the most familiar terms, Philipp and Xaver Scharwenka, in the hope that I should not find their fortunes at so low an ebb.

Philipp was at home, sitting on a sofa and smoking a pipe. I sat down by him and asked if he had a cigar. He said he was out of cigars, but that I could smoke a pipe. So I took a pipe and looked around for tobacco, but sought in vain. Finally Philipp said:

"You needn't hunt any longer, Moritz; there is no tobacco here."

Then I began to grow a little angry, and said: "Do you know, Philipp, that is drawing it rather strong. You offer me an empty pipe, let me look for tobacco in vain, and then coolly tell me there is none here, and yet you yourself are smoking. Give me some tobacco."

"If you will smoke what I am smoking, I am satisfied," answered Philipp, who emptied his pipe and prepared it anew, by drawing out of a hole in the sofa some of the sea-grass used to stuff it, which he put in his pipe. For a moment I was speechless with astonishment.

Now it was clear that I could not borrow money from a man who was using his sofa for smoking. I went back home, sat down at my table, and began to look through my sketch book. A motive of a Spanish character struck my eyes, and at the same moment arose the thought that I would write a set of Spanish dances. I worked rapidly, and in several days had finished my composition, the *Spanish Dances* for four hands. I had only the last few notes to write as Xaver Scharwenka stepped into my room.

"Good day, Moritz," he said; "you may be glad that you need not go out, for it is wretched weather."

"Since you are speaking of wretched things," said I, "what are you composing now?"

"Oh, nothing," said Xaver, who was accustomed to this kind of conversational tone with me; "but you appear to be at work; do you need money?"

"Right you are," said I, "and you can do me a service by playing through these four-hand pieces and telling me what you think of them."

We tried the dances, and then Xaver said: "I would rather have lent you some money, so that you would not have had to compose." But that was only a return thrust.

An hour later I called on Simon, the publisher, who promised to let me know in a few days if he would bring the pieces out. When I saw him several days later he said he had shown the pieces to several experienced critics and they had advised him to take them. The question now was what I wanted for them.

"I have a brilliant idea," said I. "I propose that you pay me an exceptionally good price, which we will get talked about in the papers and thus make a big stir about the pieces."

But it made no impression on the publisher. He thought that such pretty pieces needed no such advertising, and besides that, Beethoven, Mozart, Schubert, and others always had sold their compositions cheaply, and as a publisher he felt obliged to respect such traditions. In vain I sought to change his mind by suggesting that he ought not to compare me with Beethoven; he would listen to no distinction between us in this respect and paid me a small price. I finally withdrew, tolerably well satisfied, at least, to be relieved of my present necessities.

When the *Spanish Dances* were published several weeks later they found a good sale. Some years later they were known everywhere, being taken up in various editions and arrangements.

I consider this as the one of my works which first made me known to the musical world in general. Of course, the publisher profited largely by it and all because Philipp Scharwenka had no tobacco and could not lend me any money.

The Spirit of Chopin

VARIOUS attempts have been made to catch the spirit of Chopin and express it in a few words. Few have succeeded as well as Sir Hubert Parry in his classic work, *The Evolution of the Art of Music*, from which the following quotation is made:

"But by the side of the school of virtuosi, and in touch with it, the spirit of Chopin has laid a spell upon musical people all the world over, and has coloured a singularly wide range of musical activity in all countries. His circumstances were specially suited to the necessities of the moment.

"The Poles are peculiarly different from the more happily regulated races of the western part of Europe; and the fact of having been unfortunate in their relations with their most powerful neighbours has intensified nationalist feeling. Such feeling, when repressed, generally bursts into song, and very often into very expressive song; and in Chopin's time everything combined to enhance the vividness and individuality of Polish music. Chopin, with Polish blood in his veins, and brought up in pure Polish surroundings, absorbed the national influences from his early years.

"Under such circumstances a national dance becomes a vital reality of more than ordinary calibre. A mazurka was a rhythmic expression of the national fervour. A polonaise symbolised the exaggerated glories of the Polish chivalric aristocracy. Music which was so vivid and direct, and had such touch of savage fervor, was not of the kind to go satisfactorily into sonatas. There needed to be very little intellectuality about it, but a great deal of the rhythmic element and of poetic feeling, and these things Chopin was eminently fitted to supply.

"On the other hand, his sensitiveness was acute even to morbidity; and being less gifted with force and energy than with excitability, he applied himself instinctively to the more delicate possibilities of his instrument. With him ornamental profusion was a necessity; but, more than with any other composer except Bach, it formed a part of his poetical thought.

"With most of the player-composers who cultivate virtuoso effects the brilliant passages are purely mechanical, and have little relation to the musical matter in hand. With Chopin the very idea is often stated in terms of most graceful and finished ornamentation, such as is most peculiarly suited to the genius of the instrument.

"Beethoven had grown more and more conscious of the suitableness of very rapid notes to the pianoforte as his experience and understanding of the instrument increased, and he had tried (in a different manner from Chopin) to achieve the same ends. But the reserve and grandeur of his style did not admit of the sort of ornaments that Chopin used; for these are made peculiarly vivid by profuse use of semitones and accessory notes of all kinds, which do not form part either of the harmony or the diatonic scale in which the passages occur. It gives a peculiarly dazzling, orfeital flavour to the whole, which, joined with a certain luxurious indolence, a dreaminess of sentiment, and a subtlety of tone, makes Chopin's the ideal music for the drawing-rooms of fairly refined and prosperous people. But there is enough of genuine humanity and dramatic feeling to make his works appeal to a larger public than mere frequenters of drawing-rooms. There are even passages of savagery, such as those in the polonaises in Ab and F# minor, which sound like some echo from a distant country, and ring of the proud fervour of patriotic enthusiasm.

"The "Ballades" and so-called Sonatas and Scherzos convey a rich variety of moods and effects on a considerable scale, while the nocturnes, and some of the preludes and mazurkas, exactly hit the sensitous perceptions which are so highly developed in modern life. Fortunately, with Chopin the general departure from sonata lines was no result of theory, but the spontaneous action of his nature. His music was a spontaneous utterance of a poetic and sensitive disposition, in the terms ideally suited to the instrument whose innermost capacities he understood more thoroughly than any one else in the world.

"Design of a classical kind was comparatively unimportant to him. He did not know much about it. But he most frequently cast his thoughts in single forms, such as that of the nocturne—which Field had brought successfully into vogue just before his time—or the ordinary forms of the dance. When he struck out a form for himself, as in some of the best preludes and studies, it was like a poem on new lines. But the methods by which they were unified were much the same as those employed by J. S. Bach in his preludes. Only in respect of their much more vivid colour, and intensity of feeling for modern expression, do they differ from the far more austere master. Of the degree in which expression is empassioned rather than form there can hardly be a question. But when the form is original it is extraordinarily well adapted to the style of the expression; as, for instance, in the preludes in E minor and D minor, where the form and expression are as closely wedded as in the most skilful and condensed poetical lyric. But such types of thought could not be expanded into great schemes of design.

"His largest works in original forms are the Ballades, and these are as unlike sonatas as any. The whole collection of his works is an illustration of the wide spread of possible variety which the new departure in the direction of expression, after the formal age, made inevitable"

More Reasons Why She Couldn't Hold Her Pupils

By Elizabeth S. Muir

BECAUSE she talked too much during the lesson, confusing the pupil by unnecessary reiteration.

BECAUSE she held one member of the family back, so that she might not get too far ahead of the other.

BECAUSE she had a habit of bluffing, like this: If when playing over a new piece for the pupil, she stumbled on a certain measure, she would stop short, and gravely say, "Oh, yes, I wish to point out this part very particularly, and so forth.

BECAUSE she invariably ignored the question "Why" ("Why" is the trade mark of intelligence.)

BECAUSE she had one eye and one ear inclined to the pupil, and the other eye and the other ear to the members of the family. (The real teacher has eyes and ears only for the pupil.)

BECAUSE she crocheted during the lesson. (This is no joke; we heard of a teacher who did this).

BECAUSE so many valuable minutes were spent in a "conversazione" with the family instead of beginning the lesson immediately upon arriving.

BECAUSE she paid no attention to the curving of the fingers, letting her pupils work out their own touch and technic.

BECAUSE she carried tales of family matters from one house to another.

BECAUSE she took no further interest in the pupil than the lesson once a week. She never gave any recitals at her home or any other place.

BECAUSE she took advantage of the pupil's playing to scrutinize the room minutely.

BECAUSE she failed to inspire the pupil with the dignity and earnestness of her profession.

BECAUSE she was lacking in enthusiasm.

BECAUSE she was not note-perfect in the little things she played before the pupil, bluffing out of it in this way, that "teachers are not always performers."

BECAUSE her habit of mispronouncing musical terms, composers and operas, jarred upon the intelligent pupil and her parents, resulting in want of confidence as to whether the teacher really knew music or not.

BECAUSE, in fine, she conveyed the impression that the pupil was a secondary consideration, that it was her place to turn around and greet pleasantly everyone who entered the front door; that it was "up to" the pupil to do the work, while she sat back and relaxed.

The Remarkable Mind of Camille Saint-Saëns

Passing of the Great French Composer at Advanced Age.

A Review of his Work as Reflected from some of his Writings, and from the Writings of his Friends.

Prepared by DR. ALLEN J. EASTMAN

"SAINT-SAËNS died December 16th, at Algiers."

Thus ran the cable which set the whole musical world to thinking about the career of one of the most remarkable of musical masters.

His very long life kept his personality before the public in such a way, that it was hard to realize that his career began long before many of the present generation were born. *Samson and Delilah*, which seems to many, one of the operas of the day was actually produced nearly fifty years ago.

In his youth Saint-Saëns, (like many other men who later acquire great vigor through careful living,) was a consumptive. Living to the age of eighty-six and remaining capable of continuing his professional work in an astonishing manner to the last, Saint-Saëns, placed himself in a class with Verdi, who lived to the age of eighty-eight, and Auber, who lived to the age of eighty-nine. One of his amazing accomplishments was that of making a concert tour of America at the age of eighty, and afterward of South America, at the age of eighty-one.

Saint-Saëns (his full name is Charles Camille Saint-Saëns) was born in the Latin Quarter of Paris, October 9th, 1835. He was an infant prodigy of an exceptional character. His music lessons commenced at the age of two and a half years. At the age of five he commenced to compose, at ten, he gave his first public concert in the Salle Pleyel, in Paris, playing a *Concerto* of Mozart and pieces by Bach, Handel and Beethoven. His first teacher was his great-aunt Charlotte Masson. Later he studied with Stamaty, (piano); Benoist, (organ); and Halevy (composition). Twice he completed at the Conservatory for the *Grand Prix de Rome* and failed both times. From 1853 to 1858 he was the organist at St. Merry. In 1858, he took, what was then, the finest organ position in Paris, at the Madeleine, holding it until 1877. Since this time composition and the concert stage have taken up his time. In 1891, he gave his household effects to the Museum at Dieppe (his father's birthplace). This collection has been increased until a very large memorial collection has been assembled. His honors and distinctions have been unusual. He has the *Grand Croix* of the Legion of Honor, (the highest honor). He has been elected a member of the Academies of France, Belgium, Prussia, Sweden and Spain. Cambridge University made him a Doctor of Music, (1892). In 1907, he was present at the unveiling of a statue of himself at the Grand Opera in Dieppe.

Saint-Saëns a Teacher

Few musicians ever traveled as extensively as Saint-Saëns. He was not satisfied with the countries that have aligned themselves completely with Western civilization, but the East and its charm had a very great fascination for him. He visited almost every country on the globe and his vacations often found him very far from France.

His first visit to the United States was in 1906, when he came as the representative of the French government to the Panama Exposition. In 1915, he came again, and in 1916 he toured South America, returning to France in remarkably vigorous condition and conducting many concerts given in aid of war relief.

Saint-Saëns' remarkable musicianship coupled with his great ability as an executant made him something far more than a mere pianist. He could read from score with such ease that Wagner brought his scores of *Lohengrin*, *Tannhauser* and *Tristan and Isolde* to him to hear them played. On the other hand, Saint-Saëns, had the greatest admiration for the genius of Franz Liszt and emulated that great master in writing in the symphonic poem form, some of the very finest examples of the kind.

His rare mind reached out into many scientific fields. His great hobby, after traveling, was Astronomy, and he was always a welcome guest in groups of famous astronomers. He was one of the ablest musical critics of his time; his writings upon music alone would have served to distinguish him as a great force in the musical world, even though he never wrote a note. At first a great admirer of Wagner, he suffered many changes of opinion—not entirely disassociated with prejudice. During the war he took, as might have been expected with a man of his ultra emotional nature, a violently Chauvinistic attitude against all things German, particularly Wagner.

A Vivid Personal Picture of the Master

A very graphic glimpse of Saint-Saëns is given (in 1916) by Mr. Louis Lombard, the brilliant French-born American-made multi-millionaire, banker-composer, who knew Saint-Saëns intimately, and entertained the composer at his palatial home, Castle Trevare, in Switzerland.

"I have met Saint-Saëns in three continents. He has traveled repeatedly through North and South America, Europe, Africa, and parts of Asia. Frequently he wanders into outlandish places. I recall asking why he went away from the civilized centers during the musical season, returning to remark he might like to know what is being done by other composers, he answered: 'That's just what I do not want to do.' I do not wish to be influenced by the music of others.' And he is right also for another reason: his best work is directed to Nature for the truth. His journeys away from cities, away from the hum and shock of men, have borne delicious fruit. Faithfully has he reproduced the strange and picturesque local colors he beheld in far-off lands.

"Apparently sixty-five years old, though over eighty, below the average height, strong, rosy-cheeked, with large nose, very brilliant eyes, nervous, enthusiastic, bluntly outspoken, sincere, fearless, a deep thinker, with an encyclopedic memory, unable as a cat on his physical and mental feet, endowed with unusual common-sense—that most uncommon of all senses—this is Saint-Saëns as I left him at the San Francisco Bohemian Club, last summer.

"In Switzerland, a few years ago, I heard this octogenarian conduct a symphony orchestra, and play with the fire of youth one of his concertos upon the organ and another upon the piano.

"This aged philosopher enjoys humor with the boisterousness of a boy. To illustrate how unsatisfied with his own score a composer may be, how perplexing it is to jot down an effect as one conceives it, I related that, in the silence of his little room, a composer had just written a crescendo in his own score which laid upon the desk. Seized with the hilarious humor his crescendo grew loud too suddenly, he how covered his left ear, and then the right, step by step walking away from his manuscript with eyes, all the while, transfixed upon the offending crescendo marks. 'Too loud yet, too loud!' he exclaimed, then listened an instant. Still that vexing thing sounded too loud. 'Twas only after walking out of his room far into the hallway that the effect began to appear just about right to the finicky ear of his imagination. As I finished, you should have heard Saint-Saëns roar; he was so convulsed with laughter that he almost slipped out of his seat.

"At a rehearsal of the opera *Proserpine* I remarked how thoughtful he was in the minutest details of orchestration, adding that much of that dainty filigree writing would be wasted upon opera audiences. 'I cannot help it,' he replied. 'When composing, I always try to write music.'"

An Estimate

Although Saint-Saëns' works are very uneven in their quality and in their sustained interest, it is the opinion of many that he reached the greatest musical height attained as yet by a French-born composer. He was a kind of combination of the orchestral skill and finish of Berlioz, the melodic gift of Gounod and the executive skill of Pugno, and with the pedantry of Gevaert, with here and there a touch of the *Boulevard* lightness of Delibes. It will be a long, long time before the world produces another such multiple musical genius as Saint-Saëns.

His works include twelve operas, of which the best known is *Samson and Delila;* much incidental music, one hundred and fifty opus numbers, including his Symphonic Poems, his excellent panoforte concertos; a considerable number of works without opus numbers, in which, by the way, is included his ever popular *Le Cygne*, for 'cello and piano.

In addition to his many contributions to musical magazines and scientific periodicals, Saint-Saëns actually wrote, and had published, no less than fifteen books, large and small, including a collection of comedies and a collection of verse. It is in such works as these, that the life of the man may best be interpreted in print. With this in view, the writer has been requested by THE ETUDE to make a series of selections from his various works and which follow:

Is Melody More Important than Harmony?

"A melody alone, a rhythmical melody, may, under certain circumstances, rouse an audience to enthusiasm. But what sort of an audience! An audience of persons who, in consequence of their moderate musical endowments, cannot raise themselves up to the understanding of harmonic beauties. This must be clear to everybody. Such a public one finds among the ancient and oriental nations, and among the negroes in Africa. They own up to a childish, meaningless sort of music. The orientals are quite advanced in melody and rhythm; harmony, however, is still an unexplored field for them. As for the Greeks and Romans, all efforts to prove them to have been possessed of a knowledge of harmony, have only led to views to the contrary.

"The development of harmony marks a new stage in the great mental appeal of humanity. Much diligence has been bestowed upon the study of the question, whether harmony was born from melody, or melody begotten by harmony. 'Love's labor lost!' Both are descended from the mother of all—Nature. But while the wildest nations could understand melody, and were more or less capable of cultivating it, harmony was destined to spring up only in the sun of the cultural awakening of nations, and fructified by that particular mental flucture, which we designate as the *Italian Renaissance*.

"It is quite correct when some people say: 'Only application and practice are needed in order to be able to write well-sounding chords, while a beautiful singable melody is the creation of genius.' But one might with the same justifiableness, maintain: 'One needs only a certain aptitude, in order to create a mellifluous melody, while beautiful successions of chords are deeds of a genius.' Beautiful melodies and beautiful successions of chords are alike emanations of inspiration. And who has not often perceived that a good deal more of brain is needed for the composition of fine harmonic successions?"

How Rubenstein Drowned Out the Orchestra

"Rubenstein came to Paris each winter, his success constantly increasing, and our friendship becoming more and more intimate. One season he asked me to take the leadership of the orchestra for the concerts he was going to give. At that time I had done but little conducting, and I naturally hesitated to undertake the task. However, I accepted, and it was in these eight concerts that I received my training as an orchestral leader.

"He brought to the rehearsal manuscript scores, badly scribbled, full of erasures, cuts and alterations of every conceivable sort. Never was I able to obtain the music in advance. It was so amusing, he said, to see me wrestling with these difficulties! Also, while he was playing, he never concerned himself about the orchestra accompanying him. It was necessary to follow him at haphazard, and at times such an immense volume of tone arose from the piano, that I could hear nothing, and had only the sight of his fingers on the keyboard to guide me.

"*Liszt* is the eagle and *Rubenstein* the lion; those who have ever seen that tawny, velvety paw lay its powerful caress upon the keyboard will never forget it! These two great artists had nothing in common but superiority. Neither one excelled the other. Even when executing simply the most insignificant pieces, they remained always *great*, through sheer force of uncoercible nature; living incarnations of art, they imposed a kind of awe, outside of any ordinary admiration; hence could they work miracles."

Versatility and the Practical Man

That Versatility and Super-Ability are very often twins has been shown beyond the necessity of further proof.

We find in the case of Saint-Saëns not merely a man of great ability but essentially a practical man.

In many branches of the art he rose to the highest pinnacle.

Not satisfied with this he essayed writing and became an eminent critic.

In addition he was a scientist of no mean ability. And in all he was always essentially a practical man.

Practical business men who exercise their versatility in music find it a most stimulating field.

An Amusing Rossini Incident

"I was twenty years old when M. and Mme. Viardot presented me to Rossini. He invited me to his little evening receptions, where he welcomed me with the bland amiability of which he was past-master. About a month later, when he found I did not want him to give me a private hearing either as a composer or as a pianist, he changed his attitude towards me.

"'Come and see me in the morning,' he said, 'and we will have a little chat.' I hastened to accept this flattering invitation, and found Rossini totally different from that of the evening before, interesting to the highest degree, open minded, with ideas which, if not advanced, were at least large and lofty in spirit. He gave evidence of this in his defence of the famous *Mass* of Liszt in face of almost unanimous hostility, when it was performed, for the first time at the church of Saint Eustache.

"'You have written' he said *one day*, a *Duo* for flute and clarinet for Messieurs Dorus and Leroy. Won't you ask these musicians if they will consent to play it at one of my soirees?'

"The two great artists hardly needed to be asked, and an unforgetable incident followed. As Rossini never had printed programs for these occasions, he arranged to have it understood that the work was composed by himself. One can imagine how successful it was under those circumstances. The piece over and done with, Rossini took me into the dining-room and made me sit near him, holding me by the hand in a way that made it impossible for me to escape. Then came the procession of admirers and flatterers 'Ah, maitre! what a masterpiece! what a marvel!'

"As soon as the victim had unwoven his garland of praise, Rossini would reply tranquilly: 'I entirely agree with your opinion; but the *Duo* is not mine, it is by this gentleman....' Such acts of kindness, mingled with pleasantry, speak more for this great man than a wealth of commentary. For Rossini was a great man."

What the Teacher Should Demand

(From an Interview Secured for The Etude by G. Mark Wilson)

"After some years spent in teaching and playing the organ I resolved that I should develop my natural talent in composition, and therefore I devoted the better part of my time after that to writing music. Nevertheless, I was engaged in teaching sufficiently long to have been able to form some well-determined opinions upon the subject of teaching. I believe that a teacher should first of all be moderate in his demands and expectations with young students. Teaching is not like building with stone and steel through following out a definite architectural plan. The little pupil is growing and changing all the time, and it is the part of the modern teacher to observe these changes and train the child as the horticultural expert would train a delicate plant. At the very outstart the method employed should be so carefully graded that the new principles are introduced very slowly.

"When at the very first the teacher is working with hand positions and finger positions he should see to it that nothing in this connection is left undone or uncomprehended before passing to the next step. A correct understanding of notation, clear ideas upon musical tone production (touch) should all be developed in turn. Nothing leads to so much dismay, impatience, or discouragement as the very common fault which some teachers have in trying to give pupils too many things at one time."

His First Organ Lessons

"I was fourteen years old when my piano teacher, Stamaty, presented me to Benoist, the organ professor, an excellent and charming man who was familiarly called "Father Benoist." I was placed in front of a piano, but as I was very nervous, the sounds I produced were so very extraordinary that the other students joined together in an immense shout of laughter. I was received into the class, however, as an 'auditor.' This entitled me solely to the honor of listening to the others. I was very assiduous, not missing a note of the music or a word from the teacher. At home I worked and thought much, digging into the *Art of Fugue* of Sebastian Bach. The pupils not having much to do, put me at the organ. This time nobody laughed. I was immediately admitted as a pupil, and at the end of the year I carried off the second prize. The first prize might have been given to me, but for my youth and for the fact that it would have been undesirable for me to leave a class in which a prolonged sojourn was necessary for me. While a mediocre organist, Benoist was an excellent teacher, and a veritable Pleides was passed from his class. He spoke little, but as he had fine taste and sure judgment, none of his works lacked force or weight."

Saint Saëns' Last Public Address

At the opening of the School of Higher Musical Studies at Fontainbleau, in June of the past year, Camille Saint Saëns, hale, hearty and eighty-six, made the inaugural address in the presence of a large gathering of notable musicians. This school having been established by the French Government for the benefit of American music students, Saint-Saëns opened his remarks with comments upon the desire "to bind closer together, by the bond of music, America, and France, once her emancipator." And added "I have seen that America does not forget her liberators." The French composer then pointed out the fact that Italy and France, as well as Germany, were responsible for the musical development of the world, and that in future years it would be necessary to include America. The following remarks upon the modern tendencies toward novelties at any price are especially interesting because of the erratic compositions of many of the French composers of to-day:

"Above all, young people, do not force originality, let your personality form naturally. In seeking originality, one only accomplishes the bizarre and arrives at foolishness; like the Italian architects of the XII century, who, wishing to break the monotony of the vertical, constructed the leaning towers which dominate so awkwardly the town of Bologna. At this moment the whole musical world suffers from an analogous evil, seeking novelty at any price. There are people who proclaim the right to make laws for themselves; when people who know nothing of grammar or orthography make laws for themselves, you know the result!

Melody and Rhythm

"Primitive music admits of but two elements: melody and rhythm. Musical art, in its true sense, began when polyphony was first essayed. The first essays were barbarous, consisting of successions of fourths and fifths. Then they tried to put independent parts together; they wrote cacophonies. Then very severe rules were instituted from which arose the magnificent school of the XVI century, hieratic music, inexpressive or very nearly so, with which we became enamored, only finding interest in difficult combinations; melody was consigned to songs and dance music. Then these rules became modified; music became more expressive, was simplified, and melody and the ornaments of song supplanted this difficult music. Forbidden chords were permitted, the most audacious dissonances were little by little allowed to appear; and finally we arrived where we are to-day. Now we would go even further. It is impossible, the limit has been reached. To go beyond would be to fall back in the cacophony from which we emerged. In the vast field of present-day music, there is a place for inventions which, if they are not infinite in a mathematical point of view, are practically infinite. It is not necessary to make innovations, to have recourse to discords. It is done, however, one superposes the different tonalities, under pretext that one gets used to hearing.

"I have a neighbor who painfully forces herself to play the piano. Her instrument has not been tuned since the beginning of the world; the upper part of it is a half-tone below that of the medium. The lady is perfectly used to it, since she does not try to alter the situation.

"One becomes accustomed to unecleanliness, to vice, to crime. There are people to whom stealing and assassination are habitual. How is it that we do not understand that in art, as in all things, there are things to which we must not accustom ourselves! Some wish to give up old ideas, to owe nothing to the past. Cutting the roots does not make the tree grow.

Fashions in Music

"There are fashions in music as there are in hats. For some time it has been the fashion to disdain our brilliant school of light music which Mehul, Isabarrac, Boieldieu have given us; it has reigned with Auber and his successors, and finally to those radiant flowers: Carmen and Manon. This school has had its weakness; it has also had its brilliance. It has charmed several generations. Works such as *La Dame Blanche*, the *Pre aux Clercs*, the *Domino Noir*, *Galathee*, *Mignon*, to name only these, are certainly not negligible and have their place in the history of music, as the literature of Marivaux and Beaumarchais has its place beside that of Corneille and Moliere.

"Another mode is that which banishes from the art of singing all that which is embellishment and grace. We wonder that those two little figurents called vocal chords can produce such effects. Until recently all the Italian, German and French composers employed them. Berlioz was the first who ridiculed singers who 'played with the larynx'; then came Richard Wagner who preserved nothing but the trill; he even wanted to suppress the art of singing in proclaiming that the melody ought to be confided to the orchestra and not to the voice, just as if the voice was not the most beautiful of instruments! It is well to add that if certain of his works have achieved a great success it is that he often forgot to apply this principle."

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmitz

[Editor's Note.—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Musicians* series and *The Standard History of Music.*]

George Frederick Handel

II

1. Q. Where and when was George Frederick Handel born?
A. In Halle, Saxony, Germany. February 23, 1685.
2. Q. Did Handel's father wish him to study music and become a musician?
A. No, his father wanted him to become a lawyer.
3. Q. Who helped George Frederick to learn music?
A. His mother who smuggled a dumb spinet into the garret to help him practice.
4. Q. Was the spinet really without sound?
A. No, but the music it made was so muffled that the sound could not reach his father's ears.
5. Q. How did it happen that his father permitted him to learn music?
A. Handel's father was employed by the Duke of Saxe-Weissenfels. One day the father went in the coach to the Duke's palace. Little George Frederick followed the carriage. When his father saw him following he picked up the little fellow and took him along. There, George Frederick played on the organ in the Duke's chapel. The Duke heard him and persuaded the boy's father to let him study music. He was all of seven years old at that time.
6. Q. What instruments did Handel play?
A. The harpsichord, violin and organ.
7. Q. Was Handel a good player on the harpsichord?
A. Yes. When he visited Italy at the age of twenty-one, he had a contest with the great Italian player, Scarlatti, to see which was the finest player. But it couldn't be decided, both were so good.
8. Q. How old was Handel when he went to London, to live?
A. He was twenty-five years old. He lived there the rest of his life.
9. Q. Do the English claim Handel as an English composer?
A. Yes, because he lived in England so many years and wrote most of his great works there.
10. Q. What great oratorio did Handel write while on a visit to Dublin, Ireland?
A. The Messiah, the greatest oratorio ever written. He wrote it in about three weeks and it was first given in Dublin for the benefit of the Foundling Hospital.
11. Q. Did Handel write any operas?
A. Yes, but they are rarely sung now.
12. Q. What other music did Handel write?
A. He wrote music for violin, organ and orchestra.
13. Q. Where and when did he die?
A. In London, England, on Good Friday, April 13, 1759.
14. Q. Where is he buried?
A. In Westminster Abbey in the Poet's Corner.

What Guido Suffered for Inventing the Staff

Like so many other men who persist in thinking differently from their brothers, Guido d'Arezzo, who is generally credited with having much to do with inventing and improving early staff notation, immediately got into difficulties for his initiative. d'Arezzo was born shortly before the year 1000(?) and became a monk at the Benedictine Monastery at Pomposa. His ideas for devising improved methods of teaching music and musical notation were received with so much envy and malice upon the part of some of his brother monks that he was, according to tradition, forced to flee from the monastery. Then he traveled from place to place disseminating his ideas until they attracted so much attention that Pope John XIX (about 1024 to 1033) invited Guido to Rome. The Pope, a very progressive man, was fascinated by Guido's devices but could not be convinced until he had actually read from Guido's notation and sung correctly a versicle which he had never sung before. Possessed of this new ability the Pope was delighted and invited Guido to remain in Rome. The Abbot of the Monastery at Pomposa then realized his mistake in listening to Guido's enemies and expressed his sorrow. An attempt was then made to make Guido a Bishop but he preferred to remain a simple monk.


JOSEF LHEVINNE


ALBERTO JONAS

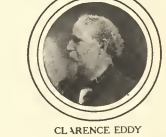

ERNEST HUTCHESON


JAMES H. ROGERS


ALEXANDER LAMBERT


RUDOLFF GANZ


PETER C. LUTKIN


CLARENCE EDDY

How I Overcame the Greatest Obstacle in my Career

A Symposium from Outstanding Musicians in Many Walks

A Most Interesting Subject Discussed by Famous Pianists, Conductors, Singers, Teachers, Composers and Organists.

HOLMES COWPER.

Dean of Musical Department, Drake University.

After two years' work in London, which was supposed to put on "the finishing touches" before my début into the musical profession, I was quietly informed by my wife one evening when singing at a small musical, that my voice did not even give pleasure to my dearest friends.

I put that, and some tobacco, into my pipe, and smoked it carefully all the way home. After a fair night's rest, I breakfasted. Then followed a hike of a couple of hours. On arriving home again, I locked myself into my bedroom. On removing coat, waistcoat and collar, I tied my suspenders about my waist and approached the mirror. Taking a long, careful look at the picture before me, I addressed it about as follows:

"So you are the fellow who was going to set the world on fire with your lovely tenor voice!" No answer. "What have you been doing all these years?"

All at once the whole thing dawned upon me, and the answer came. I had been doing about the same as nine hundred and ninety-nine out of every thousand music students do. Loafing, pretending to study, but using no brains, leaving all to my teacher who, by the way, must have thought me an ass.

I left the mirror and stretched myself on the floor, and looking up at the blank ceiling, I thought as I had never thought before. Here I was thousands of miles from home, money nearly gone, and my voice did not even please my friends. When I got up and dressed I was not beaten, but calm and determined; my mind was made up.

Today I begin work, and I am going to be a singer. I told no one what I was going to do, but I did it. What a great help an honest wife can be. Now that my time is devoted chiefly to teaching, the big thing I try most to impress upon my students is, *use your brains.*

CLARENCE EDDY

Eminent American Organist.

There is only one way to overcome any great obstacle, and that is to *get in and do.*

One of the most formidable obstacles in my career was in overcoming the technical difficulties of the *Variations in B* by Louis Thiele. These, however, are not to be confounded with the comparatively well-known *Variations in A flat*, which, nevertheless, are considered by organists who have "made them their own," as the touchstone of their technique. Widor was asked if he played these *Variations*, and he replied: "No, life is too short!" And when the same question was put to Guilmant, his answer was that he had played them *once!* But the *Variations in B* by Thiele were practically the culmination of my studies with August Haupt, who was a close friend and successor of Louis Thiele as organist of the Paroehial Church in Berlin, and who possessed the original manuscript of these wonderful *Variations.* After I had praetised them unremittently for weeks and weeks, so that I was able to play them in public to Haupt's satisfaction, I was quite overcome by his presenting me with the original manuscript, which I now prize among my most precious autographs.

The *Variations in B* is an unfinished composition, as Thiele never had time to write the *Finale.* Each of the several variations, however, is complete, and the original theme is one of rare form and beauty. One of the most difficult of the variations is written for double pedals; the right foot carrying the melody in the tenor range, and the left foot a marked rhythmical movement, while an elaborate counterpoint in rapid 32nd notes is given to the left hand upon one of the manuals and at the same time, the right hand plays in original and highly interesting canon upon two other manuals. It is like a Chinese juggler tossing many balls of various sizes with both hands and feet, only in Thiele's case the trick is *musical* and not merely technical.

Among other outstanding hard nuts which I have had to crack in my musical career, were the wonderful *Passacoglia* by Bach and the colossal Sonata by Reubke entitled *The Ninety-fourth Psalm.*

As I said in the beginning, the only way to overcome great obstacles is to *dig and dig and dig,* with a determined purpose to succeed.

RUDOLFF GANZ.

Pianist-Conductor-Composer.

I am rather embarrassed to find "The Greatest Obstacle in my Career." If I must find one, it is the fact that I am an artist, a musician, and that piano playing, composing, teaching, editing, and conducting have been the obstacles to my musical ambitions. Technic may overcome great obstacles, but the greatest obstacle can only be overcome by personality. Imagine my switching never thought before. Here I was thousands of miles from home, money nearly gone, and my voice did not even please my friends. When I got up and dressed I was not beaten, but calm and determined; my mind was made up.

Today I begin work, and I am going to be a singer. I told no one what I was going to do, but I did it. What a great help an honest wife can be. Now that my time is devoted chiefly to teaching, the big thing I try most to impress upon my students is, *use your brains.*

Bulow said: "The more enemies the more honor." The man who believes in his ideals and is always sincere to himself can overcome any obstacles in his career as long as he is spiritually and physically in condition to do so.

ERNEST HUTCHESON

Pianist and Composer.

This is a very difficult subject for me, because (a) I have always lacked the discernment to discover just what was the greatest obstacle to my progress; (b) I don't know if I *have* overcome it, whatever it was; and (c) I therefore can't tell *how!* I have always just plugged aiong and done the best I could from year to year.

So please have mercy on my embarrassment. The only thing I am truly sure of is that serious obstacles are always within one's self—we are quite on the wrong track when we attribute them to external circumstances or disadvantages of any kind whatever.

EDWIN FRANKO GOLDMAN.

Conductor of Columbia University Concerts Given by the Goldman Concert Band.

The early career of most artists is, as a rule, strewn with numerous obstacles which must be overcome in order to achieve success. In a way, it is probably well that the path to success is not a bed of roses, for, were it so, it is possible that the ambition which animates most artists would be entirely frustrated. To my mind, hardship, suffering and ambition bring out one's best qualities, and I rather believe that the person who has no struggle to climb the ladder of fame and fortune is at a disadvantage. In fact, few ever reach the heights who have not had severe obstacles to overcome.

Speaking from a personal standpoint, I can say that I had many obstacles to overcome, and while I have, perhaps, surmounted many of them and achieved a considerable degree of success, I still feel that I have not reached the heights, and am, perhaps, more ambitious now than ever before. When the artist loses ambition, his career is ended.

I believe I overcame the greatest obstacle in my career by adhering to my ideals. I knew precisely what I wanted to do and what I wanted to be, and though numerous people discouraged my ideas, I would not be swerved from my purpose. Many of those who discouraged me most are now among my ardent supporters.

My advice to the student who aspires to a place in the artistic firmament, is to be serious in his study, have faith in himself, stick to his purpose, and to watch for the opportunity and grasp it.

CLAYTON JOHNS.

Composer—Pianist—Teacher.

The greatest obstacle in my career was the lack of early training. In order to lend significance to what I am going to say, I shall have to begin with a little "heart to heart" talk about my shortcomings.

I was born just below Mason and Dixon's Line, in New Castle, Delaware, a sleepy, old-fashioned town, where there was no sort of musical atmosphere, nor any teacher of music. A young friend of mine placed letters, for me, under the notes of a tinker tune, from which I evolved melodies at the piano. In this little town, gradually I began to play all sorts of salon pieces, transcriptions of operas by Leybach, Sydney Smith, and others, all over the piano. Ask me not, *how* I played them!!

My family being opposed to the idea of my studying music, and I, being interested in drawing, it was decided I was to become an architect. In the course of time, with that end in view, I went to Boston expecting to study Architecture at the Institute of Technology. Left to my own devices, and having conferred with several musicians as to whether it would be well for me to study music seriously, I gave up Architecture, and took up

When is an Obstacle?

This symposium has a great truth between the lines.

The average successful musician does recognize an obstacle as an obstacle when he sees one.

We learn from this that many of the things which most people regard as Chinese Walls standing in the way of their progress are looked upon by the ambitious man as interesting problems to overcome.

Thus we learn that poverty is no obstacle; work is no obstacle, but rather an incentive to greater effort.

It is all in the way of looking at it and in the fun you get out of it.

What is an obstacle?

The Atlantic Ocean was thought an obstacle by millions. Columbus thought otherwise.

Music, *taking my first music lesson at the age of twenty-one* (too late, alas!). My teacher thinking I was musical, instead of putting me through a technical "course of sprouts," gave me Bach Preludes and Fugues, Beethoven Sonatas and Moszkowski and Liszt pieces. What I needed was not ice-cream and plum pudding, but bread and milk. After this overfed diet, lasting for three years, I went to Berlin, where I studied under different teachers for two years, with the same result—no foundation. Nobody told me just how to study.

Returning to Boston in 1884, I took up my life's work as a teacher, playing occasionally in recitals, in chamber concerts, and accompanying my own songs. For ten years more I continued in the same way, "suffering tortures," as they say, growing more and more nervous, and more unhappy, until I gave it all up.

At about that time, I gleaned a few technical points from others; but still later, through further study, on my own book, and by teaching others, a great light came to me, and that light was *relaxation*. Stiffness had always been my greatest obstacle, combined with lack of early training, but now, relaxation, with a due balance of tension, has entirely overcome a multitude of obstacles.

In a series of Articles I wrote for THE ETUDE, *was one about "Relaxation and Tension." I believe in it thoroughly, for my own study subjectively, mentally and muscularly, and in my teaching objectively, both mentally and muscularly, remembering always that there is a great difference between relaxation and floppiness.*

ALBERTO JONAS
Eminent Pianist-Teacher.

How I overcame the greatest obstacle of my career? There have been no obstacles, great or small, from the day on which I decided to devote my life to music until this moment, when I pen my answer to your query.

I am reminded that I only began my serious pianistic studies when I was eighteen years old; that the wiseacres, at the Royal Conservatory of Brussels, who examined me then decided that I was too old to "begin;" that my hands, which were then very stiff and ornamented with callosities, due to my fondness for boxing gloves, wrestling bouts, trapeze, parallel bars and sports, seemed, it is but just to state it, little fit for mastery over the keyboard. But then all these episodes were not obstacles.

I did not believe, indeed I paid not the slighest attention to what these would-be Solons then said. I felt sure that mind rules matter. I saw the light; saw it clearly and hopefully, and I saw the way. I just followed it, that is all. I might be tempted to say that I followed it bravely, but that would not be correct. There is bravery in doing, in carrying out to the end, unflinchingly, that which is distasteful to one or that which one fears. This was not the case with me. I just followed the path naturally, with the knowledge that what I was doing made me happy and, *consequently*, with the absolute knowledge that I would, that I *must* succeed.

I was often poor. That was no obstacle.

It seems fun now to remember the time, in those first years of professional musicianship, when I often did not know where the money to pay the rent for my little room would come from, or how to keep up the desirable practice of eating enough every day. It was no fun then, but neither was it sorrow, or discouragement, and therefore it was not an obstacle to be poor. Difficulties beset every career; but it is a joy to overcome them. They are never *hindrances* to him who relies on himself, on the inner force which guides his actions.

If poverty was no obstacle, the world-wide success and the affluence which came in due time were not either. Success rarely "turns the head" of the true artist.

The greatest obstacle, indeed the only obstacle in an artistic career, is, as a rule, the man himself. Disloyalty, unfaithfulness, laziness, cowardice—in short, the absence of a clear, pristine soul and of those qualities which stamp the upright, manly man: these are the reasons for his lack of success, these may be termed the "greatest obstacle."

E. R. KROEGER
Pianist—Teacher—Composer.

It has always been a conviction with me that the conquering of difficulties is the greatest satisfaction which we may obtain in life. The person whose pathway is strewn with roses, does not experience the thrills which result from a conflict with adverse circumstances. In fact, it is the hardships which one encounters in life which make for character, much more than the easy successes do. There are few prominent figures in the world in any direction who have achieved fame without struggling hard to obtain it.

Especially in Art is the quality of the work done affected by the career of the artist. If he has had to persevere amidst discouragements which sometimes seemed insurmountable, the trials which he endured had a distinct influence upon his productions. The man who arrived at the top of the ladder without fighting to get there, has not the dominating effect over his fellow creatures which the man who has attained the summit by persistent battling has.

Now, personally, when I am asked "how I overcame the greatest obstacle in my career," I find it difficult to reply. In looking back over my musical life, I can perceive, here and there, events which stand out and which mark stepping stones in my artistic life.

If I may refer to one matter more than another which I had to combat with what energy I could muster, I really think the main "obstacle" was the general opinion which prevailed at the time I started in my profession, that a musician, to succeed, must necessarily have gone to Europe (preferably Germany) for study. My own particular case was that I had lived all my life in St. Louis. My studies both academic and musical were pursued in my native city. After leaving school I was for eight years employed by a wholesale business concern, when, according to the prevailing belief, I should have been studying music in some German Conservatory. To start in my career as a musician after such experiences seemed contrary to the accepted order. I was informed that I could scarcely hope to succeed in realizing my ambition, unless I could state that my musical education was "made in Germany." And so I may safely say that I then encountered my "greatest obstacle." If eventually some degree of success attained my efforts, it was due to unremitting energy, seriousness of purpose, constant study, and belief in my ability to do my work well. Of course, it required several years of hard work to convince the public that I could "make good" as a musician, but that day finally arrived. After that, it seemed to me to make little or no difference whether I had received my musical education in Germany or at home.

ALEXANDER LAMBERT
Pianist—Teacher.

I OVERCAME the greatest obstacles in my career by hard work, and harder work; by believing in my own ability to overcome all obstacles by persistent application of my will power; and if the reward did not come at once—by working harder than ever.

JOSEF LHEVINNE
Eminent Pianist.

THE greatest obstacle of my career was overcome by the call of the wild.

I was a lad of fourteen and a pupil of Safonoff, at the Moscow Conservatory. When, in the spring, he proposed to my parents to take me with him to his home in the Caucasian mountains for the summer, I was transported with joy. Hitherto, except for a day's outing now and then, my summers had been spent in Moscow, for the practical reason that there was not enough money for the family to go to the country. It is needless to say that my parents gave their enthusiastic consent to Safonoff's proposition.

I lived in a fever of anticipation until, with my great teacher, I started for his summer home. Next to music, I loved the country. I wanted to spend weeks tramping the forests, fishing, riding horseback. And when we arrived at the master's beautiful estate, I found all these opportunities at hand.

Then, the day following our arrival, came the blow. The master said to me:

"Josef, you can spend the summer here under one condition. You must learn, and memorize, ten Bach preludes and fugues in a month. Unless you set right to work, I shall pack you off back home."

I raged and stormed and pleaded. But I might as well have asked lenience of the great mountains that loomed without, their peaks lost in the clouds.

Three weeks later, as I sat at the piano, while all the outdoor world was a glorious and tantalizing enticement, Safonoff appeared in the doorway, glowering.

"How many have you learned?" he thundered.

"Eight," I answered, in a faint voice.

"Play them," he commanded.

I played them without a slip. He made no comment until I had finished. Then he said, casually:

"Josef, I'll make you a present of the other two. Now run along and have a good time. You'll find fishing tackle, a gun and a horse at your disposal for the summer."

Since then no obstacle I have met in my career—and I have met my full share—has seemed more than a mere bagatelle to overcome.

PETER C. LUTKIN
Dean of Musical Department at Northwestern University.

IF I have any small claim to a "career" the only explanation I can give to it is that I have been a patient plodder, and have tried to do the next duty at hand as well as possible.

Perhaps to this might be added a deep reverence for the great works of choral art, and an ardent desire to bring them to an adequate hearing.

JAMES H. ROGERS
Famous American Composer-Organist.

My greatest obstacle? "Honest," I don't know. Poor headwork, I guess. But I'm not optimist enough to think I've overcome it. Then, I'm lazy (have to work now, though), and although I make spasmodic efforts to overcome this, I don't notice much improvement.

Handel's Sensitive Ear

By Edward E. Hipsher

HANDEL sat in his Brook Street room engaged busily in composition. In an adjoining apartment a young lady was as busy at her practice. A sudden interruption caused her to stop in the middle of a cadence, breaking off abruptly on the Dominant.

Handel fidgeted in his chair. His hand spasmodically clasped his forehead. In the midst of his feverish writing the thoughts ceased to flow. He scowled, he leered at the ceiling; he dropped his pen in despair; in a moment he was on his feet. Rushing into the adjoining room, he demanded of the astonished occupant, "Himmel, Madam, vy don't you blay dot next chord!" Suiting his action to the impulse, he plumped his corpulency on to the stool and struck from the harpsichord the desired Tonic. "Dere you are. Good afternoon, ladies," and in a few short moments he was again lost in his composition. Which only shows how delicately tuned is the musician's ear, in that an unresolved chord in an adjoining room, to which he was not consciously listening, could put a period to his fancy.

And in this there is a valuable lesson for the student. In your practice are you taking care to train the ear to be your exacting critic? All the time you are at your music are you listening attentively to be sure that from the instrument you are drawing just that shade of tone or meaning you have in your mind? It is so easy to *think* you are doing this; but are you quite *certain* of it?

Unless the ear is all the time testing the quality of our work, we are sure to allow many little flaws to creep into our playing. In fact, we are too often inclined to play at our playing. The ear should be so trained and developed that it will be our personal monitor, warning us when we approach the unmusical in sound or sense and guiding us surely and safely in the ways of the artistic.

That Unavoidable Practice

By Edwin E. Holt

You "must practice." Possibly you are required to perform as a duty, what hundreds are longing for opportunity to do as a pleasure. Be this as it may, you *must* practice.

This being so—if the practice *must* be done—why not practice in such manner as to make it count something for you. Why not make this practice a step *forward* toward your musical and social prominence rather than a step toward the "back number" shelf?

Music was one of the most interesting things the world knew centuries before the Christian Era, and it has gathered more and more interest every moment from that time to this. You are as able to find these interesting things as anyone. *You can if you will!* The fault is not with the Music, but with *you*.

You *must* practice. Note carefully that "*Only Correct Practice Makes Perfect!*" Careless practice is worse than no practice at all. It is destructive of character, destructive of the real *you*. It is as possible for you to "practice yourself into a slovenly piano thumper as it is for you to correctly practice yourself into an artistic pianist." If practice *must* be done, why not be sensible and make every minute of it count something for *you!*

Little Lessons from a Master's Workshop

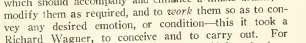
By PROF. FREDERICK CORDER
Of the Royal Academy of Music, London

Part V

Leitmotif

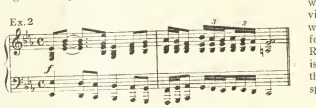
THE Leitmotif (a German expression now Anglicised as *leitmotive*, or more simply *motive*) is the name given to a theme which a composer definitely associates with a particular idea. It matters little who was the first to use such representative themes; the underlying idea is as old as dramatic music itself; but to employ a number of such themes as the warp and woof of a symphonic web, which should accompany and enhance a music drama, to modify them as required, and to *work* them so as to convey any desired emotion, or condition—this it took a Richard Wagner, to conceive and to carry out. For instance, look at the breezy melody typifying the boy-hero Siegfried

Ex. 1



and remember how the first three notes of this are used as a powerful figure, which colors all the later part of the first act; or again, how the first six notes pervade the Fire-music of Act III. Finally, how the melody is transformed and dignified in *Götterdämmerung*, becoming a real representation of the developed Hero.

Ex. 2



This is the real way to employ leitmotives, and, the composer, who merely quotes them from time to time, however appropriately and interestingly, only weakens his music, instead of strengthening it, by the device. Typical cases of this are to be found in the symphonic poems of Liszt, and also in the "New World Symphony" of Dvorak, where there is no reason at all for the frequent re-appearance of the phrase.

Libretto

It means "a little book," but there is really no reason for the Italian diminutive. In a vocal composition, it should be the most important half of the work; yet, owing to centuries of habit, caused by the lack of proper education in musicians, it scarcely ever occurs to the composer that by not being his own librettist, he is failing in his prime duty. The attitude of opera, oratorio, or even song writers, towards the literary side of their work, is generally one of callous disrespect: they regard the words as a necessary nuisance—like the singer.

Now whatever it may have been in the past, surely in these days, when every human being scribbles, when every young journalist can write quite nice verses, and poetry has grown so easy an art, that nobody will read it any more, it would give the musician but little trouble in his sentimental years (and it would be a pleasant relief from writing harmony exercises) to learn the simple technique of English versification. Poetry of the genuinely exalted type is not what you want in a libretto; the music is to supply this. You need imagination, passion, a clear story told in either the third, or first, person—not both—and, in short, a good black-and-white outline for the music to color. This is well within the power of every well educated lad to furnish, and he ought to acquire the power before he attempts to write any music at all. Then we might hope to see a native school of opera arise. The control over language grows by practice, and the young musician might occasionally feel that he could do better work as a dramatist, pure and simple (for the arts are close of kin), but in general, he would certainly learn, if not to supply the literary requirements of his own music, at least, to supervise them.

Madrigal

The madrigal is an obsolete form of vocal composition, never practiced now, save in response to the prizes offered from time to time by enthusiastic, but unthinking, antiquarians. Its disuse is chiefly owing to the fact that it was composed on a model and contrapuntal basis, which has no longer any existence in the musical mind. We can build up phrases in an imitative counterpoint; but, unless we feel our *harmonic* sub-structure, we cannot write music.

The resources of the Madrigal were few. The continual entry of parts was the chief one, which explains why it was so often written in five or six parts. The kaleidoscopic tone quality arising from the ever-changing number of parts, and their crossing, was another, and most beautiful, feature.

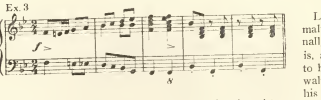
Authorities are divided as to whether instrumental accompaniment for a Madrigal is permissible. I believe there are no specimens extant with independent accompaniment; but since most sixteenth century Madrigals were described by their composers as "Apt for voices or viols," it would seem reasonable to suppose that both were simultaneously employed when they were available; for this was a general practice with our ancestors. Remember how, in *The Vicar of Wakefield*, when there is a song, the worthy Vicar bids Sophia "Thrum it with the boy a little." In fact, unaccompanied singing as a special form of art, is a quite modern invention.

March

Marches may be divided into three classes: Quick-steps (also used for dancing), Military Marches and Symphonic Marches, the last not intended for marching purposes, and including also Funeral Marches.

The Quick-step is a brisk two-in-a-measure march, either $\frac{2}{4}$, or more frequently $\frac{6}{8}$. It differs little in accent from a quadrille figure, and is always written in ordinary dance form—that is, like a Minuet and Trio with a short Coda. It is very cut-and-dried in outline, and usually has six measures of introduction to the following effect.

Ex. 3



The Military March is nearly as trite, but is written in $\frac{4}{4}$ or $\frac{2}{4}$ rhythm, and goes at a pace to suit the tramp of soldiers. Marches for operatic or stage pageant purposes often are played in a more stately tempo, and are more often written in a kind of Rondo form, having a principal theme and two, or more, episodes. Such are the marches in "Faust," "Aida," "Tannhauser" and other operas.

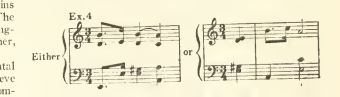
The Symphonic March is an expansion of this into a composed piece, with the periods not confined to eight or sixteen measures, and with more elaborate Introduction and Coda. Wagner has left us two fine examples in his *Kaisermarsch* and *Huldigungsmarsch*, also a deplorable one in the *Philadelphia Fest Marsch*.

In a Funeral March, such as that in Beethoven's *Eroica Symphony*, or Wagner's, in "Götterdämmerung," though the form of the march is preserved, there is little attention paid to the possible tread of the mourners. The piece is a broad *Adagio*, breathing sorrow in every phrase. Those who imagine they see a fitness in the choice of the keys of B-flat minor, or E-flat minor, for such movements, would do well to notice that the most sombre Funeral March ever written—that by Handel, in "Saul"—is in C-major.

Mazurka

A well-known national dance of Poland and Bohemia. The word should be pronounced "Mad-zourka," but the proper spelling is "Mazurek," the plural being "Mazur." The characteristic of this dance, which is in moderate triple time, is a strong accent on the second beat, the dancers making a spring on the first. Consequently, all the cadences are feminine, and of this character:

Ex. 4



CHOPIN has raised this simple dance to the dignity of a permanent art form—one almost his own private property—by the extraordinary wealth of invention which he has put into it. He published upwards of forty Mazurkas; and it is no exaggeration to say that each one is a work of art, containing something that neither he nor anyone else has done before. He has dared to put the accent sometimes on the third beat instead of the second and has indulged in many delightful rhythmical effects not contemplated by the dancers. Could anything be more delightfully diverse, for instance, than the three Mazurkas which form the eighth set (Op. 50)? The first, with its original cross-accent—the second, with its tender melody—and the third, with its wild and pathetic imitations—yet all are in the true Mazurka vein.

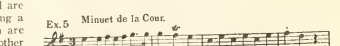
The only other composer who has done work to compare with this for originality and charm is Joseph Wieniawski, most later composers having degraded the Mazurka into a mere Redowa, or even a slow waltz. Scriabine has even written some in which quadruplets of quarter-notes and masculine cadences occur.

Minuet

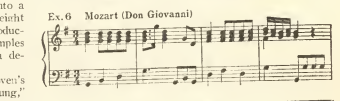
Like all dances, the minuet has undergone severe maltreatment at the hands of composers. It was originally a slow and stately measure in walking time; that is, about ♩ = M.M. 84 to 90. The brisk Haydn seems to have been the person who converted it almost into a waltz or jig, in order to get the necessary contrast for his slow movements. Beethoven carried this process of caricature still farther till his Scherzos ceased to have any affinity to their ancestor.

The following are typical *Minuet* themes:

Ex. 5 Minuet de la Cour.



Ex. 6 Mozart (Don Giovanni)



The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "The Etude" office daily for years.

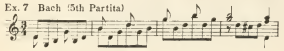
Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was far too interesting a writer to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE

Whether the melody lies in quarter or eighth notes, the bass gives the accent for the dancers' feet and has therefore three well-known quarter-note beats to each measure. The cadence at the eighth and sixteenth measures is usually feminine, as in most dances, in order that the feet may be brought together after the last step, so as to end in what is called the "first position."

It is hardly necessary to say that Haydn's delightful tricks of added measures are suitable only to the symphonic minuet. They would be sadly disconcerting to the dancers. Bach, in his fifth *Partita*, has a *Minuet* with a cross-rhythm, anticipating Chopin's A-flat Waltz.

Ex. 7 Bach (5th Partita)



Exercising to Prevent Arm Strain

By Mrs. Charles Bassett

It is difficult to estimate how many musicians would have become virtuosi had they possessed a strong physique, or had known how to care for their health.

This article refers to pianists especially, although, no doubt, other classes are as much endangered from over worked nerves and muscles as they.

Students are often forced to give up work completely from overworked arms, and are sometimes unable to resume their study again.

About a year ago I was obliged to give up practicing entirely owing to this. Being somewhat of a physical culturist, I searched for all the exercises I could find for the spine, and began exercising diligently; not for long at a time, but just till I felt tired. The result was my trouble left me entirely and has not returned. I am now practicing six hours a day.

These physical exercises have also helped others and may be of use to Etude readers in helping them to improve their health. The best exercise is the stretching exercise:

Stand on tiptoes and stretch the arms upwards; touch all the high objects you can.

Lift up your arms, bend over, touch hands to the floor without bending the knees.

Twist body first to right and then to left as far as possible.

Bend to one side, then to the other, or any exercise you can originate that will keep your spine supple.

Begin by doing these exercises five times a day and increase according to your endurance. These exercises generally begin to show results in about a month. By forgetting a day you are somtimes rewarded with a "catch" somewhere in your arms.

Musicians should also walk, if possible every day. There is no exercise so beneficial to those who by their occupation are obliged to lead a sedentary life.

Keep your "temple" in order and you need not fear a breakdown from overwork.

The Violin and the Piano in Harmony Study

Theodore DuBois, professor of Harmony at the Paris Conservatoire, for five years, and director of that great institution for nine years, naturally taught several of the distinguished younger musicians of France. In a statement to Clarence Lucas, he once remarked that in his long experience as a teacher of musical composition and harmony he had found that those of his pupils who had learned the piano became masters of harmony more readily and thoroughly than those who learned the violin. It is probably for this reason that the piano is made a compulsory study in several European conservatories.

Composite Music

A great deal of the musical comedy music of the past fifty years has been composite music. It has not been unusual for as many as six musicians to participate in making up the score of a new London or New York show. Often the cooperation is accomplished with surprisingly good results. Very few of the men who do that sort of thing write their own orchestrations. The writer recently heard of the case of a famous musician, capable of producing symphonies which have pleased great audiences, who felt himself so inexperienced in writing for the smaller theatre orchestra that he placed the "job" in the hands of a specialist. There have been several men in our large cities who made a specialty of preparing orchestrations. The idea of cooperation is by no means new. As long ago as 1857 the writer Glareanus declared that it required two people to make a piece of music, one to make the melody and the other to write the counterpoint.

Variations on the Pupil's Recital

By Hannah Smith

The pupils' recital, the value of which is undisputed, provides an opportunity for realizing and exhibiting the progress of the students. It gives the much-to-be-desired training in playing before listeners. Too often, it comes at the end of a season's work. To both teacher and pupils, it is an added task and dreaded ordeal. Recitals need not be always such formal and occasional affairs as to be regarded only with anxiety in the prospect, and relief when they are over. Why should they not be occasions of joy and making for all?

One successful teacher has the annual recital at which all the pupils play, and to which all their families and friends are invited, in November or early December. This plan has many advantages. In the first place, it is understood that the program is to be compiled from pieces which have been thoroughly studied the previous season. If at the end of that season they are ready, or nearly ready, to play, the mental assimilation of them during the summer months, in addition to the daily practice of the more difficult parts, will bring them as near perfection as possible. There will have been many opportunities of trying them before hearers, and the feeling of security thus gained will insure their being played, even in public, with a very considerable degree of ease and repose. Several such pieces can be kept in practice by each pupil, and from these, selection may be made for the recital program. A little final criticism, a few hints from the teacher, and—very important—a laying aside for a short time, to freshen them up before the last week, or two, of study will be all that is necessary.

A Charming Little Recital

A charming little recital was given by two small pupils under ten years of age. The entire program was played by them; the other pupils, with parents and friends, being the audience. The solo pieces were interspersed with duets, each small performer taking sometimes the bass, and sometimes the treble, part.

These were, perhaps, rather exceptionally talented children, and a whole program is rather too much to expect from two who are less gifted; but almost any teacher has three or four, capable of rendering by themselves an attractive list of pieces. Even if the audience is limited to the other pupils alone, it is an experiment worth trying.

There will, of course, be older pupils who are able to give informal recitals at various times throughout the season. If there are members of the family who sing, or play some instrument other than the piano, secure their assistance, to vary the program, and have the pupil-pianist play the accompaniments; but these must be as carefully studied as the pieces, with as much in the way of rehearsal as can be commanded, for an accompaniment is even more of a tax upon the poise of an unaccustomed player than a solo piece, and no effort in the way of preparation should be omitted, which may help to make even the smallest semi-public performance of a pupil such a complete success as to be an incentive to further achievement.

A course of such informal recitals, coming every two or three weeks throughout the season, will go far toward exorcising the bogey of "playing before people," and insure a class of pupils, each of whom is able, and ready, to sit down and play something whenever asked to do so.

The Secret of Interest

Still another style of recital is most useful, and sure to be interesting. The life story of some great musician, told simply by the teacher, may be combined with compositions of the same master, played by different pupils. True, their technical limitations will make the illustrations entirely inadequate, but careful selection will do more than one might think. Even the principal themes of a symphonic movement, played in a four-hand arrangement, will be sufficient text for an interesting talk.

Then a little lecture, or reading, about some old fashioned dance—the minuet, for instance—will furnish occasion for the performance of many examples in both old, and more modern, styles. There may be, perhaps, a little couple who can dance an illustration, showing how the music corresponds in rhythm and accent to the steps and motions. To know the steps of a dance measure is a great help to the correct rendering of the music. Without such knowledge, indeed, it is almost impossible to give the proper accent and swing to a mazurka, or to indicate the graceful, yet stately, progression of a polonaise. A practical illustration of dance movements of any sort is by no means out of place in a pianoforte students' recital.

From the Known to the Unknown

By W. Francis Gates

There are two essential features in the instruction of young people, especially of children; features which a certain proportion of the teaching world overlooks.

The first is, that the only possible way to get new ideas into a child's mind is to work from a known thing toward the new or unknown. If this is not done, there is no connecting link, no means of approach to the child mentality, nor, on the part of the pupil, from his present status to that which his teacher desires him to occupy.

This working from the known to the unknown is a fundamental of correct instruction. It may be true that an electric generator produces so many kilowatt hours of energy, but to state the fact tells the child nothing he can grasp. To say that it can pull as much as a hundred horses, hitched together, gives him something which he can realize from his previous bit of knowledge.

Many so-called public teachers make the same error—they explain one difficulty away by promulgating another of even greater intricacy. Take, for instance, the minister, who condescended to talk to a class of young children:

"This lesson, children, will give you an epitome of the life of Saint Paul." he said. "Now perhaps you do not know what the word 'epitome' means? Well, children, its signification is synonymous with synopsis." Doubtless the children felt edified.

But before one can work from the level of the known, one must realize what *is* known. One must, himself, be able to become a child again; he must enter the child-mind and look at things through the child's eyes.

Many of us cannot do this. We are too "old," too sophisticated; we know too much. We cannot, for the time being, forget our college and conservatory years and step back to our childhood days. And still it is the successful teacher of children who does just this.

Is it any wonder, then, that the most successful teachers of young people are women? They have greater sympathy, more adaptability, less rigidity of mind.

To follow out this natural method of teaching, one must discard fixed preconceptions of what is "correct," formal, proper and according to the text-books. One even, for the time, must discard conventional terminology. One must choose the word the child does understand, not merely what the teacher understands. One must select the illustration from the common little things of life, which have come within the ken of the pupil.

One can do this simply and sufficiently to carry the progressive idea to the next higher step. Later, the terms can be revamped, the cracks filled in and the structure become more formal. The root feature of child-instruction is to work from the known to the unknown but first of all, to realize what is in the child's mind as "known."

The Difference Between a Sonata and a Symphony

The difference between a Sonata and a Symphony is one of style, not of form. If we arranged a Sonata for the orchestra we would have what might be called a symphony, but which would probably be unsatisfactory as a symphony on account of the smaller calibre of the themes and the lack of breadth and power of the climaxes. A sonata written for a violin and a piano, for instance, will receive a different treatment by a composer during its production than the composer would have given to themes intended to be performed in a larger hall by an orchestra. But so far as the formal structure is concerned, the sonata, trio, quartette and symphony are the same.—*Clarence Lucas, in the Story of Musical Form.*

The Hand and the Keyboard

An Interview with the distinguished European Piano Virtuoso,

ARTHUR SCHNABEL

secured expressly for THE ETUDE

[Editor's Note.—Few pianists of the newer generation have been so successful in establishing themselves in such substantial manner with the musical public as has Arthur Schnabel. Although he has toured in Europe with ever increasing success for years, he is making his first American appearance this year. Avoiding sensational tactics and devoting himself to serious interpretations he has won the sincere respect of all of his contemporaries who place musicianly attainments above pyrotechnics. Mr. Schnabel was born at Lipnik, near Vienna, in 1882. His regular musical education began in his sixth year. In his seventh year he was placed under the elder Hans Schmitt, a name well known to all teachers and students who have used some of his almost numberless technical exercises. Two years were spent at the Vienna Conservatory when Schnabel was sent to Leschetizky, with whom he remained for four years. Among his fellow students were Ilmbourg and Gabrilowitsch. He also studied theory for one year with the noted musicologist Eusebius Mandyzcewski. With Mandyzcewski and Brahams and other friends, Schnabel was a welcome companion on long walks through the woods and the hills. Antoni was also one of Schnabel's admirers in his boyhood and Schnabel adored the great Russian master. At the age of fifteen Schnabel commenced his career of a concert pianist, later devoting a portion of his time to teaching, several of the present-day pianists of America having been his pupils.]

Changing Methods

"In all phases of art it is not uncommon to find the methods employed by teachers in teaching and in explaining the art, changing from rigid methods to those which are freer and more elastic. This has been peculiarly the case with music. In the theory of music, we find the theorists hampering the progress of the art in the earlier days by certain kinds of harmonic and contrapuntal prohibitions, which seem altogether absurd to the musicians of today. With many of the older teachers it was not a matter of telling how to do things, but telling the pupil how not to do things. Even in this day, pupils are taught rules of harmony and counterpoint, which the teachers themselves know are broken on nearly every page of the works of modern composers. Yet in theory, strict rules are valuable even to this day for the sake of discipline.

"In the matter of piano playing and in piano teaching, an analogous condition exists. In years gone by, it seemed to be the anxious ambition of every piano teacher to restrict the pupil in every imaginable form. The pupil was continually told what not to do. His playing was largely localized in the fingers and in the hand. The more angular and the stiffer his fingers, the better he pleased his teacher. I have recently been told that Erlich, who was associated with Tausig, recommended that pupils, when practicing, hold a book clamped between the upper arm and the body, so that there might be an absolute absence of movement in the arms. This is not surprising, as most of the teachers of the older day strove to place the pupil under every possible kind of restriction. Now, the contrary is true. Teachers are striving to produce the greatest possible freedom in pianoforte, but by an economy of means—that is, without unnecessary exaggerations. How has this all come about? Let us investigate for a moment.

The Artist and the Instrument

"The change in methods of teaching has been due to two things—the increased possibilities of the piano itself, as different makers have improved its action and its tone, and the consequent enrichment of the literature of playing. The first keyboard instruments had an action so light, that very little muscular effort was required. Then the lightest finger action sufficed. Agility was the chief asset of the performer, and it may possibly be for this reason that we find the earlier pieces filled with all manner of instruments, introduced for sustaining a tonal effect of an instrument whose sound died out a second or so after the string was struck.

"With the modern instrument, the fingers do not suffice, and the whole body is made a part of the nervous and muscular organism, through which the artist endeavors to interpret a masterpiece. By the whole body, we mean that from his feet, which operate the all-important pedals, to his brain, from which his impressions are turned into nerve impulses, so many important centres are employed to operate the playing mechanisms, that one may safely say that the pianist of to-day plays with the whole body.

The Shortcomings of the Hand

"In doing this the student must know, first of all, that the Creator certainly did not have the piano in mind in making the human hand, because the hand is not naturally adapted to the keyboard. In fact, our hands have many shortcomings hard to reconcile with the keyboard.

"You see, the better part of all music is written as though composed for a four-part quartet. This makes the most important parts—that is, the out-sounding parts, bass and treble—come at the top and at the bottom. In this way, these all-important parts from the musical standpoint fall to the weakest fingers of the hand, the fourth and the fifth fingers.

"Most of the melodies we have to play must be played with the fourth and fifth fingers. Neither of these fingers have in themselves, by pure finger action, nearly enough force to carry great sonorous melodies. It is for this reason that weight-playing, in which the controlled weight of the arm is employed, is used by practically all pianists of to-day. Both the literature of the instrument and the modern instrument itself, demand it. The average student imagines that this presupposes a kind of banging, but the skilful pianist knows how to employ the natural weight of the arm, and of the body, in such a way that they seem to flow into the keyboard, with little suggestion of hitting or hammering the keys.

"This necessity for playing forceful passages in the soprano voice and in the bass without stiffening the hand or without cramped muscles, I consider the greatest technical problem of modern playing.

Study Your Hand Carefully

"Now, look at your hand again. Place it palm down upon the table. Note how long the middle finger, the second, the third and fourth fingers are in comparison with the first and the fifth fingers. Then place your hand in the customary playing (curved) position, and you will note that this serious discrepancy entirely disappears. How can we reconcile it with the needs of pianoforte playing? To me the most rational way of approaching this is to permit the middle fingers to play normally with a normal finger action, and when the thumb is employed or the little finger is employed, incline the hand in that direction, employing the relaxed arm and the position of the hand, to compensate for the natural weakness of these members.

"The reader has probably seen by this time that in the most of my playing I have discarded the old-fashioned idea of having the back of the hand kept continually on a parallel with the keyboard, so that coins may be placed thereon for technical excursions upon and down the keyboard, as the teachers of other days forced their students to do. The object of playing is to bring out the music of a composition—not to make the hand a vehicle for pennies. Again, in watching the playing of concert

Arthur Schnabel.

pianists of to-day, one will find that the hand continually rotates from side to side, according to the effect demanded.

"In fact, the artist performer must keep his head—the conductor and critic—so thoroughly in control of his fingers, the performers, that at all times he knows what is going on in his piano orchestra—how his violins and piccolos should sing, how his violas and his bassoons should sound, and how the double bass and the tympani should resound when needed. He cannot do that with a hampered hand.

How to Produce Relaxed Conditions

"Relaxation is synonymous with good pianoforte playing. There is no great remedy, no panacea to bring about relaxation. The way to relax is to relax, and to keep on relaxing, until the practice becomes a habit. A great deal of tension and stiffness is purely mental, and I am quite sure that much of it dates from the earliest lessons, when the pupil is not instructed to sit at the piano naturally, but is unconsciously afraid of the teacher or afraid of the instrument, and actually cultivates a kind of fear, which is easily translated into stiffness.

"Often the teacher may gain the secret of a pupil's failure to produce a good tone bar more readily by observing the pupil than by watching the hands. Step back and look at the pupil's body as a whole. If the pupil is holding his neck rigidly, or if he seems cramped about the shoulders, he may do hours and hours of practice at the keyboard, and never make the progress he hopes to make. A rigid jaw, a tense expression of the face are the tell tales which time and again have revealed to me the reason for a pupil's failure.

A Lesson from a Chinese Idol

"If a pupil displays this rigidity, I advise him to imitate those little Chinese idols with the quaint little heads, which go on nodding to and fro for hours. Anything which will loosen up the neck and get the pupil away from stiffness, suffices. Perhaps the reader can think of some better device than this.

"If the pupil is playing, with his vertebrae as stiff as a ramrod, or his shoulders all cramped and tightened, as though he were in a straight-jacket, I advise him to slump back in the seat until his shoulders are on a level with the keyboard and the whole body like so much jelly, and then play for awhile in that position. He soon perceives what is meant, and by the results he proves himself, he realizes how much better and how much easier it is to play with the body in a thoroughly relaxed condition.

"Leschetizky always insisted upon relaxation. He was, of course, very severe, and his lessons were always illuminated by the fire and vigor which characterized everything he did. Notwithstanding his severity, he was always the best of friends for those who deserved his friendship. His wit often turned on himself, and he enjoyed this very much.

"Upon one occasion when he was seventy-seven years old, and I was yet a very young man, he jokingly referred to his several marriages in the following unique manner: 'Arthur, it is a shame that you have no daughter, because I should love to become your son-in-law.' A man with such a prospect could surely never become old in his heart.

"As in all things, the greater the teacher the simpler the man. Likewise with any method of teaching. If there are great complications, beware of it. The simplest means are best. Secure a good teacher, and follow his advice with respect. Possibly in this age the youth does not have sufficient respect for learning and great ability. In the past it was regarded with reverence. Even when I was a child I felt this. Rubenstein once kissed me on the forehead, and I amused my parents very much by refusing 'to wash the kiss away' for several days."

The Modern Piano Bench

By Stella Eaton

It is generally understood that the position of the pianist's fore-arm should be level from the elbow to the wrist, and that the action of hands and fingers is largely controlled by strict adherance to this rule.

The piano bench is too much like a patent medicine recommended to cure all cases, but, in reality, it does not do the work.

Very much importance should be placed on the height at which a pupil is seated. The very small pupil must not be allowed to play with sagging elbows; they are weights pulling on his hands. The adult beginner who has a decided slant downward from his elbows to his wrists wonders why his playing sounds stiff and mechanical. When asked to do finger exercises he finds it a difficult task, as all of his force comes from elbows and shoulders, instead of from well developed knuckles.

Repeatedly I have tried to get results from pupils who prefer to sit on the piano bench, but after asking them to give my method a month's trial, and they have studied either from a low piano stool or even a dining room chair, they are glad to continue without the bench, or to have an inch or more removed from its height.

Hoary Headed Jazz

By Edward E. Hipsher

Jazz, is it really so very modern? I have lately been nosing among some Greek manuscrints of about the year 322 B. C., and, what do you think? I found there that a fellow named Aristotle had been pointing his poisoned pen at vulgar music and musicians!

After setting the pace for all modern reformers by denouncing the actors of the day for the violence of their gestures, Aristotle proceeds amicably with, "They are like bad flute-players who whirl themselves around as if they would imitate the motion of the discus."

Written only twenty-two hundred years ago, this has all the spiciness of the most nimble-penned "cub" of our raciest 1921 newspaper. While the flute-player naps between the spasms of the terpsichorean contortionists, substitute for his instrument a Saxophone and you have our omnipresent Jazzist, the stimulator of the giddy, the bugbear of the austere. Aristotle, railing against the flute players of 322 B. C., is but the hoary forebear of Henry Van Dyke of 1921 when he delicately dubs Jazz as "The torment of imbeciles."

Mountebank Teachers of the Past

The teacher and performer who seeks to aid his income by diverting attention to himelf through illegitimate means was perhaps more popular in the past than in the present. Nor is the custom of charging high fees for these gimcrack stunts altogether new. Richard Hoffman, the famous English pianist and composer who spent most of his life in New York tells in *Some Musical Recollections of Fifty Years* (Charles Scribner's Sons) some of his experiences with Leopold de Meyer, once the most lionized pianist of London, but now practically forgotten. Meyer had the courage to demand a guinea an hour. A guinea in the forties must have been equivalent to at least $25.00 in present day *valuta*. Hoffman says of Meyer as a teacher:

"I went to his rooms for my instruction, and during the lesson he was generally occupied in being shaved, having his hair cut, or perhaps being measured by his tailor or shirt-maker. I studied only his own compositions during these precious hours, which I divided with many of the London tradesmen, and I thought nothing of spending whole days in the achievement of the *March d'Italy*, the *Lucrezia Fantasia*, or the *March Marocaine*. I managed to be present at most of his public performances, and although my enthusiasm has cooled considerably since then, I still remember his touch as the most wonderful combination of superb power and exquisite delicacy I ever heard. He was a perfect mountebank on the stage, and his antics were made the subject of the most grotesque caricatures, representing him playing with feet as well as hands, while the air about him was filled with the fragments of pianos and notes, the terror stricken audience escaping as best they might from his volcanic technique."

God sent his singers upon earth
With songs of gladness and of mirth,
That they might touch the hearts of men
And bring them back to heaven again.
LONGFELLOW.

Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Phonographs in the Home

Last week, a poor woman called at the office of one of the large instalment houses selling different makes of phonographs on the time payment plan. She brought with her two small urchins whose clothing was in a pitiful state.

This is the story she told:

"Your man called at my house yesterday and told me you were going to take away my phonograph. I suppose you can take it, but if you do, it will be worse than taking my children out of school. If we have no phonograph at home, the children will never hear good music. Poor folks like us can't afford tickets to shows and the best they ever see is nickel movies, which you know, sir, is bad for them.

"Now I know I ain't done what I should to pay for that machine, but if you will let me keep it a little longer, the children will come here every week with twenty-five cents, and they will make up the difference in gratitude."

This is an actual instance, chosen out of many cases, which come to the attention of the Collection Manager, in an instalment house, to illustrate the educational value of the phonograph among the poorer classes of people. The instinct which urged this poor woman to purchase a phonograph, which was beyond her means, was fundamentally a good one. It symbolizes the reaching-out of the human heart for better needs in the realm of art and it is an instinct which should be encouraged.

Just as scholarships have been given by men to stimulate interest in trade and in technical education, just as schools and libraries have been erected for the poor to enable them to be better fitted to gain material wealth, so also there should be funds for the poor to gain a musical education.

The phonograph can do much to stimulate and prepare the way for such an education. What better outlet could be found for the surplus funds of philanthropists than the placing of musical machines in the homes of the needy? By such philanthropy the poor of America could have the opportunity of hearing the best in music produced by the finest musicians of the world. Machines could be purchased or rented on the time-payment plan such as most retail music houses now use, and by means of a controlled free library of worth-while records of all companies, all the musical literature of the world could be placed at their disposal.

Music would then be a part of the daily life of the people. This would help America to become truly a musical nation, and she would develop spiritually as she has attained material development.

* * * * * * * * *

This business of being a record critic has its drawbacks. I can assure you. Not long ago, a friend of mine was putting his phonograph through stunts for me and disputing everything I said about his records, whether unfavorable or favorable, just for the sake of an argument.

Finally he placed a disc on the machine and an Irish tune permeated the atmosphere sung in a beautiful lyric tenor. I listened with both ears, for the record though familiar had a slightly different tone that was very attractive.

At its conclusion my satanic friend—for his smile is that—said, "Well, he *can* sing, can't he?"

"Yes," I replied. "That is one of a famous Irish tenor's best records."

"You are wrong, old thing," he grinned, "that is a well known American tenor's best record." The laugh was on me. Hereafter, amoug friends, I refrain from anything but ambiguous comment.

New Records

Though Charles Hackett has severed his connectiouis with the Metropolitan Opera Company and has returned to Italy for a season at the La Scala, the Columbia Company has just published a record of the duet *Un di felice etcrea* from La Traviata (49622), sung by Mr. Hackett and Mme. Barrientos which will add fresh laurels to his art and keep alive pleasant memories until next year when Mr. Hackett returns. He sings this well known aria, with a smooth round floating tone, and intelligent interpretation. When Mme. Barrientos sings with him their voices blend beautifully. The aria is a difficult composition vocally but both artists accomplish the dangerous pit-falls successfully, and achieve another fine operatic disc for the Columbia Catalogue.

Listed on the February bulletin of the Victor Company is a record of Amelita Galli-Curci, singing James Francis Cooke's Ol' Car'lina (66014), which I have heard for the first time. The song is in the American folk song class of *The Old Folks at Home, My Old Kentucky Home, Carry Me Back To Ol' Virginny.* It is a simple and straightforward number of the Southern type, with a melody which embodies charm, the characteristic of works of this class. Mme. Galli-Curci displays her flute-like notes in excellent manner, taking the high tones with surety and ease. Her pianissimo work is particularly effective. It is a delight to hear her record a simple song in English free from vocal calisthenics (though no one can perform vocal embellishments more beautifully.)

On the same list is a splendid new reproduction of the first movement of the *Haydn String Quartette* in D. Maj. (74726), played by the Flonzaley Quartet. It begins allegro moderato with the cello and viola weaving a dainty lace-like pattern which is caught up and elaborated upon by the violins. The tone qualities of the instruments are excellently portrayed, and the ensemble is perfectly timed, its members playing always as a unit yet each player performing as an individual artist. I recommend this record without reservation to you.

Massenet never wrote a more poignant and inspired melody than his *Elegie*, and Marie Sundelius has never made a more satisfying record than her reproduction of this song which the Vocalian published recently (30147). A violin and cello begin the selection creating atmosphere and preparing the path for the artist by playing the melody in its entirety. Mme. Sundelius then sings, her tones pouring forth full and musical. She sings in French with clarity and expression.

Irene Williams has made an excellent reproduction of *Aloha Oe*, the Hawaiian song of farewell, for the Brunswick (5080), assisted by a male quartet.

Her voice registers lightly and musically and she sings the haunting and unforgettable air with a wistfulness that has much charm. The record gains attraction also from the assistance of the quartet. Miss Williams sings the refrain of the song pianissimo for the finish of the selection, with the quartet furnishing a humming accompaniment. This record will attain great popularity not only because the song is well known and liked everywhere but because it is an excceptional reproduction.

Die Walkure has just been produced at the Metropolitan with sensational success, and the Edison Company is very timely with the publication of Siegmund's *Liebeslied* (82246), sung by Jacques Urlus, the tenor. The re-creation begins with an orchestral prelude. Mr. Urlus sings with force and power, his voice soaring above the heavy orchestral accompaniment, building upward to an intensely dramatic climax. The aria is sung in German which Mr. Urlus enunciates clearly and distinctly.

Brunswick—*Melody in F*—Rubinstein—Leopold Godowsky (10050).

Columbia—*Ship O' Dreams*—Barbara Maurel (3524).

Edison—*Creatore's Band March*—Creatore and His Band (50861).

Victor—*Whisper To Me In The Starlight*—John Steel (18836).

Vocalion—*The Sheik* (Fox Trot) California Ramblers (14275).

"Why Don't You Count?"

By S. M. C.

Dark clouds were gathering over Mary's head—poor little Mary who so faithfully practiced her hour every day, and let nothing interfere with her music. But now she was hopelessly up against it. Teacher was cross, and to save her life Mary could not unravel the tangled rhythm of the new exercise. Teacher's cheeks were flushed, her eyes indignant. "Why don't you count?" said she sharply, for the third time, and Mary timidly and tearfully answered: "Please, ma'am, you have never shown me how to count."

Do not give way to your temper, dear teacher, when Mary does not count, if you cannot spare five minutes of the lesson period to explain and show her how.

What Your Musical Success Really Depends Upon

The Pupil's Relation to Success or Failure

By CONSTANTIN VON STERNBERG

A Pupil's success or failure is determined by what he can or cannot do after he leaves his teacher's hands. If, after a reasonable time, he can stand on his own feet; if, in other words, he has not so much learned *what*, as *how* to think; if his acquired knowledge is not a dead lump of ballast, but a bundle of live seeds to germinate, grow and blossom into new thoughts under the sunshine of life in the garden of his own mentality, then the pupil is a success. If not, he certainly is a failure, though he may play half a dozen pieces well (with his teacher's conception), and a half dozen diplomas may hang on his walls.

Three Success Factors

The factors which must unite to bring success about are *three*, but before naming them, it might be well to say that "talent"—of which many people have a very exalted idea and which they regard as the main factor—is *not* among them!

It would lead far beyond the confines of the question on hand to rectify all the queer notions with reference to talent. It is a subject too large and too transcendental to be discussed here; but the question of talent does not enter into the studies of a pupil until he ceases to be a "pupil". What he can or cannot do *after he has fully mastered the craft underlying the art*, that alone can be considered an indication of talent and genius, or their absence. Of a thousand pupils that say regretfully, "I have no talent", nine hundred and ninety-nine use this phrase as a screen for their laziness, frivolousness and lack of self-respect. Yes, self-respect For *self-respecting people do their duty* and leave the responsibility for the outcome with those who charged them with it. One of America's keenest thinkers said that talent and genius were like pretty enough coaches, but it needed a horse to pull them. WORK *is the thing* not talent!

The three factors in the making of a pupil's success are:

The pupil's parents
The pupil himself
The teacher.

The exact proportions in this compound vary in the individual cases; because in some instances the parents have to make up for the teacher's lack of energy (such parents are rarer than white ravens), while in other cases the teacher has to supply what the parents have neglected on the score of home rearing. Still, whatever the proportions be, the factors are *these three and no more.*

The Parents

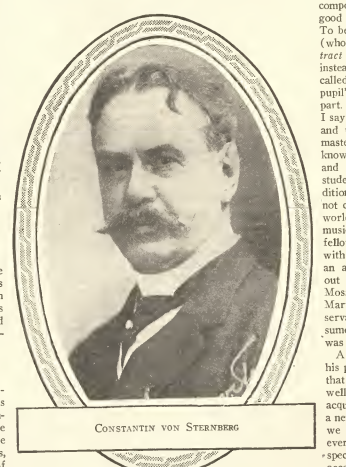
Not excused, but explained it might be by the hypercommercial tendency of the present time, many parents center all their energies upon the acquisition and accumulation of money. They evidently endeavor to provide a life of idleness for their progeny. They wish to make "ladies" of their daughters, "gentlemen" of their sons, and commence with the purely external attribute of wealth, very much like the little German apprentice boy who asked his master to assist him towards a new coat because his savings were slightly insufficient, and who, when asked how much he had, replied, "The buttons!"

Parents Who Shirk Responsibility

If these parents would use a part of their energies for the supervision of their children's education; if they would instill in their children's minds and hearts the principle of filial obedience, regard for their elders, a respectful attitude towards wisdom and superior knowledge; they would accomplish results which would astonish them by the extent of their ramifications; results which, after the direct benefits to their children will reach far into general sociology and do much to allay the ever-growing discontent among the masses.

Not long ago, a richly though not well-dressed young "lady" came for the first time and while I turned to my music cabinet to pick out something for her to read, she walked about the room and—whistled, a popular tune! Our business relations lasted for three lessons. And yet, the poor child, despite all her vulgarity and impertinence—and there was a generous amount of that—was not to blame; she had no parents, but merely progenitors. Her parents had sent her to a teacher, to be sure, and proposed to pay him, but was that the entire measure of their parental duty? Does not the largest part of their duties lie in *making the child receptive to teaching*, in fitting it for association with well-mannered people?

Other parents there are who interfere with the teacher's advice and spoil the child's confidence in the very man they have selected, thereby stultifying their own judgment. Still others interrupt their children's study because "it is not yet cold enough to leave the mountains or the seashore"—not cold enough *for the parents*, mind—or because it rains, or because it doesn't (too nice to send the "poor child" to the lesson), or because it is Lent, or because of the dance tonight, where the "dear child" must look fresh and rosy—as if the music lesson was an anticosmetic—in short, because they give precedence to their "notions" before the child's education. How happy is the teacher when he feels that the pupil's



Constantin von Sternberg

parents are a help to him! He never forgets them! Such happiness does not come to him every day, though, and often, very often, he feels like beginning his teaching with the parents. Much more could be said on this subject, but space prevents.

The Pupil's Responsibility

The pupil is really not so much a factor as rather a result. Darwin, Huxley, Spencer, and many other enlightened minds, have saved the trouble of proving this. Still, that does not lessen the pupil's *responsibility.* When he asks, if he could not play this or that piece instead of the one selected by the teacher, it is his parent's fault. When he comes unprepared or irregularly to his lessons, it is his parent's fault. But, when he disregards his teacher's advice, when he is listless, inattentive or trifling in the lesson, *that is his own fault!* He may go to a store, buy a parcel of goods, pay for them, receive them and—leave them on the counter. That would be *his* fault! And, oh, how many of our "customer's" forget to take with them what they bought!

Some pupils display a perfectly astonishing mental energy and ingenuity in the invention of pretexts and excuses for the poor preparation of their lessons. One-third of this energy applied to their work would save all their excuse-making. I have often told some pupils, "You may (possibly, though not honestly) get rich without work; you may obtain position, station, influence without work, though I don't believe it possible; but what I positively *know* and can swear to, is that you will not learn music, nor anything else worth learning, without good, honest, earnest WORK!"

The Teacher

The teacher must be characterized by two types. Some teachers *teach* and some just *give lessons.* The two types are easily distinguished by what they know *outside of* music.

I know a pianist of international repute who plays most beautifully—I never fail to listen when he comes to Philadelphia—and who even wrote a few little compositions, just good enough to show that he is a good musician. He teaches—well no! He gives lessons. To be sure much can be learned from him, *but the pupil* (who himself must be an artist at the outset) *must extract by his own observation what he wishes to learn,* instead of the teacher's telling him. That is what is called the higher form of study. It is "study" on the pupil's side, but it is not "teaching" on the teacher's part. Such a teacher was, for instance, Liszt; and when I say this I sacrifice not one atom of my deep, warm love and unbounded admiration for him, one of the grand masters in music and one of *the dearest men* I have ever known. In his music room in Weimar the musical future and hope of the whole world were focused. Every student was already something of an artist. This condition, however, is a very unusual and rare one; it is not continuous, for there is no such central point in the world now. At that time, however, there was another musician, in Berlin. *He brought* most of these fine fellows and girls *up to the point* where a short visit with Liszt would really benefit them, as an addition to an already complete and solid structure. He brought out nearly all the pianists of his day: Scharwenka, Moszkowski, Sherwood Liebling, Adele aus der Ohe, Martha Remmert, Erica Lee, Pirani, Nicode, your humble servant, and many, many others whose names would consume too much space here. That man was Kullak! He was a pedagogue, a teacher! He taught!

A teacher's supreme medium of communication with his pupil is, and must be, *analysis.* To analyse things so that they become plainly intelligible, the mind must be well and carefully trained, and this training cannot be acquired by the study of any *one* thing. As we receive a new additional life with every new language we learn, so we understand the interrelation of things better with every bit of knowledge that we acquire in other than our special professional lines. We music teachers must gain access to the best in our pupil's natures, we must go far beyond music in our influence over the pupil; but, unless we study ethics, general art esthetics, literature, philosophy, and at least the gist of modern sciences, how are we to go beyond music? Of course, to return to Liszt for one moment more, he was one of the most broadly educated men then living; but he was not an analyst in matters of music; while Kullak was doctor of law, besides being a (royally decreed) "Professor" of music. His mind trained in science as well as in music, knew how to analyze before synthetizing and therefore he was—in the sense referred to—the greater "teacher".

When the first of the three factors named (the parents of the pupil) and the third (the teacher) act in harmony, the importance of the second (the pupil himself) decreases very much. As said before, he should be a result rather than a factor, were it not for the important circumstances that there are still his *responsibilities*; and, when *these* are lived up to, in addition to the other two factors, there can be no result other than a grand and complete success!

The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

FORCING THE PACE.

In the M. T. N. A. Proceedings for 1919, Harold Randolph, of the Peabody Conservatory, Baltimore, has something to say which every teacher should take to heart, regarding the careful grading of teaching. "The small boy begins by beating a drum for his pleasure," says Mr. Randolph, "at first not even rhythmically. Should we get him much further along if we said, 'No, you shan't play the drum, you must immediately begin to play the piano' "? Left to himself, though, or with a little imperceptible guidance, he will soon feel that he has exhausted the possibilities of mere noise, however rhythmic. Then let him have something upon which he can play a tune. The trouble is we are so rarely content with imperceptible guidance and insist on forcing the pace, with the result that the tender plant is often suffocated and the budding musical taste withers.

"There seems to me altogether too much 'Thou shalt not' about all education. The musical aristocrat feels that he can turn up his patrician nose at 'Jazz' and 'Ragtime;' treat scornfully all forms of 'canned music,' and be seen to shudder slightly when 'I Hear You Calling Me' and the like begin to sound upon the air. I cannot but feel that all these are entirely proper to certain stages of musical development. Certain it is that when the taste has only reached from A through, say, to F, it accomplishes precious little to skip all the intervening stages and provide only food for X, Y, Z."

WHAT'S THE USE?

"What good does that do anybody?" inquired Mr. Justice Eve, of the English Chancery Court, on being informed that Sir Thomas Beecham had spent a fortune on the advancement of music. The learned judge evidently prides himself on being practical. Doubtless if Sir Thomas had spent his money on advancing a new explosive or a poison gas, his honor would not have asked such a question!

WHISPERED SYMPHONIES.

Recently Leopold Stokowski was compelled to request those who attend the Philadelphia Symphony Concerts to refrain from entering or leaving during the performance. He did it very gently, with admirable restraint, and was applauded by his audience. One wonders what Stokowski's feelings would have been had he held the post of Court Conductor to the Duke of Brunswick, at the time Ludwig Spohr, still a boy, entered the Duke's service. Spohr was fourteen at the time, and in his *Autobiography* gives the following account of conditions:

"The Court Concerts in the apartments of the Duchess took place once a week and were most disagreeable to the musicians of the Ducal Orchestra, for according to the then prevailing custom, cards were played during the music. In order not to be disturbed, the Duchess had ordered the orchestra always to play *piano*. The leader therefore left out the trumpets and kettle drums, and insisted strongly that no *forte* should be played in its full strength. As this was not always to be avoided in Symphonies, however softly the band might play, the Duchess ordered a thick carpet to be spread out under the orchestra in order to deaden the sound. One heard, therefore, the words 'I play,' 'I stand' and so forth much louder than the music."

Times have changed since then. Yet it is not so long since Sir Henry Wood, conducting Popular Concerts, at Queen's Hall, London, had to contend with his orchestra against the sound of corks discharged from pop-bottles just outside the auditorium!

THE HIGHEST NOTE.

There is an old tale to the effect that the highest note sung by a human singer was achieved by Agujari in an effort to oblige the boy Mozart, who, accompanied by his father, paid her a visit at Parma in 1770. In his letter to his sister, young Mozart wrote out what she sang and this included a high B natural an octave above the first B above the treble staff. An authority has given the following as the "high water mark" of some of our comparatively recent singers: "The voice of Melba easily reaches E flat on the third line above the staff; Nordica attains C sharp, Calvé sings B flat, Gadski sings to D, Eames and Sembrich each easily attain E above the staff."

Jenny Lind is said, by this authority, to have contrived to reach her highest note, a high G only two notes below that of Agujari, at a concert given in a Cincinnati pork-packing house, made over into an auditorium for the occasion. The historian is careful to record that "when the singers arrived at the hall they were horrified by the odor." He does not say if this is what occasioned Jenny Lind's unusually high note, however.

As memory serves, Galli-Curci has attained a high E flat in some of her records.

The little instrument that we call the tambourine is said to be directly descended from an instrument called Toph, which is mentioned in the Bible in Exodus, XV, 20.

"STRADIVARIUS BEATEN"

Under the above heading the English *Manchester Guardian* states: "An interesting test of old and modern violins took place at the Paris Conservatoire last week (says Reuter). A violinist played in turn, in complete darkness, six old violins, among them being a Stradivarius and a Guadagnini and six of the best modern makes, the order being decided by lot, and the player being unaware upon which instrument he was playing. The audience then decided by vote which was the best instrument. Two modern violins came first with 1,000 and 1,004 votes respectively, then the Stradivarius with 1,000 and the Guadagnini with 822 votes."

Judging from the above report, the Cremona violins were handicapped. They were built two and a half centuries ago when the average concert pitch was about a tone lower than it is now. All old Cremona violins in modern use have had to be strengthened to stand the increased strain and this has no doubt affected the tone to a slight degree. Perhaps this is offset by the mellowness acquired through age, yet it represents something on which the Cremona masters did not, could not figure.

And even so, the very best of modern-made violins is an imitation of the Cremona model. The violin has not altered in shape and only slightly in size since Stradivarius' day. Previous to that it was changing constantly in shape, size, mechanism and number of strings. The Cremona masters created and fixed the violin as it is and that is their everlasting glory, of which no contest can rob them—unless somebody invents a violin of novel design yet more lovely in tone.

ARE WE ECCENTRIC?

In Henry VIII's time we musicians were classed with rogues and vagabonds; today we are among the "nuts." It is our own fault, too. We specialize too much. The musician is the most self-centered of all the artists. The poet, the painter, the writer, illustrator, actor, architect, sculptor, dancer, must needs get their raw material from life. But the musician can sit in his studio all day and never leave till it is time to go to the concert at night. And we do just that—many of us.

The result is that we have no contact with Mr. Average Citizen, and he therefore suspects us of being "nuts." "I remain permanently astounded before foreign office officials," sighed H. G. Wells, at the Washington Disarmament Conference, "they have such brilliant minds, but alas, so highly specialized that at times one doubts whether they have, in the general sense of the word, any minds at all."

That might well be said of many musicians who think an intimate knowledge of a "teaching method" plus the musical classics will excuse blank ignorance concerning everything else. The emancipators of music have been such men as Handel, who was an impresario and promoter as well as one of the two greatest composers of his day; Wagner, who spent ten years in exile for his political opinions—silly opinions, too, but his own; Liszt, who mixed with kings, queens, and geniuses on equal terms; Paderewski, who left the keyboard long enough to rule a kingdom.

Take your nose out of Bach's *Fugues*. Join a club and be neighborly!

A FELLOW FEELING.

The late David Bispham used to tell this story on himself. He was undergoing the ministrations of the barber while crossing the Atlantic.

"I 'opes," said the barber, "that we shall 'ave the pleasure of 'earin' you sing at the concert tonight."

"No," explained Bispham. "I've had a long exhausting season in America and in a few days I open in London. I've decided not to do anything this voyage."

"It's the same with me, sir. When I'm ashore I never looks at a razor."

An ounce of prevention is worth a pound of cure" might be paraphrased to read "an ounce of preparation is worth a pound of repair."

SPOHR'S FIRST COMPOSITION.

"It was while I took lessons from M. Dufour that I made my first attempts at composition," says Ludwig Spohr in his *Autobiography*, "but without yet having had any instruction in harmony. They consisted of duets for two violins which I performed with my teacher at our musical *soirées*, astonishing my parents with them in the highest degree. To this day I recollect the proud feeling of being able to appear before the friends of the house as a composer. As a reward I received from my parents a gala dress consisting of a red jacket with steel buttons, yellow breeches, and laced boots with tassels, a dress for which I had long prayed in vain."

CO-OPERATIVE MUSIC

Vincent D'Indy, the French composer, who recently landed in New York to conduct some orchestral concerts, says that men who play special instruments in Paris orchestras get five hundred francs for rehearsal and one concert. Even converted into American dollars at the present Exchange rate, this is not bad pay; but, according to D' Indy, it is somewhat prohibitive. To counteract this, many Paris orchestras, he says, are working on a co-operative basis, the players receiving regular salary and sharing the profits of the organization.

At the same time (and, by the way, in the same Journal, *Musical America*) Easthope Martin, an English composer, says that the Beecham Opera Company has been reorganized on a co-operative basis in London also. "The principal artists when they acquired stock in the Beecham Company were pledged," he informs us, "to restrict themselves to share-purchases of one hundred and fifty pounds each (about six hundred dollars at present exchange rates) and the chorus and musicians to approximately one-third that sum. The plan was, of course, to democratise the venture, and to prevent domination by any artistic individuality. The performances are to be given with as well balanced casts as possible. The idea is to give a good interpretation of the works selected rather than demonstrate the personal prowess of the artists."

Co-operative orchestras seem possible, but as regards co-operative opera, we doubt, we doubt. Most all operas have been actually composed for "stars" and are bound to throw the chief singers into the limelight. A successful singer of a stellar role soon becomes a marked personality in high favor with the public, and at once the Law of Supply and Demand becomes operative.

"Music, of all the arts, has the greatest influence over the emotions."—Napoleon.

DEFINITIONS BY LIZA LEHMAN

In her lively Autobiography, the late Liza Lehman suggests the following definitions for certain types of singers, imitating the style in which certain textbooks of Orchestration describe the use of musical instruments:

"The *Soprano* prefers to be called a 'star' and to warble of birds, butterflies and 'spring-tra-la.' The composer should contrive to end with a shake, preferably marked *lunga*, and the exclamation 'Ah!' Otherwise the prima donna may arrange this herself.

"The *Contralto* voice moves somewhat ponderously, and finds its best effects in dealing with infant mortality.

"The *Tenor* is unfortunately a *rara avis*, and—equally unfortunately—knows it. See extra special chart of 'Three Hundred Gargles!'

"It is not imperatively necessary that the *Bass* voice should solely be employed to sing of revenge, life at sea (though these are always favorites) and curses from the infernal regions."

Touching the bass voice, the late composer of *In a Persian Garden* might have been interested to know that that sturdy *basso* Mr. Clarence Whitehill, has made talking machine records of *'Tis But a Little Faded Flower*, and (particularly charming for a man of his robust stature) *Take Me Back to Home and Mother*.

"In true art, the hand, the head and the heart of man go together. But art is no recreation; it cannot be learned at spare moments, nor pursued when we have nothing better to do."—Ruskin.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

Gaetano Donizetti (1797-1848)

Who are the "immortals" in music? Time alone can answer. We do not know how long the idols of today will stand the grindstone of the years, how many of those who now stand proudly on their pedestal, erected to them by an irresponsible crowd, will tumble down and disintegrate to dust.

Let some hundred years go by and if some of their works are still alive, one may confidently assign to them a place in the gallery of the "deathless." To musicians this test ought to be applied still more than to other artists, as music is so very much subject to fashion. Inconstant public favor is often granted to worthless creations; the composer and the publisher are enriched, there is all the appearance of a genuine, lasting success, but lo; after a short time the unparagoned "masterpiece" disappears totally from the surface never to be seen any more, the composer's name is forever consigned to oblivion; and still these luminous meteors were supported by some critics, they were greeted with enthusiasm, simply because they were "up-to-date;" just like women of the smart set who don't hesitate to conform to any freakish mode.

Donizetti's Perennial Melodic Gift

There is another infallible test for the vitality of a musical composition, that is when instrumentalists and vocalists of prominence continue to put them on their programs. Ask Marcella Sembrich or Agnelita Galli-Curci or Frieda Hempel, if they still like to sing Donizetti's *Lucia*, *Norina* (*Don Pasquale*), *Adina* (*Elixir*), as much as the great contemporary singers of Donizetti used to do and they will answer enthusiastically in the affirmative.

Just now my eyes fall on a musical report written by the brilliant critic of the *Brooklyn Eagle*, W. H. Murray, referring to a recent performance of *Lucia*. Speaking of the famous sextet he writes: "Beyond all peradventure of doubt the most popular concerted number ever written." Do not forget that this opinion is voiced almost a century after the first performance of that masterpiece.

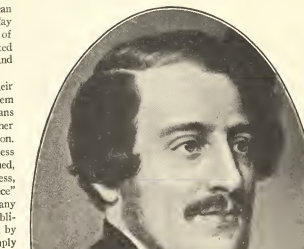
Gaetano Donizetti has indeed victoriously overcome these different tests. His name recurs always prominently on the programs of the opera houses of the whole world.

It appears that Donizetti had some Scotch blood in his veins. Two generations before the composer was born there lived in Perthshire, Scotland, a farmer of the name Donald Izett, who enlisted in a regiment which happened to pass through the village. This regiment was sent to take part in the campaign in Ireland. Izett deserted to the enemy and entered General La Hoche's service. He rose to valet, secretary, married an Italian lady of wealth and went with her to Bergamo (Italy), where he Italianized his name. Donald Izett became Donizetti, a name which was rendered famous by his son.

Schooled in German Classics

In 1806, as a boy of 9, he entered a little conservatory in his native city of Bergamo headed by Simon Mayr, a learned Bavarian musician. Gaetano showed unusual talent and earnest determination and his master took special pains in developing him. Even at this early age Donizetti showed dramatic ability and by the time he was ten years old he made his mark in solo contralto music and was appointed *repetitore* or preparatory teacher in the singing and violin classes, and was initiated by Mayr in harmony. He learned to appreciate the Italian and German classics, to play the pianoforte, the organ, the flute and the double bass. Beside these musical studies he was taught history, mythology, Latin and rhetoric. One must not overlook the fact that this extensive musical and literary foundation was greatly beneficial for the further development of the boy artist.

In 1815, when Donizetti was 18 years old, Mayr sent him to Bologna to study counterpoint and fugue under Padre Mattei, who had recently brought out Rossini. Donizetti remained a pupil of the "Liceo Musicale" where Mattei was teaching, until 1818 and worked strenuously under Mattei's leadership. Returning to Bergamo he wrote a number of string quartets in the style of Haydn, Mozart and Beethoven. He became, furthermore, a very accomplished man, his culture not being confined to music alone. He was very well read in general literature and was a Latin scholar as well as an excellent linguist in all modern tongues, speaking French, German and English. He was likewise a poet and an artist.

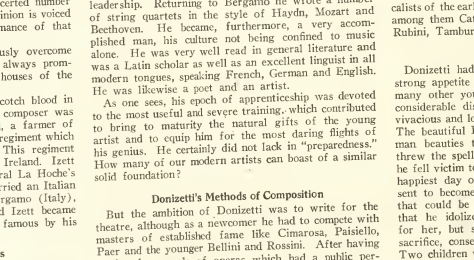


Gaetano Donizetti.

As one sees, his epoch of apprenticeship was devoted to the most useful and severe training, which contributed to bring to maturity the natural gifts of the young artist and to equip him for the most daring flights of his genius. He certainly did not lack in "preparedness." How many of our modern artists can boast of a similar solid foundation?

Donizetti's Methods of Composition

But the ambition of Donizetti was to write for the theatre, although as a newcomer he had to compete with masters of established fame like Cimarosa, Paisiello, Paer and the younger Bellini and Rossini. After having produced a couple of operas which had a public performance he tried to investigate the cause of his success and of his failure and paused for two years to improve his skill in writing for the theatre. Soon he felt equal to the task and wrote several operas. In fact he became so prolific that hardly one year elapsed without completing one or two operas. The quickness of his working sometimes caused his music to become rather superficial, but his familiarity with the different instruments and his thorough knowledge of vocalism helped him in writing pleasingly for voice and in doing justice to the instruments. His natural sense for dramatic effects made him equally successful in treating humorous and tragic subjects In his treatment of the orchestra he purposely avoided too heavy accompaniments and too intricate polyphony. Just the contrary of modern operas, which are more "symphonies with vocal accompaniment." In composing, Donizetti never used the pianoforte, writing with great rapidity and never making corrections.



Scene from Lucia di Lammermoor.

It was not until 1830 that he produced his first opera of importance, *Anna Bolena*. Close upon this serious opera came *L' Elisir d'amore*, which is one of the finest specimens of Italian opera buffa. In 1840, *La Fille du Regiment* had an enthusiastic reception at the Paris Opera Comique. During the next three years he composed *La Favorite*, *Linda di Chamounix*, *Don Pasquale* and *Lucia di Lammermoor*. The brilliant gaiety of Don Pasquale charmed all who heard it as did the delightful acting and singing of Grisi, Mario, Tamburini and Lablache, for whom the four leading parts were composed. *Lucia*, based on one of Walter Scott's novels, perhaps the most popular of Donizetti's operas was written for Naples in 1835, the part of Edgardo having been composed expressly for Duprez, that of Lucia for Persiani.

The next few years he was highly honored by sovereigns and by men prominent in art and science who became his friends, his fame and his wealth thereby constantly increasing.

He composed sixty-six operas. All the greatest vocalists of the early part of the past century sang his works, among them Catalani, Pasta, Grisi, Fioravanti, Donzelli, Rubini, Tamburini, Lablache, Duprez and Levasseur.

A Tragedy

Donizetti had begun his career of composer with a strong appetite for amusement and enjoyment and, like many other young men of his time, had plunged into considerable dissipation. He was the most charming, vivacious and lovely fellow that the world has ever seen. The beautiful Laura Vaselli, the one among many of Roman beauties to whom he had paid assiduous court, threw the spell of her charms so potently on him that he fell victim to the most ardent passion for her and the happiest day of his life was when she gave her consent to become his wife. The union was the happiest that could be imagined. A friend of Donizetti said that he idolized her and would have given his life for her, but she, like a sensible woman, required no sacrifice, consequently he had the happiness of angels. Two children were the pledge of their mutual affection. Two years passed away in Elysian bliss and when the second year had come to an end the cholera visited Italy and among those it fatally attacked was Signora Donizetti.

A Coffee Fiend

With her died a part of him, his interest in life, all his capacity for enjoyment. He was like a person dazed, he went about not well knowing what he did. Trying to purchase forgetfulness of his sorrow he took to coffee as a stimulant, drank it to excess, and became a coffee fiend. The result was sallow checks, a ravaged face, sunken eyes, and a generally unhealthy hue. When he was writing, a small tray was put before him on which was a cup and a saucer and a large coffee pot. Every now and then he helped himself to a cup of coffee. His cheeks and face seemed to exude the hue of coffee.

Early in 1845 the first signs of the malady which was the cause of the composer's death began to show itself. Fits of hallucination and symptoms of approaching derangement displayed themselves with increasing rapidity. He was found once senseless upon his bedroom floor; from that

hour his mind and his body began to deteriorate and he had to be removed to a lunatic asylum where he died in August, 1848.

Some Anecdotes

Donizetti was of a phenomenal activity. It is said that being requested by an operatic troupe of a Neapolitan theatre whose failure had been the order of the day for months past, to give them something that would prove attractive, he sat down without hesitation and wrote words and music of *La Campanella della notte*, in less than a week, a charming opera which filled the theatre and prevented the house from closing its doors.

A friend desired to procure a copy of an opera then being played at Bologna, but though he had offered to purchase the score the privilege was refused to him and the opera seemed to remain as much a sealed book as the famous *Mischere* of Allegri in Rome. He therefore begged Donizetti to attend a performance and to jot down a few of the airs as he heard them. Donizetti, however, volunteered to visit Bologna and bring back a complete copy of the work in a few days.

"A copy of the whole opera?" exclaimed the friend, "but can you get it? They have refused to send me a copy."

"I will bring it," replied Donizetti, "in my head."

He accordingly travelled to Bologna and after attending two nights successively, was able to write down with tolerable accuracy the whole of the score.

Life Characterized

Resuming, we find in Donizetti's career much worthy of imitation, and much to be avoided.

Aided by great masters he laid a substantial foundation which enabled him to build an imposing structure of artistic beauty, defying the tooth of time.

He was a man of great refinement and many accomplishments, which procured him friends and admirers among artists and men of high social standing.

Like Bellini, he was chiefly a melodist, but he was far superior to the latter through his profound scientific training.

On the other hand, the excessive, outrageous demands he made upon his mental and physical endurance, undermined his health and destroyed his vitality.

He poisoned his system through the abuse of coffee.

Reasons for success and for failure from which every student ought to extract a good lesson.

He will undoubtedly remain one of the most popular and lasting representatives of Italian opera.

Musical Sieves and Musical Sponges

By Elizabeth A. Gest

Is the musical part of your brain of the sieve or of the sponge variety?

The sponge variety is the absorbing kind. The more spongy it is, the more it absorbs. If a melody is once heard, the sponge type of brain returns it and can reproduce it, either vocally or on an instrument (playing by "ear"). The sponge brain can distinguish at once between a diminished and an augmented chord, but does not often know which is which. It can recall hundreds of beautiful melodies, but does not know who wrote them. It can probably improvise a very pleasing succession of chords, but does not know what chords it is using. Why? Because it has heard other people do these things and can reproduce sounds without knowing what it is doing. There is a whole storeroom full of material in the brain's attic, but some systematic study is needed to put things in order and label the material.

The sieve type absorbs nothing. If it hears a melody a dozen times it cannot reproduce more than a few notes of it. It can distinguish on paper between a diminished seventh and an augmented fifth, but audibly they seem about the same. It cannot recall a theme from an opera or symphony, although it has heard hundreds. It will accept a correction from the music teacher one week and make the same mistake the following week. Why? Because it cannot hold anything, there are too many cracks. A great many of the cracks can be filled up with little bits of concentration, and when something is heard the attention should be focussed on what is being heard. This is the act that makes listening a different matter from hearing. Sieve brains do not listen to what they hear. Sponge brains mimic what they hear.

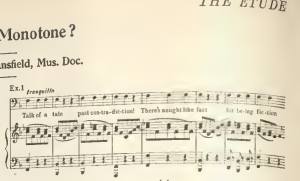
"Music is fundamental—one of the great sources of life, health, strength and happiness."—LUTHER BURBANK.

What is a Monotone?

By Orlando A. Mansfield, Mus. Doc.

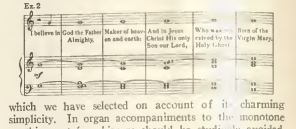
IN AMERICA the monotone has long ago ceased to be a thing. It has become a person. The authorities on Public School Music have made use of the term to denote a child who is unable to "carry a tune." In other words, with the so good people a monotone is a scholar who sings on one tone, a kind of vocal drone, or musette. Such a one is, of course, more or less devoid of the gift known as a musical "ear." Into the methods suggested (or employed) for the improvement of the poor monotone, we cannot enter here. Our object is to show that from the original meaning of the word "one tone" the expression has come to be applied not only to music consisting of one sound, but to individuals apparently incapable of producing any other musical effect.

Taking the individual first we notice that there have been many such in history. One of the most remarkable cases was that of William Hensel, the Berlin painter, who married Mendelssohn's sister, Fanny, herself no mean musician and composer. In the autumn of 1829 Mendelssohn set to music an operetta, the words of which were written by Klingemann, an attaché of the Hanoverian embassy in London, in which city the acquaintance between librettist and musician had been formed. This work was intended for, and was actually performed at, the silver wedding of Mendelssohn's parents, in Berlin, on December 26, 1829. It was entitled *Heimkehr aus der Fremde;* and an English version known as *Son and Stranger*, was produced in London, in 1851. In this work there was a monotone part written for Hensel who might justly be called by that name since, although his part was all on one note, F, and almost entirely in notes of equal length, he failed to get cither at the final performance! Here is one of the passages:—



Instances of musical compositions on monotones are comparatively rare. Perhaps the most striking example is the fine song of Peter Cornelius (1824-1874), the friend of Liszt and Wagner, entitled *Ein Ton*.

In the English Church service certain portions of the liturgy *e. g.*, the Creed, are sometimes monotoned by choir and congregation, with a varied organ accompaniment. Of this order of church music there are many beautiful and highly interesting specimens, mostly by the leading English church musicians of the last half century. We quote the commencement of such an accompanied monotone, from Sir Frederic Bridge:—



which we have selected on account of its charming simplicity. In organ accompaniments to the monotone anything *outré* or *bizarre* should be studiously avoided. Here, almost more than anywhere else, the organist needs to remember the words of Emerson to the effect that "to be simple is to be great."

Something Not Generally Included in Music Teaching

By T. C. Rickaby

To the young student of music, the most important thing is that he be taught to play some instrument as well as his limitations will allow. This is the primary consideration, and a famous American used to say that he gave piano lessons and taught nothing else. "When I begin to teach ethics and morals and other things," said he, "I will have engraved on my cards 'Training the soul extra!'" This attitude may be the correct one for the teaching or adult or artist pupils, whose chief object is technical excellence, and whose characters and habits are more or less fixed. But the majority of music teachers have to deal with children at their most impressionable and plastic age. Why not take the opportunity thus presented of inculcating the value of some few desirable personal qualities, and assist in cultivating them? For instance to learn to play any instrument requires work, and increasingly hard work as the years go on. It would not be out of place to teach the value of work in general,—that work, so far from being a burden, is a blessing; that only those who do nothing are unhappy; and that they must work, not because they are told to do so but for their own good.

Again, there is no pupil that would not resent any intimation that he was dishonest; yet there is more than one form of dishonesty. The most common one is that of taking something that does not belong to us. Not more than one in a hundred pupils pays for his own lessons. Usually they are paid for with father's money. If a pupil does not make a genuine effort to give a suitable return for the money spent, he is not strictly honest. If parents after much expenditure of money, and often at some sacrifice, fail to get a musical return they have been cheated out of their hopes and expectations; and to cheat *anyone* out of *anything* is far removed from honesty. That the money is used with father's knowledge and consent makes little difference as to the principle involved. So it might be taught that dishonesty may take other forms than in picking pockets. Not to make an earnest effort when it is expected of us is a negative form of dishonesty, and one that is only too common in musical work.

Shakespeare makes old, mad King Lear cry out in deepest bitterness:

"Blow blow thou winter wind.
Thou art not half so unkind
As man's ingratitude."

Children's ingratitude is not less cutting. The same old king knew it, for he exclaims in another place that it is

"Sharper than a serpent's tooth
To have a thankless child."

Children are notoriously ungrateful—until it is too late to be anything else. This is not so much from inborn viciousness as from the thoughtlessness of childhood and youth. While it may be true that it is no more than a parents duty to give children all possible advantages, that does not absolve the child from feeling and showing gratitude and appreciation; and this is easiest done by trying to please father and mother. Children may rest assured that nothing pleases parents so much as the success of their sons and daughters in anything they undertake and especially music.

If young people—even quite young people—were taught the virtue and value of work and industry and honesty, the beauty and power of gratitude and consideration so far as their music is concerned, it would have a tendency to make them industrious, honest and considerate in other relationships. So do not imagine that a moment or two spent in inculcating the virtues mentioned would be time misappropriated. On the contrary it would be time well spent. This is not intended to suggest preaching, or longwinded digressions. Just a few words, a well considered remark now and then, might work wonders. Try it.

What Scales Have Done for Me

By Ada May Hoffrek

1 Gave me equal familiarity with major and with minor so that I could determine at once just what key a given piece was in.

2 Furnished me with an automatic readiness in fingering so that nine tenths of all passages could be fingered with far greater ease.

3 Simplified a great deal of the so called "passage work."

4 Made my hands and the individual fingers equal in power.

5 Developed fluency and ease in my technic.

6 Helped me in acquiring many different varieties of touch.

7 Laid the foundation for memorizing.

The Teachers' Round Table

Conducted by N. J. Corey

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

Early Days

"1. When should pupils begin the practice of scales?
2. When should the first piece be given?
3. Would you name a few pieces for a pupil in the fourth grade?"—E. Y.

1. As soon as they have acquired a fair degree of momentum. In a general way their serious daily practice may begin at about the beginning of the second grade. Some introduce them, by dictation, much earlier.

2. A piece need not be more than sixteen measures long, and many of the early studies in recent methods are *bona fide* pieces, even though not exceeding five finger positions. Every pupil likes to be assigned a simple piece of this kind near the beginning, and it stimulates the interest. The publisher can supply you with one page pieces of this kind that may be given very early.

3. Grieg, *Album Leaf*, Op. 12, No. 7; Poldini, *Tarentella;* Schutt, *Petite Scene de Ballet;* Borowski, *Valsette;* Leurance, *Star Gleams;* Rathbun, *Twilight on the Mountain;* Kern, *Ariel;* Wachs, *Rosy Fingers;* Chaminade, *Scarf Dance.*

Sight Reading Again

"I am so poor at sight reading that by the time I have read a piece through I have it memorized. Although I have studied for years, several of them at our best schools and conservatories, yet I have to pick things out measure by measure. Now I am here, almost more than anywhere else, the organist needs to remember the words of Emerson to the effect beginning to teach, but must I give only such music as I have already learned? If I try to show pupils something about their new pieces I am sure to stumble and disgrace myself. Can I succeed as a teacher if I do not play the pieces for the pupils? Is there any way I can learn to read?"—M. F.

This question comes to the department very frequently, in spite of the fact I have frequently answered it. But inasmuch as the ETUDE has enough new subscribers every year to make the average magazine, it is no wonder there are many who have not seen the suggestions made in past years, and who need the information then given. The foregoing young teacher would better make a business of learning to read music at sight, as well as many others we have had letters from, if teaching is to be accomplished comfortably. How about an elocutionist teaching a student to read Shakespeare, who was unable to give any examples of what was desired? The trouble with most of those who try to learn to read music at sight is that they do not go at it systematically, do not formulate any plan of procedure, and stick to it until results are obtained. Furthermore, they stop at every mistake made, and often try to correct it. How soon will players learn that correcting a note after the key has been struck, is no correction whatever. The second time over the same mistake is again imminent, and the third time over it becomes a habit, and the fourth time over it becomes so fixed it is almost impossible to irradicate it. It is only in its relative position in the context of the passage that the note is correctly played. During practice, means must be taken to secure this result.

But in systematically learning to read at sight the player must stop at no mistake, but must go right on as if nothing had happened. Begin with extremely simple music, no matter how well you play. Send to the publisher for some of the collections of easy pieces. Look at the first piece in one of them over, and make up your mind how fast it ought to go, and its general effect. Then flounder through at this speed, stopping for nothing. Your first attempt may prove a sorry failure. But never mind, the second may be better. Do not play a third time, but go on to the next and treat in the same manner. As soon as you begin to be familiar with the music it is no longer sight reading. Go through the book, and then perhaps go over it again. Then take up another. When you get so you can read second grade music with facility, then begin with collections in the third grade, and so on from grade to grade. When you are getting on towards the grade in which you play your best selections, after they are thoroughly practiced, then begin to be as omnivorous as you can in your reading. Get familiar with as much great music as you can. You cannot learn to play it all in skilled perfection, but it is the part of a trained musician to be familiar with the musical literature of the world. You read your Shakespeare, although you do not expect to commit any passage for public performance, nor to enact any role. Your relation to your art should be similar. The trouble with most performers is, that they know nothing but what their teachers have given them. There is no one so musically uneducated as the average musician. This is especially applicable to singers, whose knowledge frequently does not pass beyond the little pile of songs in sheet music, two or three inches thick, that lies on their pianos. Pianists should do better than this, but too many of them stop short in their knowledge and progress as soon as they leave their teacher's studio. The writer of the foregoing letter shows the right spirit, and by systematic application can in a reasonable time place herself where she belongs.

Being Thorough on Limited Time

"How long do you think it advisable for pupils in the third and fourth grades to practice a piece? Six weeks or more elapse before I am satisfied, and two months before it is memorized. The one hour practice period is divided into: Finger exercises, five minutes; Scales, ten minutes; Arpeggios, ten minutes; Piece, fifteen minutes; Review, fifteen minutes; if possible, Sight Reading, fifteen minutes."—E. K.

I have known pupils to practice a composition for a year, and still leave errors uncorrected. This, however, was due to superficial work, never giving attention to close study. Meanwhile the length of time required will depend upon the length of the composition, the talent and study application of the student, as well as the amount of daily practice. In an hour period of daily practice short lessons must be given. Fifteen minutes should do for the technical excercises. Fifteen for an *Etude*, or whatever you substitute in place of it. One half hour for advance and review work on pieces. If a little extra time can be secured for sight-reading, well and good, but it should be systematized and practiced in the manner that has been directed in this department. Six weeks is rather long for a third grade piece of about three pages, although a certain amount of time should be devoted to polishing pieces that have been learned. Pieces of real musical value should not be dropped as soon as learned, but should be kept for a time as repertoire work. Review or polishing work on pieces is very important, and has a valuable influence on ease in playing. I often think that a pupil makes greater advancement in the free and easily accustomed manner of playing pieces that have been learned, than in the process of "picking" them out. Therefore your urgency for finished work may be producing unusually good results. There are too many individual conditions entering into your question to enable one to give an arbitrary answer to it. You must study each pupil from every angle, not forgetting that progress cannot be swift on an hour of daily practice. Two hours ought to be the usual amount, although there are many pupils, who find that one hour is the limit of time it is possible to secure. You must do your best under these conditions.

From the Foot to the Head

"1. How soon should the use of the pedal be taught?
2. I have a pupil who has tried to memorize her pieces, but has never succeeded. She is ten years old and now in the second grade. Is it absolutely necessary that she memorize?"—M. B.

1. This depends something upon the age and size of the pupil. Usually it may be begun in the second grade, but at least should be taught with caution. Begin with a little piece that is thoroughly learned, show exactly what happens in and out of the piano, use sparingly, and see that pupil learns to listen and not run chords together, although this latter requires time. Very small children often have to wait until they grow a little before they can reach the pedal.

2. Memorizing is not at all necessary, although one of the most valuable acquirements. The memorizing faculty is either latent or missing. In either case, to try and develop, take a very simple piece whose formal demarcations are very clear, and memorize sentence by sentence. You will often find that the four measure phrases may be followed in little pieces. An eight measure sentence will be enough for each lesson. Do not try to hurry this effort, and by no means apply the process to all the lesson assignments. Select melodious and pleasing little pieces, always very short at first.

Rotary Motion

"Please describe the rotary movement of the arm as used by modern pianists. What is its advantage and how should it be taught? Should beginners use it?"—B. E.

Arrange the rounded fingers close together so that the tips touch one another. Place over the two black keys D flat and E flat, so that two of the finger tips will rest upon them. Very gently roll from side to side so that a soft tone is sounded. You will note how easy this is, and how simple the action that produces the tones. While playing the slow trill in this way analyze and observe that this slight rolling of the hand is produced by an impulse coming from the forearm. Out of this germ a complete system of piano technique has been evolved by Tobias Matthay, which, however, has not been widely accepted in practice. Modern technique is a grouping of all principles that are valuable. Instead of riding any one principle to its farthest logical consequences, it helps itself to all good ideas, which may be found anywhere, just as the bee flits from flower to flower taking the best each has to offer. Modern technique applies this principle in broken octaves and all similar passages. Time was, when playing broken octaves by finger motion was advocated, but this is now obsolete, the last crushing blow to it being delivered by William Mason, in his *Touch and Technic*. There is little use trying to teach children beginners any principle by name. The main thing is to show them how a given thing is done. Explanations should come when they are older. If, in the early stages, broken sixths, or combinations requiring similar motions, should be encountered, pupils may be shown how to rotate the hands in doing them. Great care should be exercised, however, that the motion should be confined to the simplest possible rotation.

"We Are Seven"

"1. Is it a good plan to insist upon pupils memorizing the *Two and Three Part Inventions* of Bach? Also, in what order they be studied?
"2. What should follow the study of these?
"3. What other sonatas would you recommend for one who plays Beethoven's *Sonata Pathetique* beautifully?
"4. What follows Czerny-Liebling, Book III, for those with small hands? I have used Czerny's *Art of Fingering Velocity*, Cramer, then Clementi. Is this the correct order?
"5. When should the *Well-Tempered Clavichord* be taken up?
"6. What should follow Clementi's *Gradus?*
"7. Please suggest some artistic and melodious classics in the third and fourth grades."—B. G.

1. Serious students may memorize some of them, as it is the best of practice in learning to memorize in the polyphonic style. It is not necessary to either memorize or study them all. A selected list and their order of study will be found in the *Round Table* for December, 1921.

2. Naturally gifted pupils with several hours for daily practice may intermingle these with Czerny-Liebling, Book III. Otherwise they may follow it. Pupils should not consider the *Inventions* as studies, or their progress towards an appreciation of Bach will be retarded. Cramer may follow the *Two Part Inventions*, then the *Three Part Inventions*, and then Clementi.

3. Beethoven, Op. 2, Nos. 1 and 2; Op. 10, Nos. 1 and 2; Op. 14, Nos. 1 and 2; Op. 26, Op. 79, Op. 27, Nos. 1 and 2. Few pupils, however, have the practice time to include all of these in their regular study.

4. At this stage of difficulty you will simply have to omit any *Etude*, which it is impossible for a small hand to encompass, and perhaps some isolated passages here and there will need to be "doctored." You will hardly find the *Art of Finger Dexterity* necessary after Czerny-Liebling, Book III, which includes some of them. Cramer, then Clementi, is correct.

5. Some teachers proceed directly from Clementi to the *Bach* Fugues. Others use Chopin first. This answers question 6.

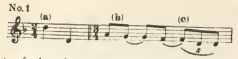
7. Grade three. Selections from Schumann's Album for the Young, Op. 68. Beethoven, *Variations on Nel Cor Piu*. Schubert, Waltzes, Op. 9, Nos. 1, 2, and 3. Grade four. Handel, *Gavotte in B Flat*. Selections from Mendelssohn's *Songs Without Words;* Chopin, Valses, Op. 34, No. 2 and Op. 69, No. 2; Chopin, Three Favorite Preludes, B Min., A, and C Min; Haydn, *Gipsy Rondo;* Mendelssohn. *Fantasie in A, Op. 16, No. 1;* Mozart, *Rondo in D;* Schubert, *Impromptu in A Flat, Op. 142, No. 2.*

Tirawa's Vengeance

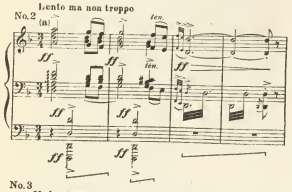
Indian Legends by Angelo M. Read

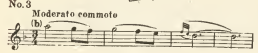
No. II

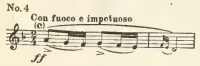
ANGELO M. READ, the composer of these pieces (No. II of which will be found upon the opposite page), has based his theme upon the following American Indian Motives.



Out of the above motives for the Dakota Tribe were evolved







According to Indian Tradition:—

The men of the present day were preceded by another race—people of great size and strength. It is recorded: "These people lost all respect for Ti-ra-wa, Creator of the mountains, the prairies and rivers; in fact, they became so rebellious that Tirawa, their ruler, decided to destroy them. This he did by sending a great rain which drowned them all. . .

"Nothing was left but a mosquito flying about over the water and a little duck swimming on it. These two met, and the duck said to the mosquito, 'How is it that you are here?' The mosquito replied: 'I can live on this foam; how is it with you?' The duck answered, 'When I am hungry I can dive down and eat the green weed that grows under the water.' 'Then,' said the mosquito, 'I am tired of this foam. If you will take me with you to taste the things of the earth, I shall know that you are true.' So the duck took the mosquito under his wing, where he would keep dry, and dived down with him to the bottom of the water and as soon as they touched ground all the water disappeared.

"Now, after everything was dead, Ti-ra-wa determined that he would again make men, and he did so. But again he made them too powerful, and he had to destroy them. Then he made one man like the men of to-day, and he said to himself, 'How is it now? There is still something that does not quite please me!' Then he made a woman and set her beside the man, and the man said: 'You knew why I was not pleased. You knew what I wanted. Now I can walk the earth with gladness!'"

—G. B. Grinnell in *The Builders of a Nation*

This Rhapsody opens with an introduction suggesting the principal theme, a phrase of four measures in D minor 1-4, which is immediately reproduced a fifth above 5-8. Then a pedal-point follows on the dominant of D minor 9-16. The subject proper opens after a two measure's first phrase extension in D minor 17-18. This subject consists of four measures 19-22 and is reproduced at another interval 23-26. Then follows a phrase extended to five measures which ends with a cadence on the chord of A major 27-31, which is followed by an interlude constructed on the dominant of the original key of D minor 32-38.

At measure 39 the main subject re-enters, this time in the contrasted tempo of ♩ (Molto Agitato) and in a contracted form, which is carried on by means of extension to the close of measure 52, which is an incomplete, or partial, ending in D minor.

After one whole measure's pause (53), a Codetta begins and ends with a closed period in D minor, 54-57.

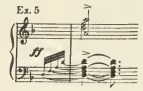
At measure 2, the F is an unprepared suspension on the first inversion $\left(\frac{6}{5}\frac{6}{3}\right)$ of the chord on the leading note of the key of D minor. The interlude at measure 32 is made up of passage work on the dominant of the original key ending at measure 38. This passage work is also seen in measures 44, 45, 46.

The G sharp at measure 52 is an appoggiatura. The C natural at measure 52 is that belonging to the (natural) descending melodic minor (Dorian) scale of D minor.

In taking up the study of Indian Legend No. II, the performer will readily perceive that the chords at the beginning of the piece must be played with great force.

The arpeggioed chords at measures 1 and 5 are to be played as follows:

Ex. 5



The small notes at measures 3, 7, 9, 10, 11, 13, 14 and 15 are to be played quickly, somewhat after the manner of the slide (or glide) used in Bach's time.

The small notes at measures 21, 25, 29, 40 and 42 are to be played quickly, as follows:

Ex. 6

The first of the tied notes in treble and bass on D beginning at measure 54, are to be played loud enough to make them heard after the dignified and semi-detached accompanying notes of measures 55 and 56 have ceased to sound.

Is It Interesting?

By Maude Burbank Harding

THE above question is the acid test of everything modern. "Work for work's sake" is a motto of long ago, and compulsory practice of monotonous exercises is reminiscent of grandmother's girlhood.

The *desire* to practice must come spontaneously from the pupil before results can be obtained, and the incentive for this desire should be furnished and constantly fed by the teacher.

Competition always gives zest to work and pleasure. In a class, this is easily arranged; but in individual work it will be found very advantageous to have meetings, monthly or bi-monthly, of those pupils studying the same grade work, where each may appraise the other. Kindly criticism by the audience is most helpful, noticing good points as well as making suggestions for a better performance, and perhaps following a schedule of requirements, checking off each point with standard marks on a list such as the following:

General Position	Beauty of expression
Position of hands	Interpretation
Accuracy	Time
Beauty of tone	Memory

There is an overwhelming and delightful quantity of available material for all kinds and grades of musicianship which is tuneful and pleasurable, at the same time embodying all necessary drill.

If a student is imaginative, he will weave words for the least compelling of the exercises, and make wonderful tales of the more consequential studies; if he is dull of wit, then the teacher must open up for him the vistas of that land of fancy through which marvelous country alone the artist can find real success.

Why Study Piano?

By May Hamilton Helm

1. In singing, but one tone can be made at a time. This is true of violin, flute, cornet and many other instruments. Piano makes TONE COMBINATION possible.

2. It uses the WHOLE STAFF, and almost complete range of pitch.

3. A piano arrangement, like a good engraving, does not reproduce either true or false colors, but gives a correct idea of the subject.

4. Piano study furnishes necessary preparation for the organ and for accompanying.

5. It is required at music schools as the best foundation for general music culture.

Music as it is Defined

By W. Francis Gates

THERE have been many varied definitions of music, dependent on the writer's idea of, or appreciation for, music. One man's music is another man's noise. And he defines accordingly.

One says Nevin is music and Bach is noise. One declares Mozart to be noise and Stravinsky, music. Another reverses the definition. Even the dictionary tells us that "music is the art of combining tones to please the ear."

Whose ear—yours or mine?

A French writer, Jules Combarieu, is more general, and declares it to be "the art of thought in tone." In other words, it is an art, not a natural phenomenon; it deals with tones, and it presupposes thought; that is, educated mental action and discrimination. "Thought, using tone as its medium, creating an art work."

And still, this leaves open to discussion, "What is an art work?" We journey back to the starting point, you saying Mozart created art works, and Schonberg didn't; while I may pin my faith to Cadman and Herbert.

One might reduce the definition a little, and make it more generally satisfactory, by saying, music is "thought expressed in tone." This would exclude noises—casual, unbrained combinations of tones—and require definite mental application, presupposing a knowledge of the essentials of musical construction.

While this definition may be satisfactory to you and to me, there are those whose idea of music is so different from ours, that only a definition to fit their own particular style of music would suit them.

One says music should be impersonal, abstract. Another school declares that it always should tell a story—producing the "program music" so often featured. Still another division of the musical public says that music should go much farther than the dictionary definition, above quoted; that it not only is the art of "combining tones to please the ear," but that music should represent the whole of life, whether it pleases the ear, or not.

In other words, if the subject portrayed is one of pain, horror or calamity, then the music must be of clash, cacophony, discord, entirely abjuring the idea of beauty or "pleasing the ear." Out of all this, long ago, arose the question whether it was the function of music merely to be beautiful, or whether, like painting, its mission is to portray all of life—good and bad, pleasure and sorrow, happiness and horror.

That is a question no part of the world can settle for the rest. Ever since music reached an advanced stage of development, it has been a bone of contention among musicologists and composers, and, no doubt, it will so continue for decades, and possibly for centuries.

So, not to enter discussion of it, the simpler way is to accept such a generalized definition as that suggested above, and classify music as "thought expressed through tone," to which hardly any school of music, or composition, can take exception.

Do You Believe in Preparedness?

By Marjorie Gleyre Lachmund

HAVE you ever noticed how often a pupil has to start a phrase two or three times before he can go on? It is an all too common failing usually caused because the pupil does not *get ready first*. We might accept a hint from Marcus Aurelius: "Let no act be done at haphazard, nor otherwise than according to the finished rules that govern its kind." The best "rule" in this instance is to have your pupil place his hands over the opening notes or chords, and consider carefully the first few bars so as to have them in his mind's eye. Then at the signal to start, his moment of observation will stand him in good stead and there will be no necessity to start over.

Changing Musical Perception

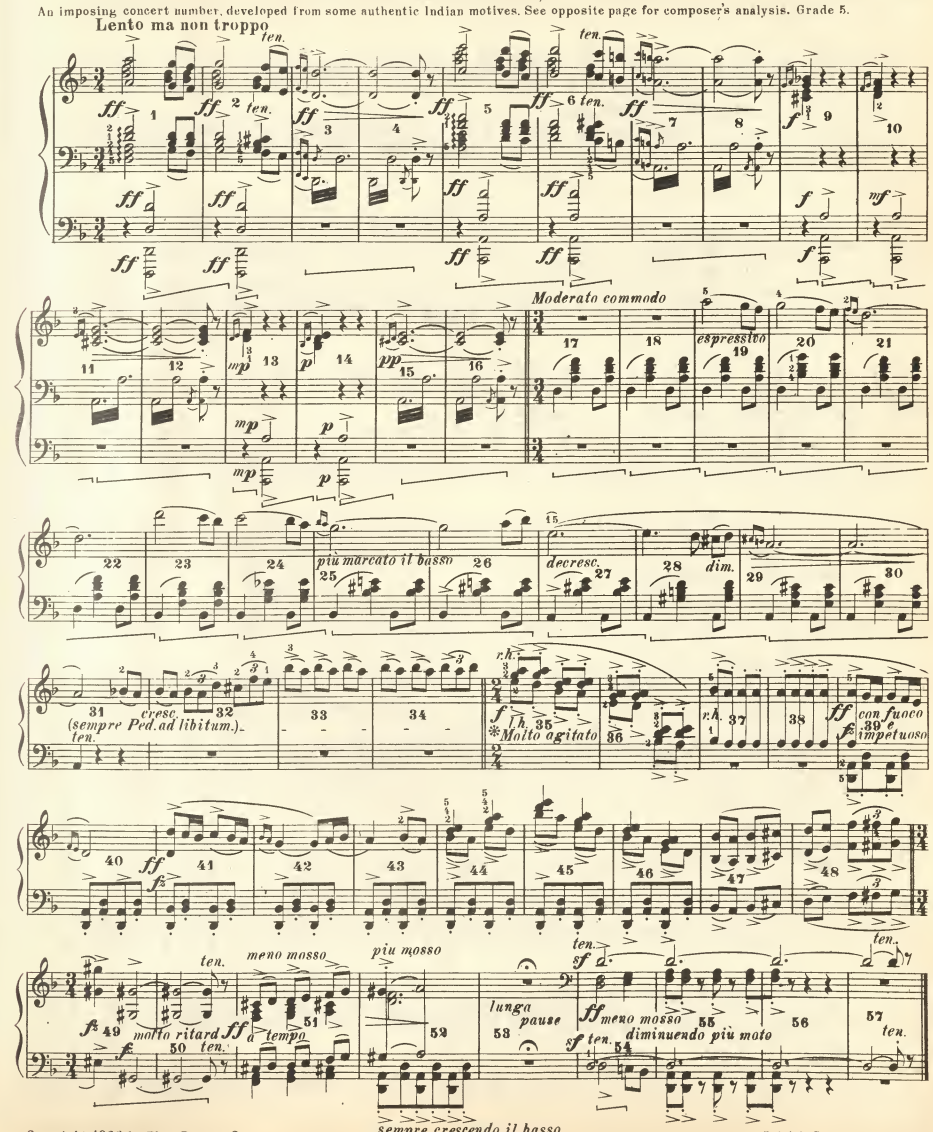
"You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through succeeding years, brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any others. Remembering all this, you suspect that your indifference to certain still more evolved musical combinations may arise from incapacity in you, and not from faults in them." Herbert Spencer in *The Study of Sociology*.

TIRAWAS' VENGEANCE

INDIAN LEGENDS, No. 2

ANGELO M. READ

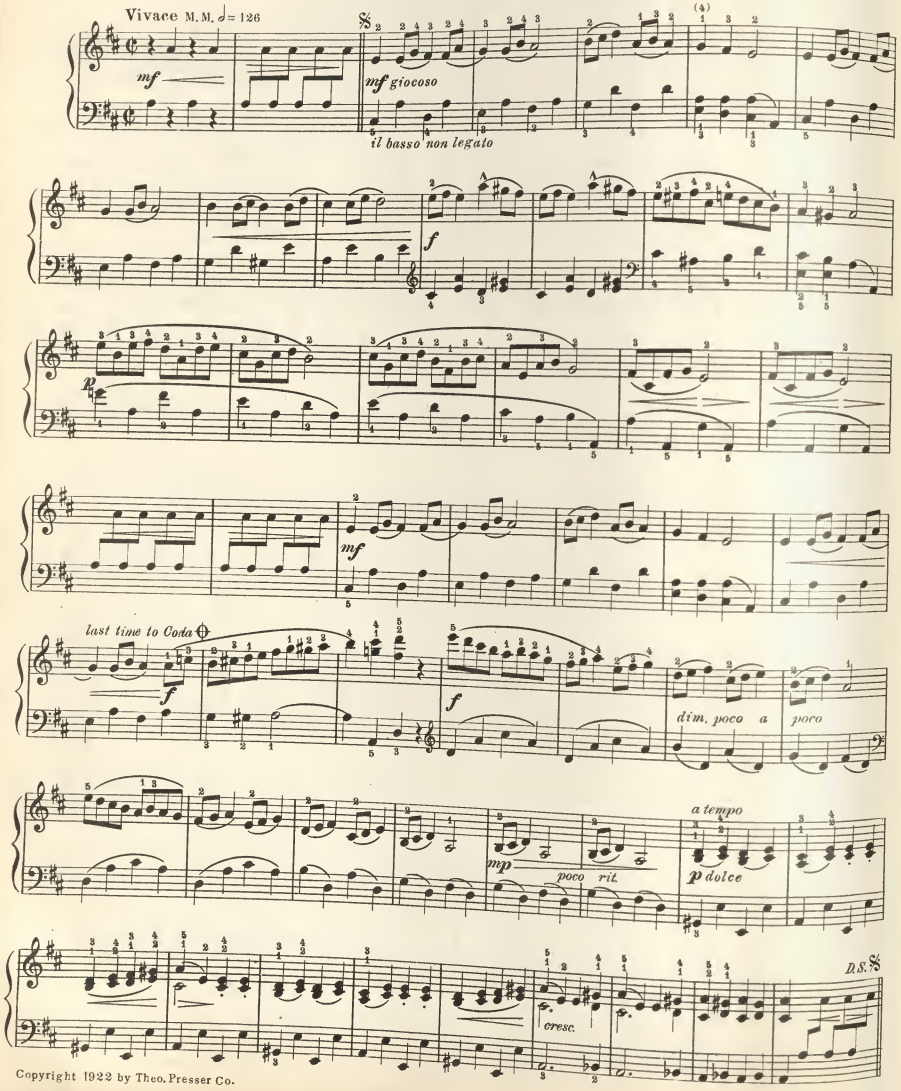
An imposing concert number, developed from some authentic Indian motives. See opposite page for composer's analysis. Grade 5.

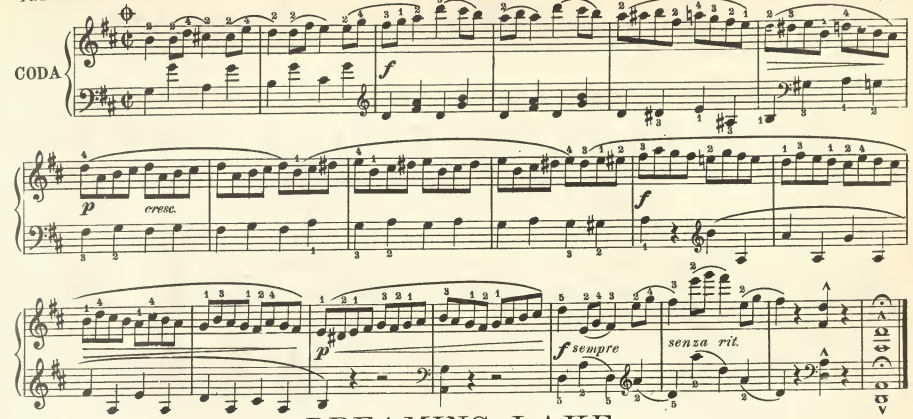


JOYFUL SPRINGTIME

L. LESLIE LOTH

Full of vigor and happy anticipations. A useful finger study. Grade 3.



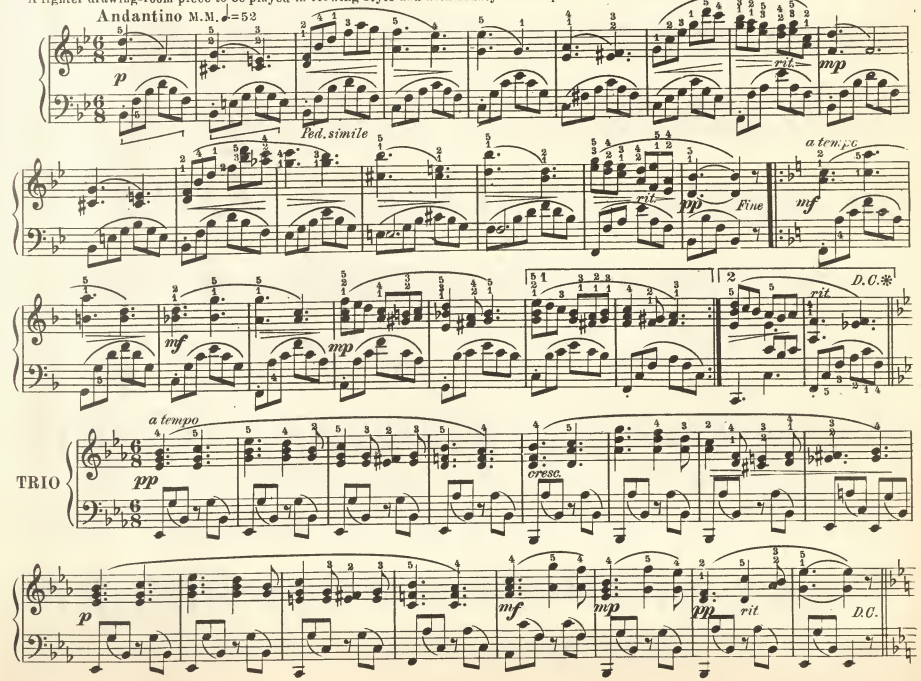


DREAMING LAKE

BARCAROLLE

H. J. ANDRUS

A lighter drawing-room piece to be played in flowing style and with beauty of tone production. Grade 3.



* From here go to the beginning and play *Fine*; then play *Trio*.

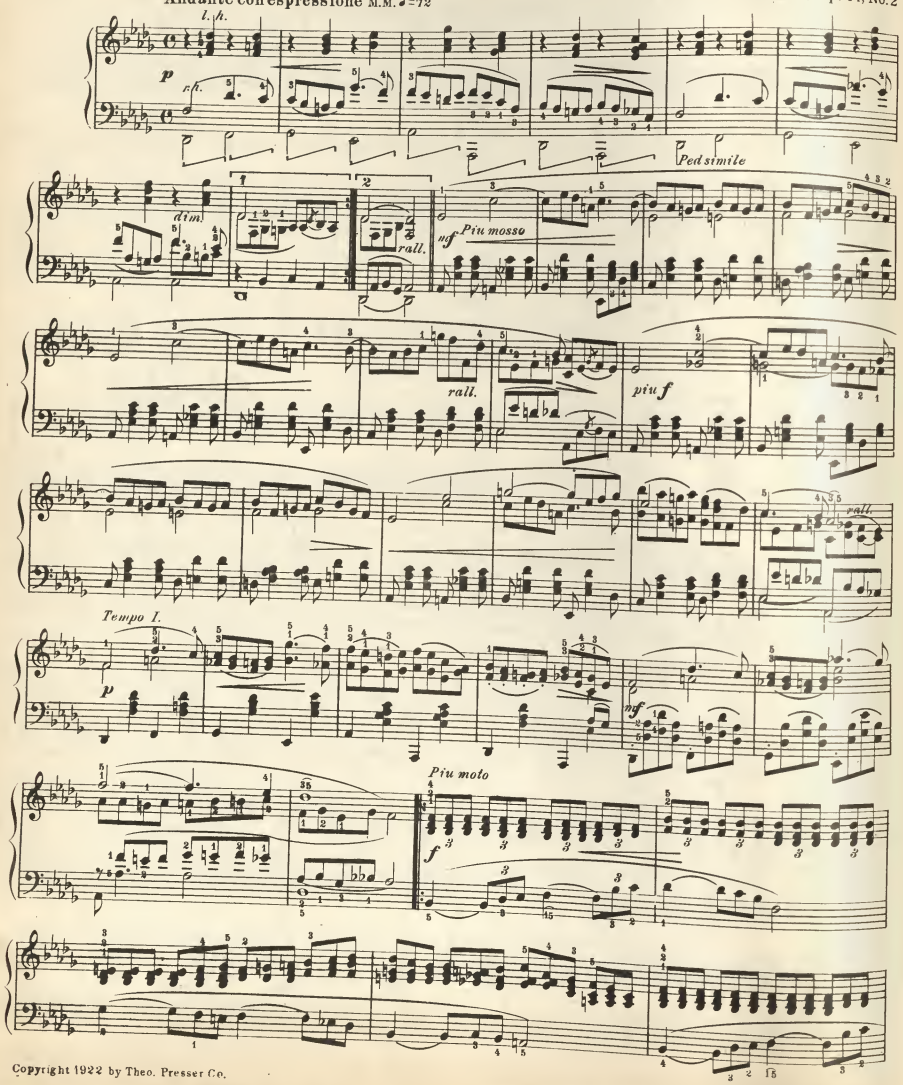
To Miss Isabelle Hawke

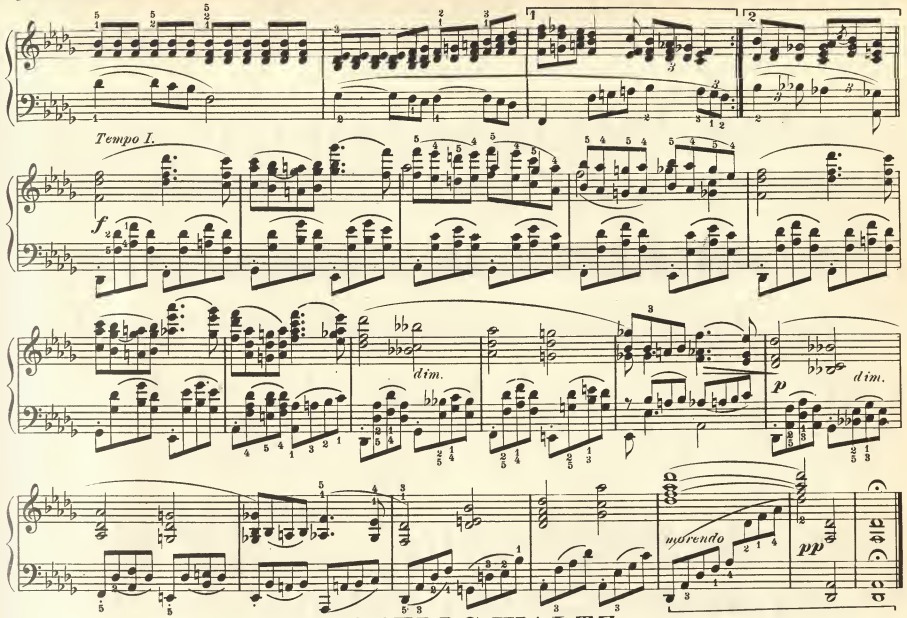
LOVE SONG

A well-written drawing-room piece, affording valuable study in tone production and in the singing style. Grade 4.

PAUL AMBROSE, Op. 44, No. 2

Andante con espressione M.M. ♩=72



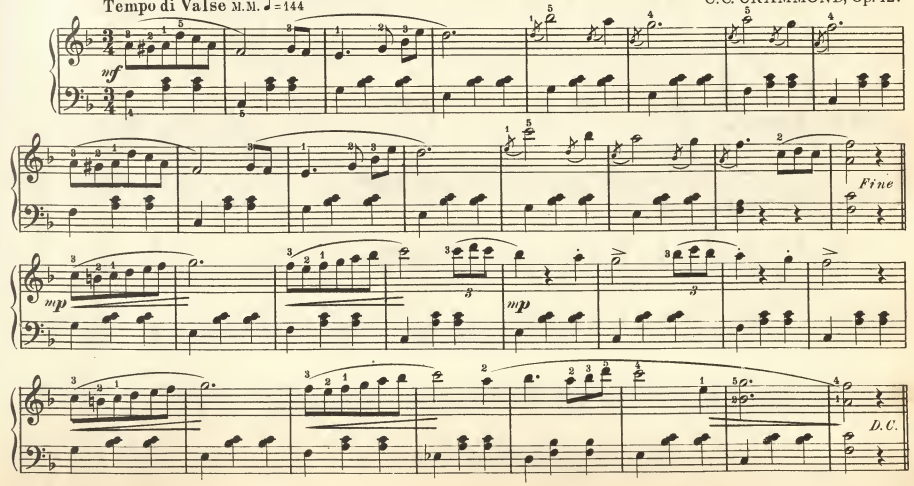


FAIRY BELLS WALTZ

An early study in grace notes and in melody playing. Grade 2½

C. C. CRAMMOND, Op. 127

Tempo di Valse M.M. ♩=144



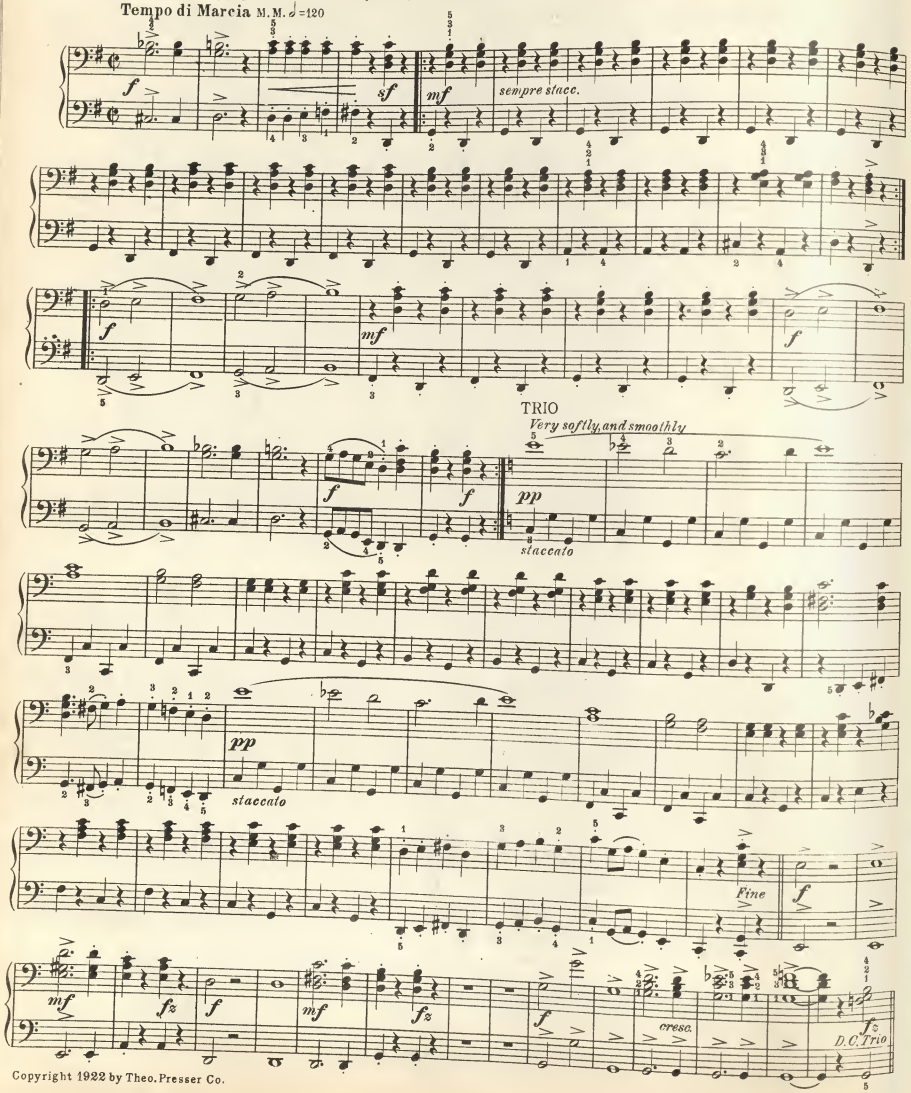
SALUTE TO THE COLORS

MARCH

SECONDO

BERT R. ANTHONY

A rousing military march, very popular in solo form. Play briskly and with strong accentuation.

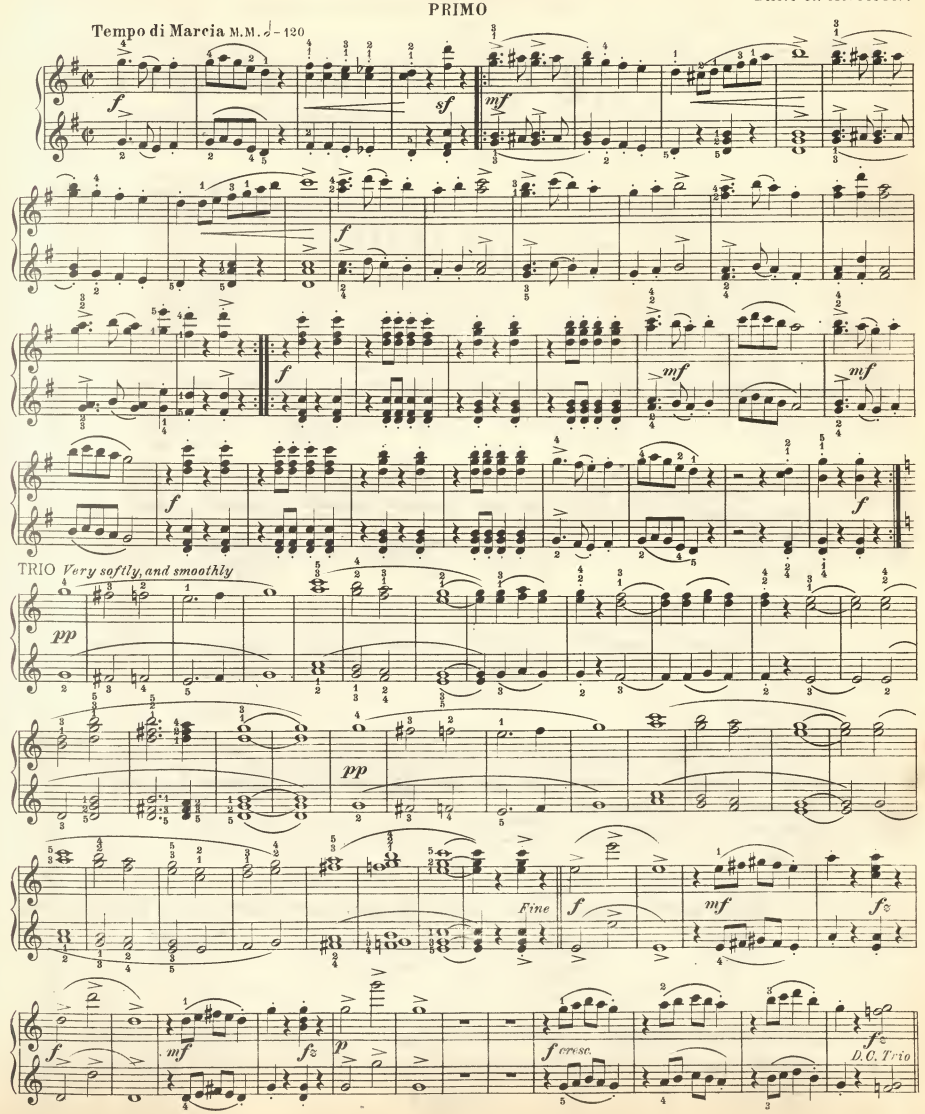


SALUTE TO THE COLORS

MARCH

PRIMO

BERT R. ANTHONY



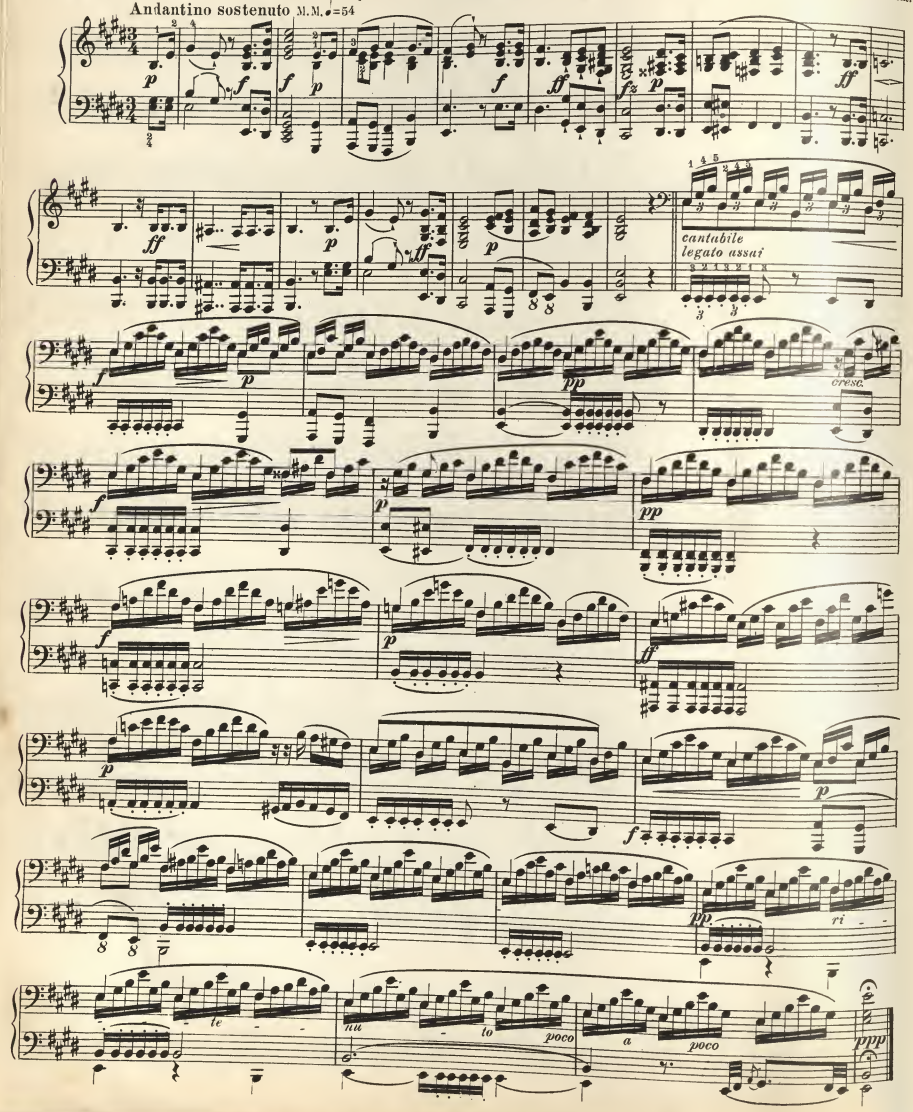
ANDANTINO

from "GRANDE SONATE"

SECONDO

J. N. HUMMEL, Op. 92

Hummel's *Grande Sonate* is an original four-hand composition, one of the finest examples in classic model. This theme is taken from the slow movement.

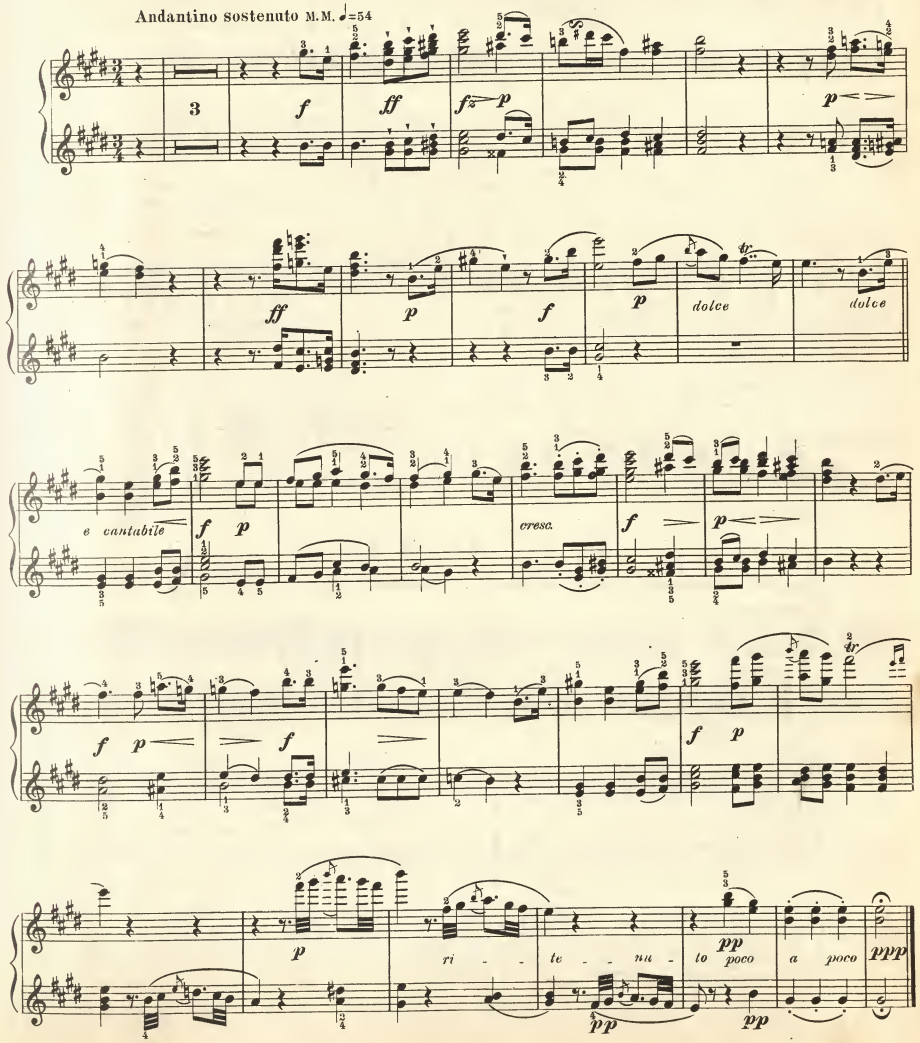


ANDANTINO

from "GRANDE SONATE"

PRIMO

J. N. HUMMEL, Op. 92

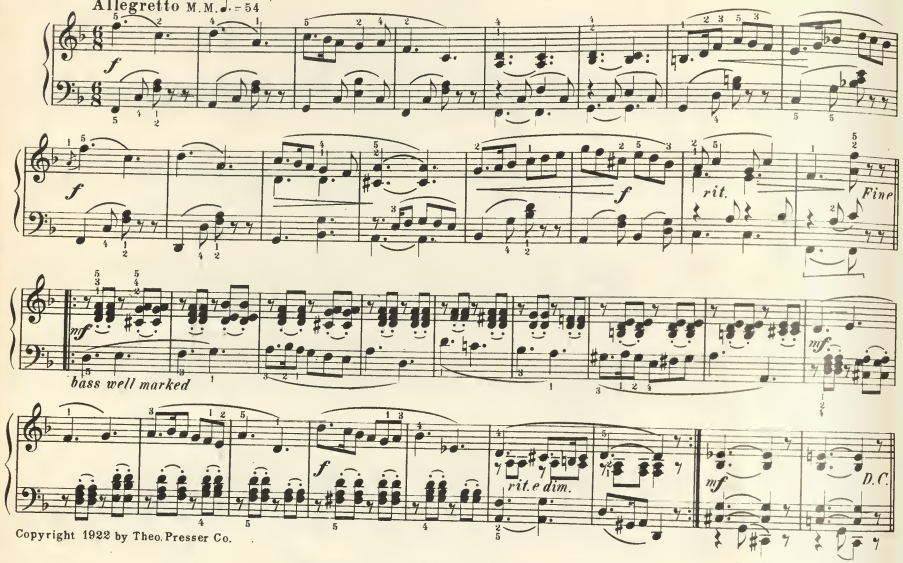


To Roberta Chantler, Beaver, Pa.

SPRINGTIME PLEASURES

J. E. ROBERTS

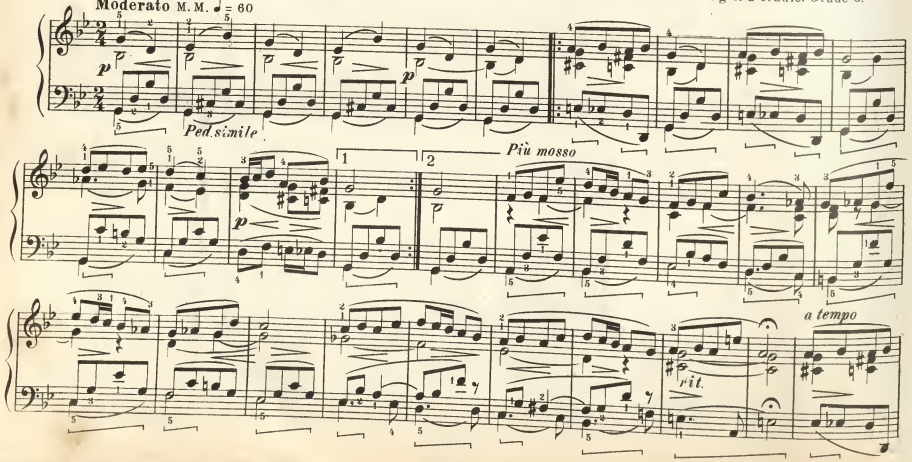
Bright and vigorous, befitting the season. Always play this rhythmic figure exactly as written, giving full value to the dotted eighth and bring in the sixteenth briskly. Grade 3.

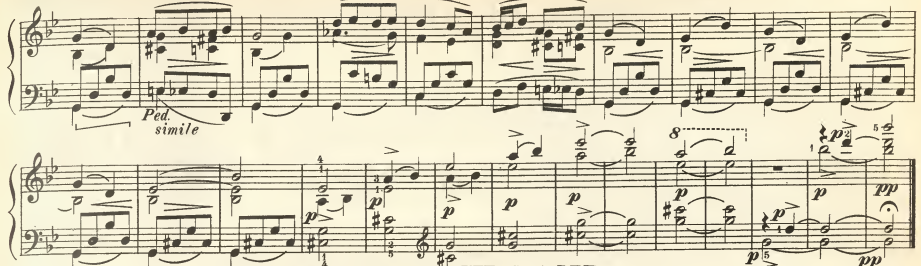


TO SLUMBER LAND

A. KOPYLOW, Op. 52, No. 9

From a set of poetical minatures entitled *Musical Pictures.* To be played gently and smoothly, like the rocking of a cradle. Grade 3.

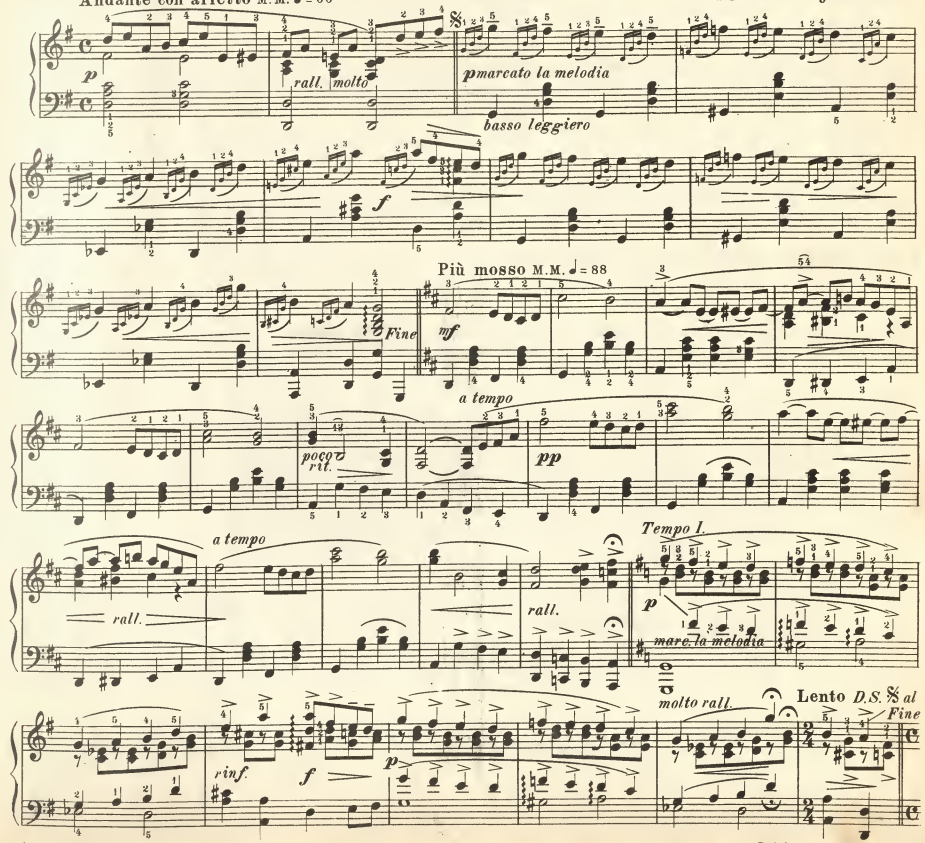




SHADOW LAND

A graceful drawing-room piece, with an effective harp-like treatment of the theme. The first note of each *arpeggio* must be taken on the count and with the bass note. Grade 3.

EDWARD F. JOHNSTON

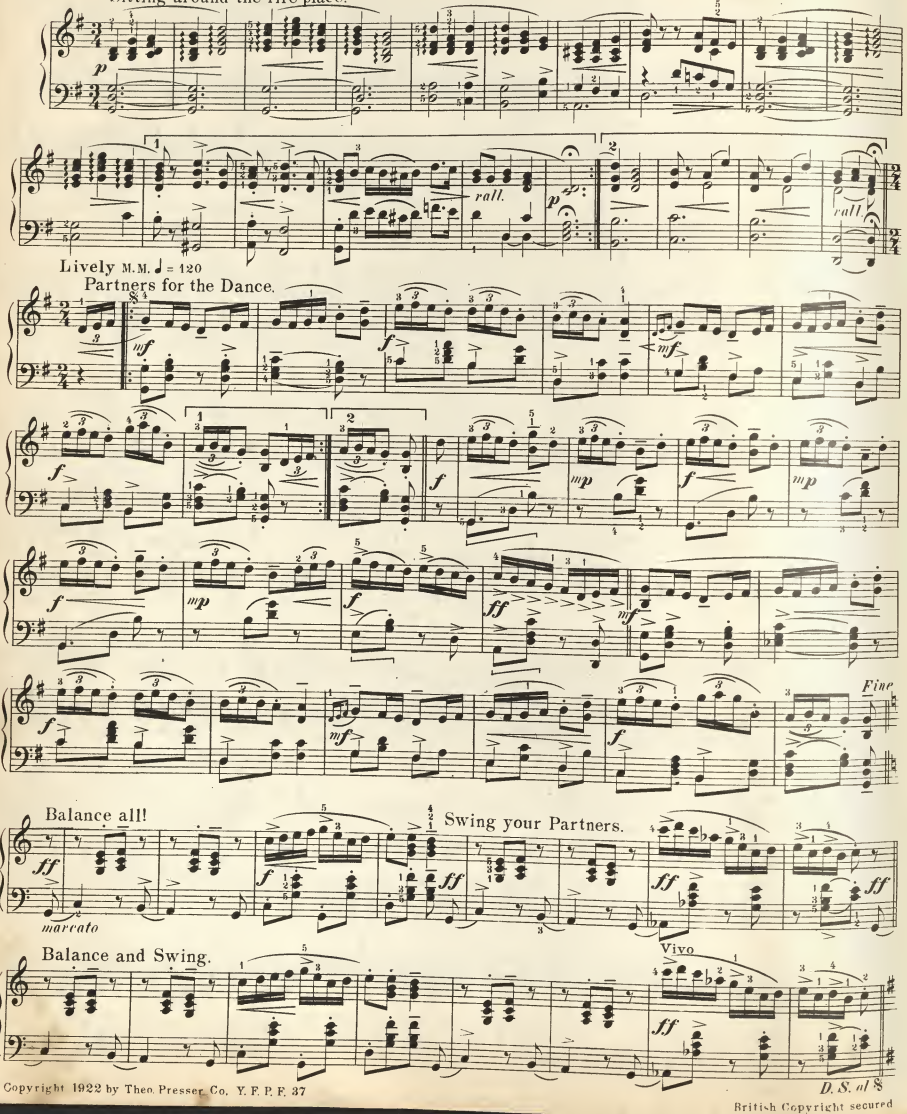


BACK ON THE FARM

AN OLD TIME HUSKING-BEE DANCE

WALLACE A. JOHNSON

A musical characterization of a familiar winter scene in the country. Introducing Batiste's *Star of Hope* as a *Prelude*. Grade 3.



Notable among current record releases is Mi Chiamano Mimi ("La Boheme," Puccini), sung by Claire Dux, soprano, Chicago Opera Company, who makes her phonographic debut as an exclusive Brunswick artist.

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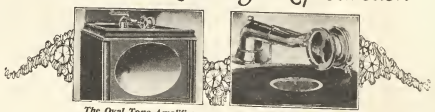
The Brunswick Method of Reproduction is exclusively Brunswick. (Note illustration below.) The Brunswick Method of Interpretation, in producing records, has not been sucessfully imitated.

Hence, buying any phonograph without at least *hearing* The Brunswick is a mistake. And to be without Brunswick Records is to be without much of what is best in music.

Ask your nearest Brunswick dealer for a demonstration. The Brunswick plays all records, and Brunswick Records can be played on any phonograph. Hear, compare—then judge for yourself.

THE BRUNSWICK-BALKE-COLLENDER CO.
Manufacturers—Established 1845
Chicago—New York—Cincinnati

The Exclusive Brunswick Method of Reproduction



The Oval Tone Amplifier
Made entirely of seasoned wood, like a fine old violin—no metal. Rounded at the "throat" like the human throat, expands into an oval like the mouth, and is responsible for the famous Brunswick Tone. Does away with "metallic" sounds.

The Ultona
Plays all makes of records at a turn of the hand. Not an "attachment" but a part of The Brunswick. Combines the path of the needle by proper expansion. Hence, sweeter notes, a surprising modification of all "surface" noises and longer lasting records.

Prices of Brunswick Phonographs range from $65 to $775. Eighteen models in various finishes, including authentic period designs.

BRUNSWICK PHONOGRAPHS AND RECORDS

NOTE: New Brunswick records are on advance sale at all Brunswick dealers on the 16th of each month in the East, and in Denver and the West on the 20th

Any Phonograph Can Play Brunswick Records

New Releases Feature

Dux Pattiera and Huberman

A noteworthy release of Brunswick records includes the premier recordings of three great artists: Claire Dux, known through her appearance with the Chicago Opera Company as a soprano of rare charm and dramatic power; Tino Pattiera, the Dalmatian tenor, whose debut with the Chicago Opera Company was a sensational triumph, and Bronislaw Huberman, whose technical skill and power of tone have placed him foremost in the ranks of today's artists.

In common with the tendency among great artists of today, they record exclusively for Brunswick. Hear these new records:

30022 *Mi Chiamano Mimi (My Name is Mimi)*, from La Boheme ..... *Claire Dux*

30023 *Nocturne in E Flat (Opus 9 No. 2)*. (Chopin) ..... *Bronislaw Huberman*

10048 *Recondita Armonia (Strange Harmony)*, from Tosca ..... *Tino Pattiera*

Other Noteworthy Brunswick Records

13030 *Sing! Sing! Birds On The Wing*, *Theo Karle*
'Tis An Irish Girl I Love, *Theo Karle and Male Trio*

30008 *Avant de quitter ces lieux—Dio possente* (from Faust) ..... *Giuseppe Danise*

30019 *Liebestraum (A Dream of Love)*, (Liszt), *Leopold Godowsky*

30013 *Un bel di vedremo (Some Day He'll Come)*, from Madame Butterfly, *Florence Easton*

10042 *O Sole Mio (My Sunshine) Mario Chamlee*

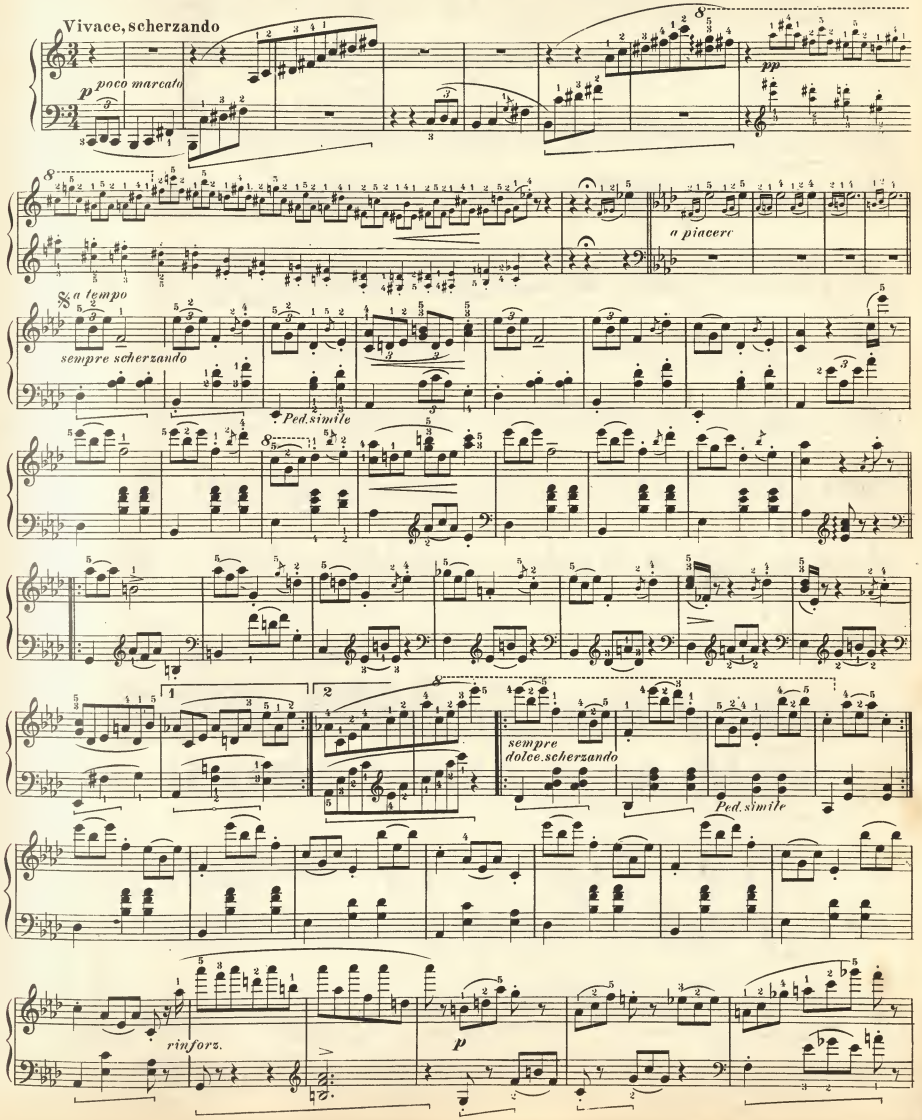
5069 *When the Sun Goes Down* (Fox Trot), *Isham Jones' Orchestra*
Dream of Me (Fox Trot), *Isham Jones' Orchestra*

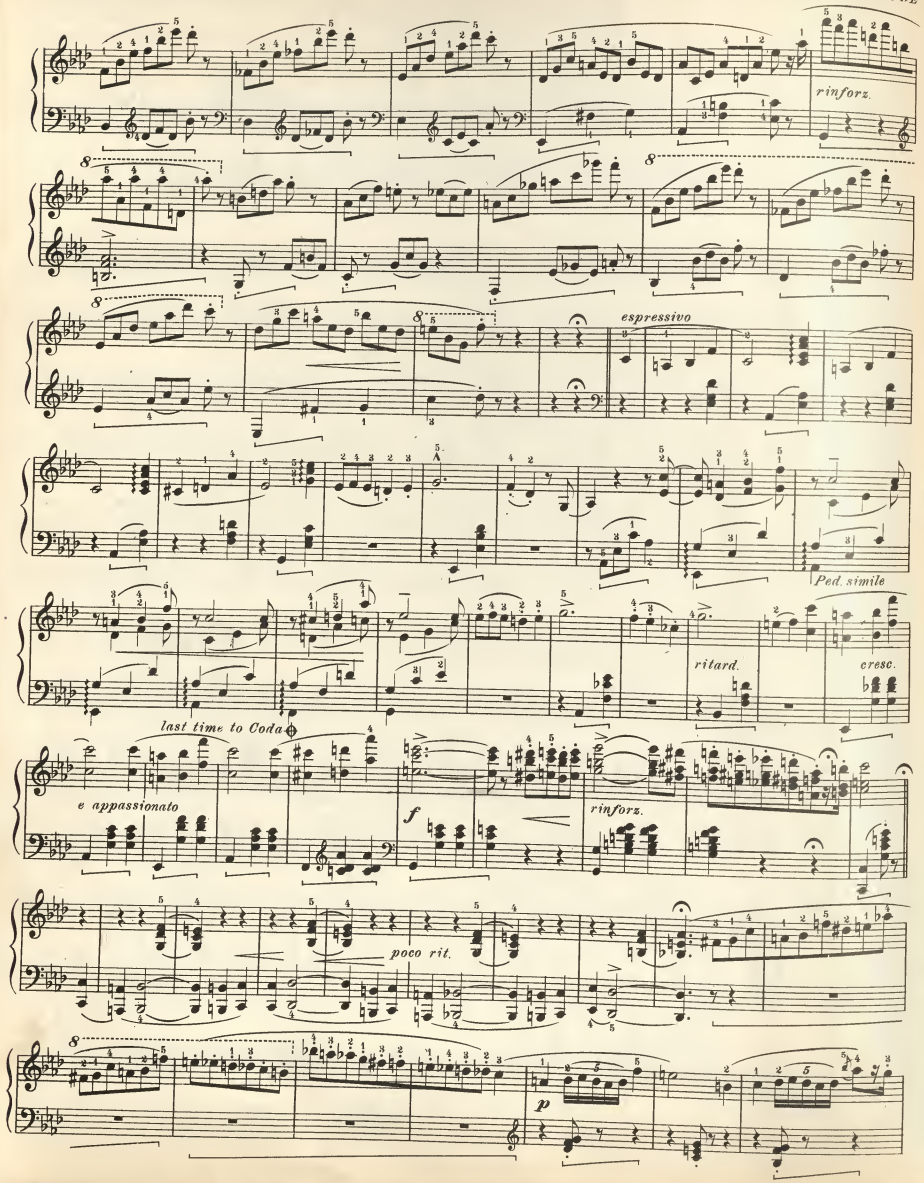
2152 *Fancies* (Fox Trot), *Gene Rodemich's Orchestra*
Gypsy Blues (Fox Trot), *Gene Rodemich's Orchestra*

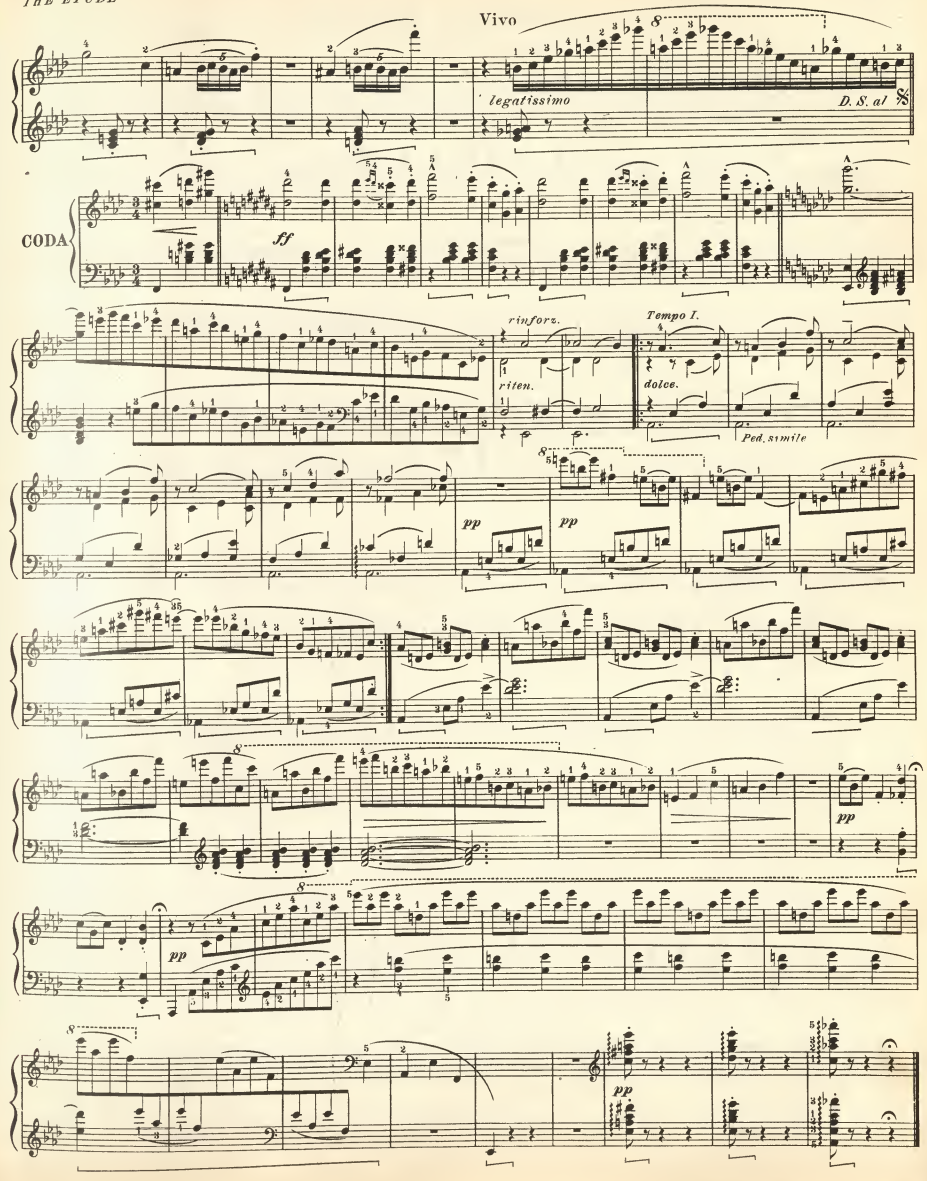
VALSE IMPROMPTU

FRANZ LISZT

One of the less difficult of Liszt's show pieces, often heard in recitals. In the idealized waltz form Liszt wisely refrained from competing with Chopin, casting his pieces more upon the virtuoso model, with broader effects. Grade 7.




rinforz.
espressivo
Ped. simile
ritard.
cresc.
last time to Coda
e appassionato
f
rinforz.
poco rit.
p

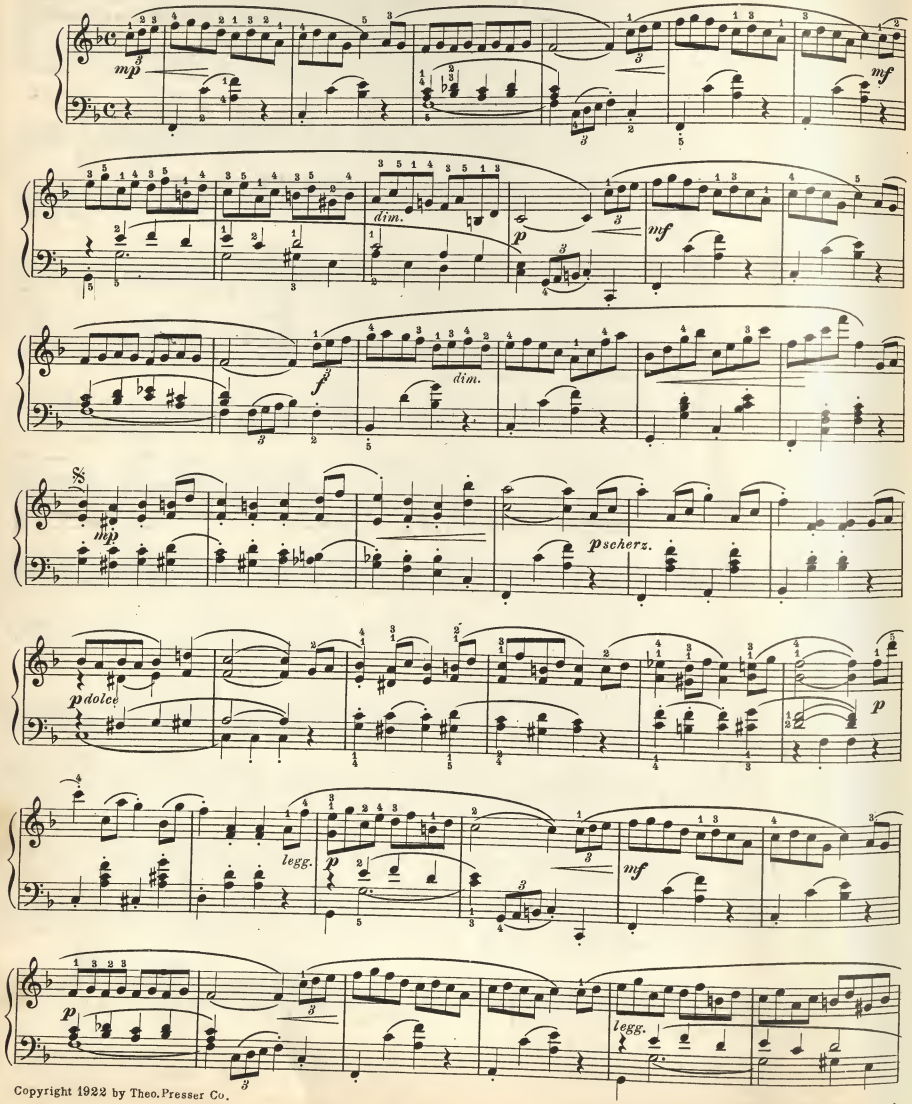

Vivo
legatissimo
D. S. al
CODA
ff
rinforz.
riten.
Tempo I.
dolce.
Ped. simile
pp
pp
pp
pp
pp

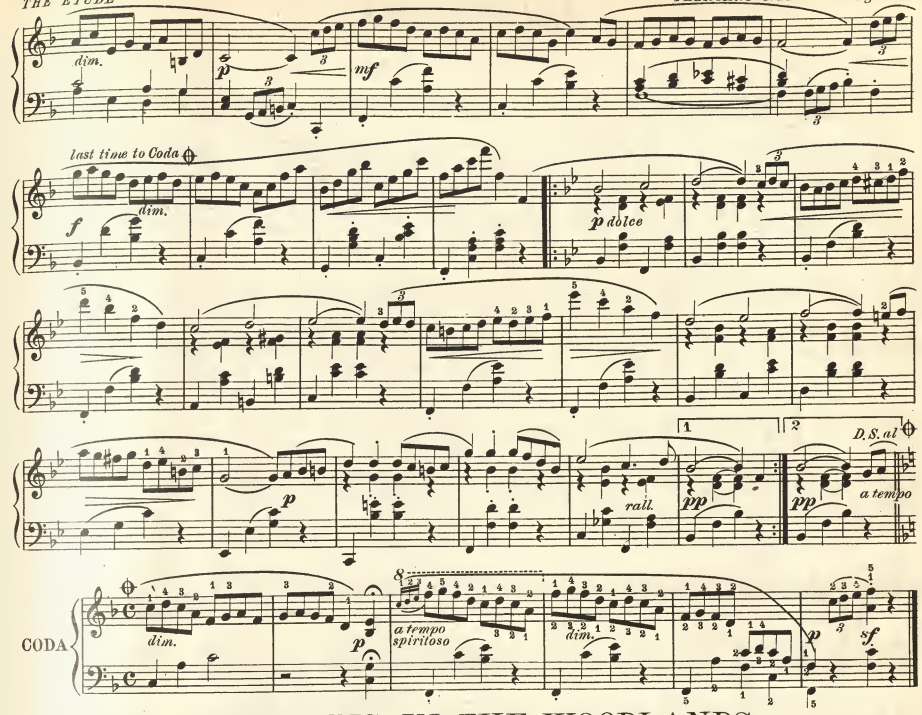
GRECIAN DANCE

In the style of a modern *gavotte*, but rather quicker in pace. Grade 3.

GEORGE DUDLEY MARTIN

Moderato M.M. ♩=126



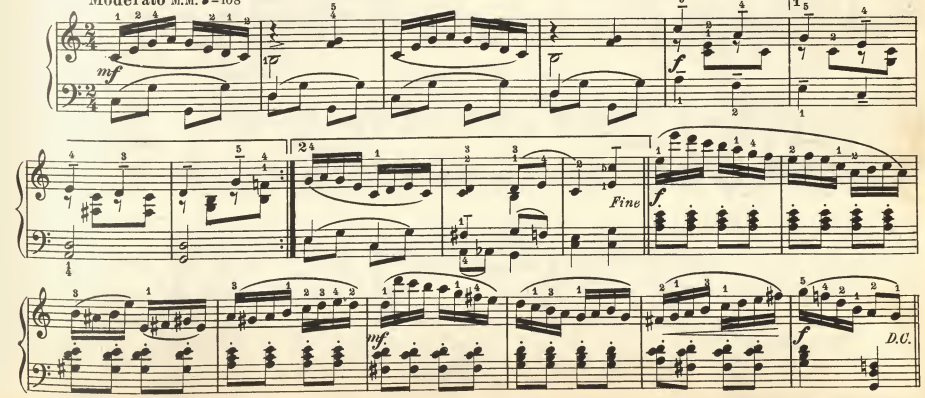


RAMBLING IN THE WOODLANDS

In the *intermezzo* style, with light finger work. Grade 2½

R. S. MORRISON

Moderato M.M. ♩=108

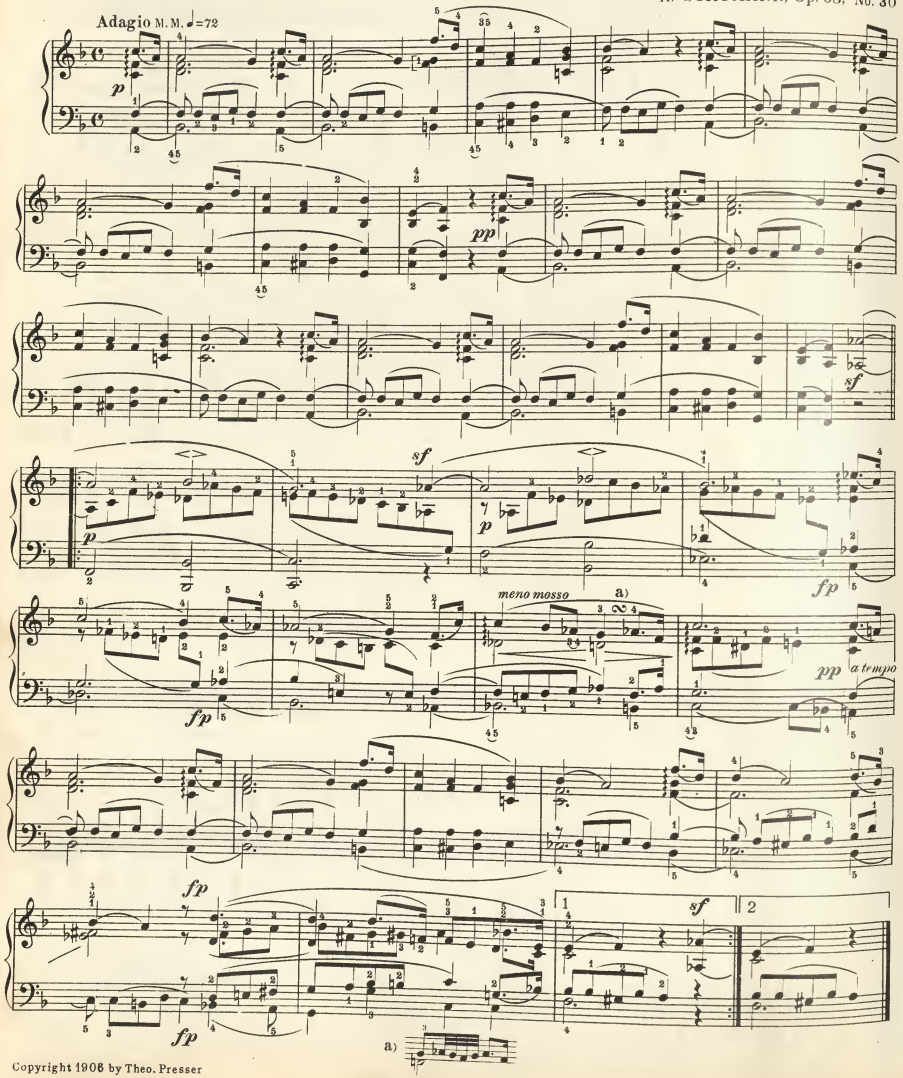


ALBUM LEAF

* * *

One of the most beautiful of Schumann's shorter inspirations. In the original it has no title, but bears the mystical three stars, one of the tokens of Schumann's romanticism. Grade 4.

R. SCHUMANN, Op. 68, No. 30

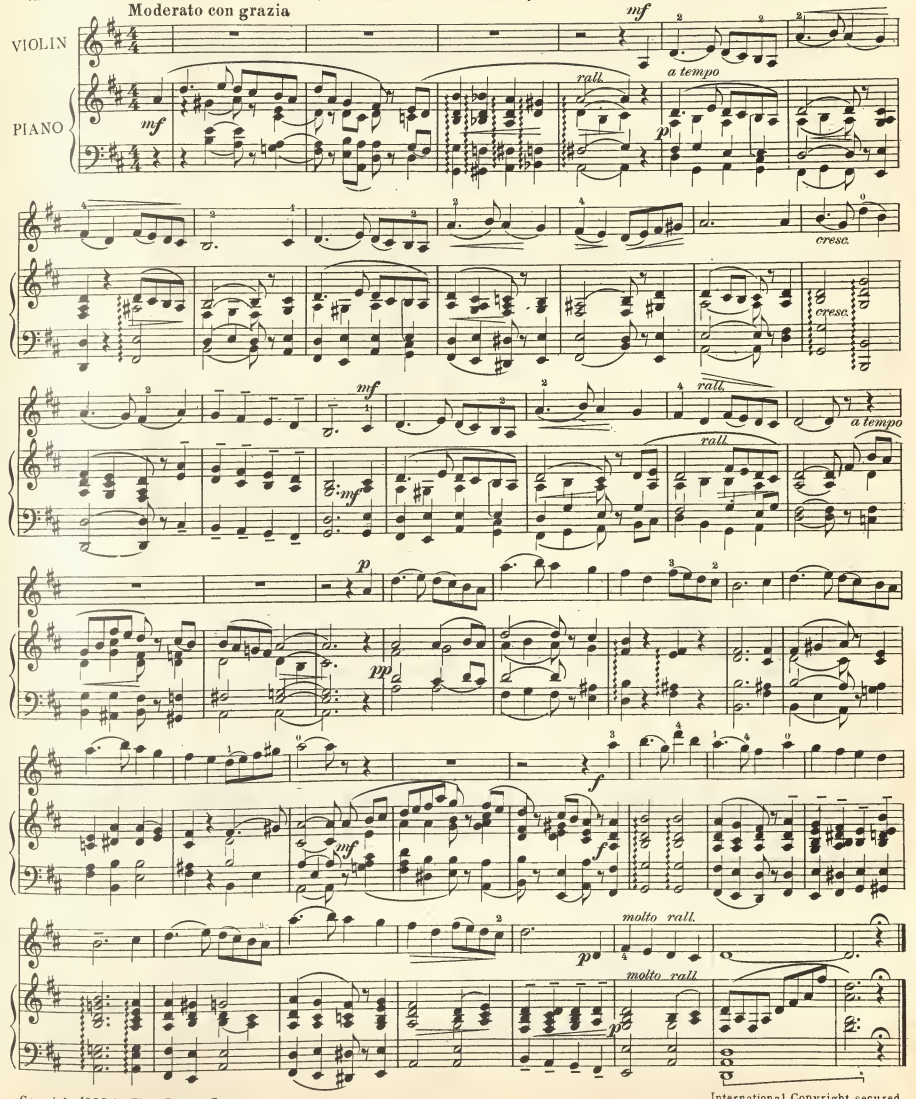


OLD IRISH AIR

NAME UNKNOWN

Arr. by HENRY TOLHURST

This beautiful old Irish air seems almost as though it were made for the violin. Play in broad and dignified style without excessive *rubato*.



IN THE CLOISTER

GUSTAV LANGE

Prepare { Gt: 8′ stops, *mf*, Sw. coupled.
Sw: 8′ with Oboe.
Ch: 8′ Flute, with Concert Harp.
Ped: 16′ & 8′; Sw. & Gt. couplers.

Originally a drawing-room piece for pianoforte, this number sounds even better as transcribed for organ.

Arranged by H.J.STEWART

Lento religioso M.M. ♩=72

Andante

MANUAL

PEDAL

Sw. *p*

Gt. *mf*

cresc.

dim.

f

Sw.

Ch.

Cadenza ad lib.

Sw. Oboe off
Gt. to Ped. off

add Sw. to Ch. coupler

Gt. to Ped. off

dolce

A

mf

cresc.

cresc.

Ch.

D.S.*

Sw.

TRIO Sw.

mf

Gt. Gamba and Flute 8′

dim.

Gt.

f

Gt. to Ped.

cresc.

* From here go back to 𝄋 and play to A, then play *Trio.*

f

dim.

8ves ad lib.

cresc. poco agitato

f

Sw.

Ch. Voix Celestes, Sw. coup.

Sw. to Ped. and Gt. to Ped. off

p

Bell

Sw.

cresc.

f

dim.

p

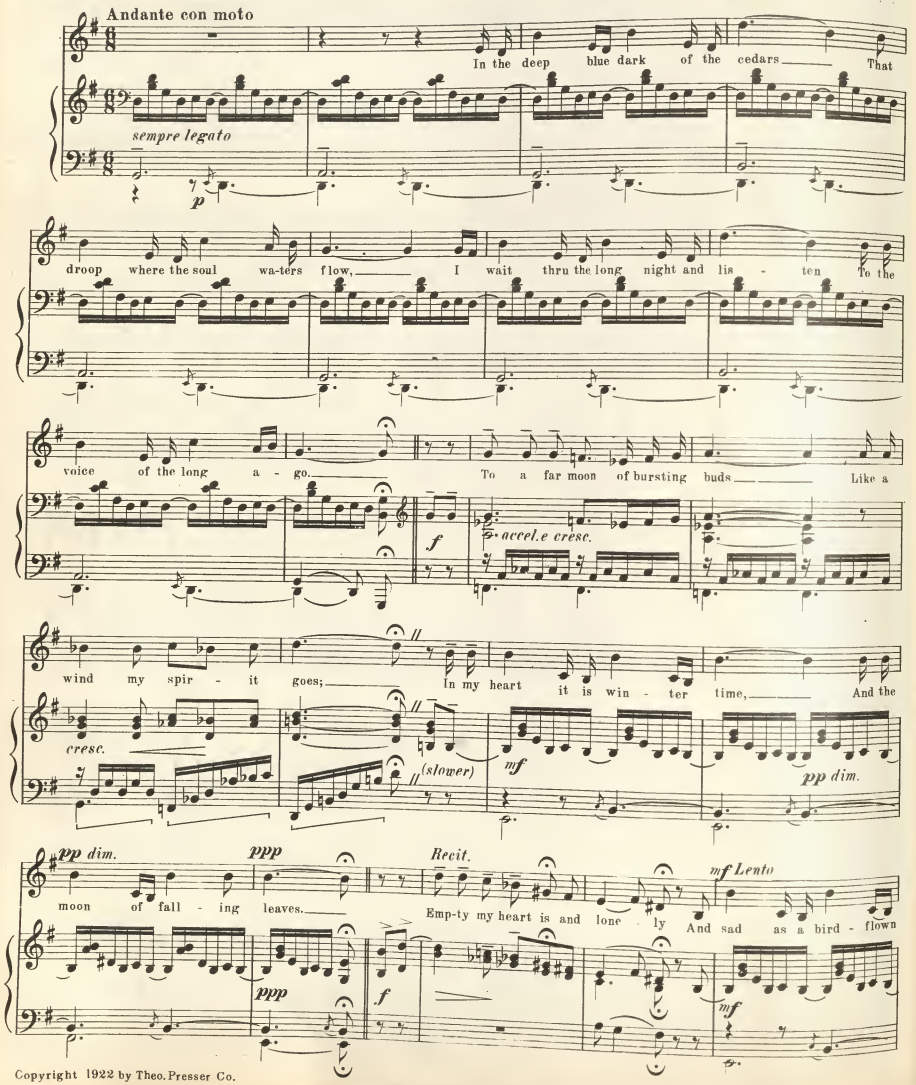
pp

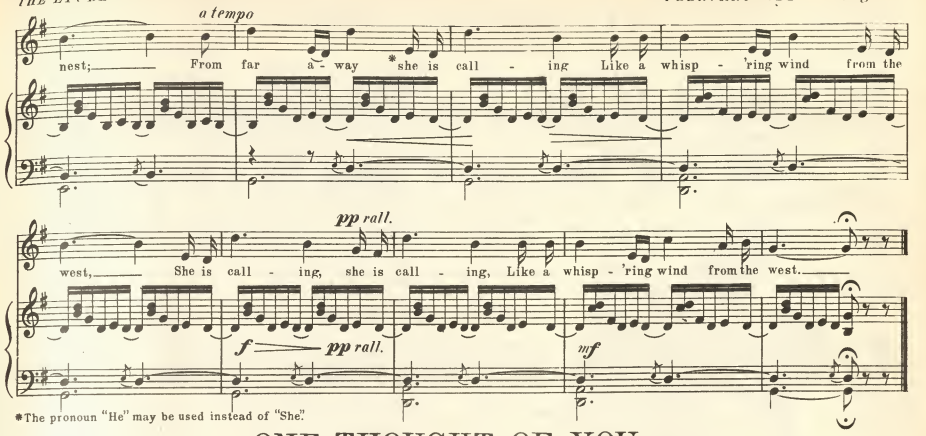
WHERE THE SAD WATERS FLOW

CHAS. O. ROOS

From the new cycle *Green Timber*. Not an Indian song, but having a motive of Indian character.

THURLOW LIEURANCE





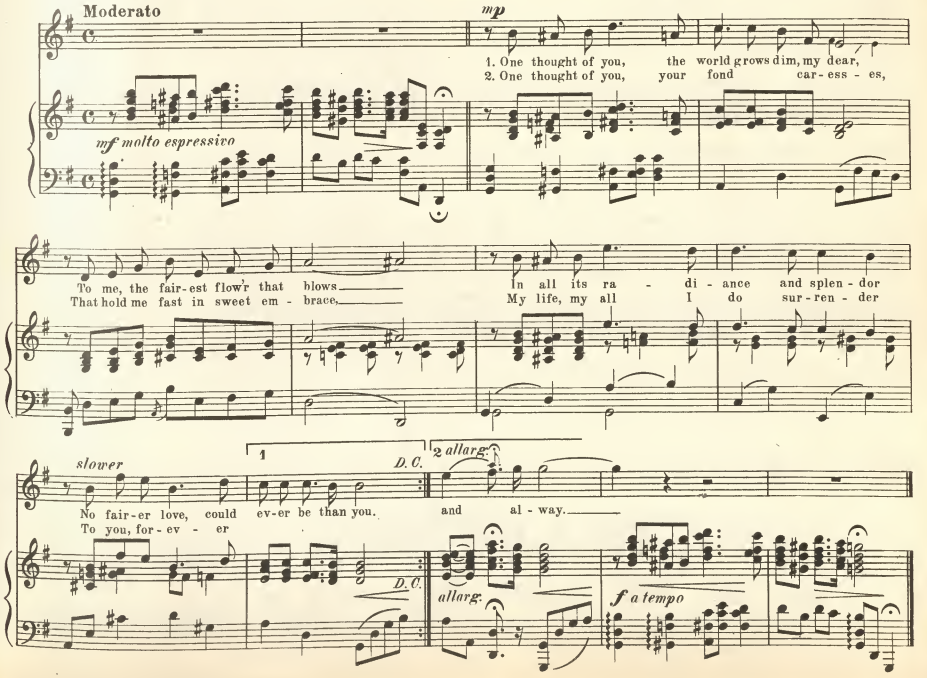
*The pronoun "He" may be used instead of "She."

ONE THOUGHT OF YOU

JOHN WILLIAM OAKES

A modern love song, suitable for *encore* or recital use.

R. S. STOUGHTON

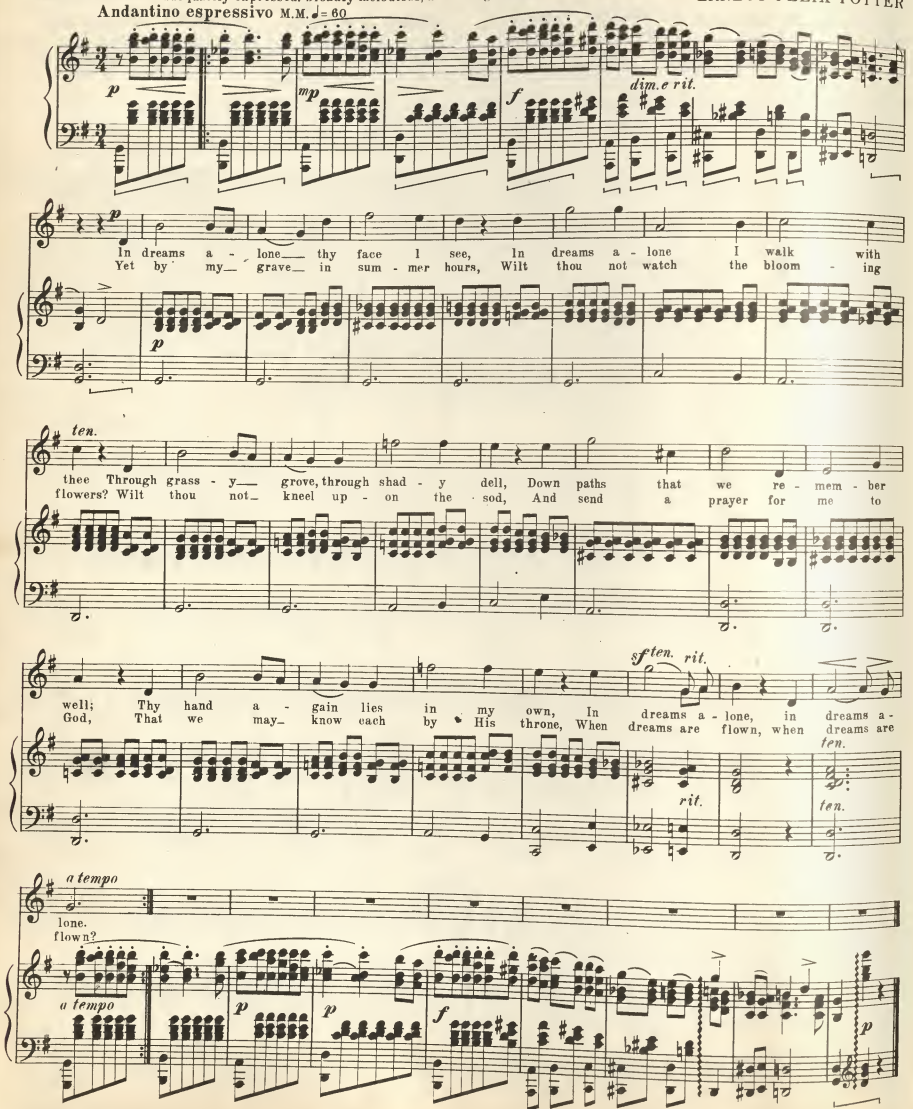


IN DREAMS ALONE

W. R WARD

A tender sentiment adequately expressed. Broadly melodious, a real singer's song.

ERNEST FELIX POTTER



The Sound-Reproducing Machine as a Music Teacher

By C. E. Flynn

Among the many changes for the better that have taken place in American life, is a remarkable advance in musical art, knowledge, and appreciation. Europe once had sufficient grounds upon which to taunt us about our lack of general cultivation in matters of art.

For the new and more intelligent musical consciousness in America there are a number of reasons. One of the chiefest among them is the fact that for a number of years we have enjoyed the services of a highly developed form of the most popular of all music teachers, namely the sound-reproducing machine.

The sound-reproducing machine has carried widespread musical knowledge with it wherever it has gone. People who knew nothing of the world's music before now have been taught much regarding it, and they receive that knowledge in such attractive form that they do not find it soon or easily forgotten. The result is two-fold. First, people possess a wider knowledge, which is always a thing worth having. Second, they are rendered capable of listening intelligently and appreciatively to the music they hear, another pleasant and valuable power.

Those who have spent some time with the sound-reproducing machine and a collection of really good records find themselves newly possessed of a standard of taste by which they can more correctly pass on musical selections and performances. In any field whatsoever it is true that this power can come only from seeing or hearing the best examples of the thing involved. The record brings to them the best of music rendered by the most capable of artists. They are thereby afforded the most dependable possible criterion for estimating any performance at which they may be present.

Of course it must be admitted that one is thus disqualified from ever again enjoying poor music or good music poorly rendered. A great deal that might have brought pleasure can never do so again. After hearing the work of the greatest composers, given by the best singers, instrumentalists, and musical organizations one is naturally not strongly appealed to when he hears the same soul-stirring score spoiled by some person who is capable of neither interpreting nor rendering it.

A friend of mine some time ago had an experience which serves as an example of the power of the sound-reproducing machine to establish a conception of good music in even the mind of a child. His little daughter had just reached school age —that inevitable time at which the world steps in and begins to take a hand in the shaping of the life with which only the parents have up to that time had to deal.

She was soon found to be picking up the cheap, shallow songs of the streets and of homes where musical standards are strangers. The parents grew more and more distressed about it. At length an idea occurred to them. They purchased a machine of a standard make, and supplied it with the best library of high grade music which the family treasury would permit. The result was prompt and highly satisfactory. The little one seemed at once to forget the cheap songs of the streets, and was soon found to be humming bits of music that would be considered standard by the best cultivated taste anywhere.

One particularly praiseworthy point about the sound-reproducing machine as a music teacher is the universality of its service. Its benefits have not gone merely to the select few who needed it the least, as is usually true of the services of a noted musical instructor. It has brought at least a fair degree of intelligence with regard to matters of music to countless numbers of people to whom all such knowledge otherwise would have been completely and permanently denied. It has gone to the remotest farm, and has found a place in the humblest mountain home. Wherever it has gone it has carried with it the key to the finest work in music that has ever been done at any time or by any person.

This is the reason why it has been so strong a factor in the musical cultivation of America. Since it has had so large a place in the humbler homes of the country, as well as the richer ones, it has built its service into the very life of the nation. Because of it music is better understood and more correctly appreciated wherever one may happen to go.

One of the most important means to education in any line is demonstration. This in music the sound-reproducing machine richly supplies. The student of most subjects must either go to the great centers to see the work of the great leaders in his department or else he must content himself never to see them at all. Like the leading demonstrators in other lines, the great musicians seldom or never touch the small and obscure places.

The sound-reproducing machine solves this problem easily and completely. It carries a correct demonstration of their work to any fireside anywhere.

The matter of expense, too, is inconsiderable when one considers it from both sides. The records, especially those made by great artists, may seem costly, but their price does not compare with that of actually travelling to hear the same people. From the educational standpoint, too, hearing the record is in some ways better than attending the performance. It is true that one misses the personality of the artist, but he can play the record over when he likes and as often as he likes. He thus gains the only perfect opportunity to be had for studying it in detail. If it is true, as some have said, that the best way to learn to sing or play is to listen to and study the renditions of those who have mastered the art, then the record can do and is doing an inestimable service in that particular.

An Infallible Nerve Tonic

Some of those terribly restless days when you cannot concentrate and you are very much upset about things in general, go to the piano, or take out your violin and play something very soft and smooth with a beautiful melody. If you do not happen to know one take out one of your music books and read one; or ask someone else to play for you. This will calm your restlessness, make your machinery run smoothly again, and help you to accomplish what you undertake.

Then, one of those indigo blue days when you think nobody understands you (they say everybody gets those spells, but don't let them last long, for you know they are absurd) go to the piano or take out your violin again and play something bright and cheerful, and cheer up. "Go over the top" in whatever task is before you, and music will help you to go over your top just as it helped our soldier boys to go over their terrible tops.

Singing is a spontaneous expression with words, music and feelings. It is a creative art at the command of the singer. When not so it is mechanical, unsoulful, tied and fixed by man's method.

Music is universal. Human beings are in the world everywhere. Therefore it should be one's birthright to express singing first and last through beautiful quality of tone, which only a few seem capable of demonstrating in the artistic realm.

What is Voice?

What is voice? An electro-magnetic force operating through the sympathetic nerve system.

The vocal cords are only the human means of making it manifest as sound, reinforced and beautified by all resonators, namely, in the throat, through the pharynx, mouth, dome of head, and nasal spaces.

What is the *natural quality* of pure tone in all its elements, and its definite test?

The *natural perfect tone quality* results first from a free vocal mechanism, and then, by developing and finally blending the various resonators in the tonal pathway one evolves the true tone quality.

The *brain* is *educated* to know what the ear should hear, through a process of training the tone vibrations in its normal, natural pathway through each resonating space, separately and collectively.

These resonances include the spaces over and under the roof of the mouth which allow the hard resonators, such as the nose, face, antrums, hard palate, teeth, etc., to resound the instant the tone starts its fundamental vibrations in the throat, where the first resonance is located, and is also one of the elements of tone quality.

The tone vibrations travel as fast "as a streak of lightning," reverberating in all the resonance space simultaneously, incorporating the myriads of overtones in this pathway at the same instant.

The *only correct knowledge*, therefore, one can have of a true pure tone in all its elements, is to test it first of all in its separate resonators and finally correlate them all. This results in the perfect tone with its true fundamental at the cords and a blend of every overtone possible above. Such a test is the never failing guide and "standby" to the last degree in the artist's career.

The singer, with this understanding, has nothing to fear, no playing of "hide and seek" method or "guessing game" ideas as to whether the voice is here now and disappearing to-morrow.

Hail the Day with Singing

There is a general opinion among vocalists that to sing upon arising in the morning is not possible. When we can arise from a restful sleep and at once sing with all the fervor of our being—artistically speaking—we are happy and start the day with joy in our hearts instead of fear, doubt or hesitancy. Any singer can expect such spontaneous expression if the laws of nature are adhered to and the bodily balance maintained by correct exercising of all its physical working parts, through simple and special musical figures and syllables, developed and practiced for such balance on the singing tone blended in its resonances, overtones and undertone. This results in the normal, natural, tone production.

To be definite and then discriminating as to proper voice emission is what most singers know absolutely nothing about.

The "foreign tag" from Italy or elsewhere is regarded too highly. If any great maestro has gone down in history as a builder of voices and left any results to carry the tale into the future, it has been because he knew *something* of the natural and normal tone emission. Where, however, is the scientific procedure for correct development of voice?

All nationalities, every nation—the whole human family, in fact, have the same natural rights to express voice in its purity with the correct knowledge of its elements.

There is nothing in history scientifically written or taught whereby the voice in all its elements can be described, heard, educated and produced by any classified teaching.

What is needed in this age is a system, definite and scientific, to prevent the vocal mishaps and unhappy futures resulting from vagueness, indefiniteness and non-scientific methods of voice production. By avoiding wrong principles there can be no wrecked career, ill health or time lost in useless searchings about.

The Singers' Etude

Edited Monthly by Noted Specialists

Editor for January Adelaide Gescheidt

Making Singing a Joy

By Adelaide Gescheidt

Wrong Vocal Principles

Wrong vocal principles, unwillfully established we may say, are entirely due to ignorance of the human instrument, *first* and *last*, "Know thyself and ye shall inherit the kingdom of heaven."

In *philosophical teachings* we find that there is a subtle and close relationship between the body and mind, which must never be disturbed if the being is to have his proper physical and mental equilibrium.

How much more the singer, with the artistic temperament, requires this at-one-ment. His is a nervous system of super-sensitive structure. Let one part of the body be strained, not only the throat, but the chest, ribs, abdomen, back or whatever part may be overtrained or undertrained as a result of breathing methods or voice placement fixed by man, and the singer's whole sympathetic system is in a grand chaos, because his vocal instrument has become "untuned." The artistic temperament with the refined hearing and the highly sensitized nerves, is thrown off balance—*repressed*—no longer able to *express*—because the natural outlet has been constricted—strained or partially disconnected.

It is impossible for him to get the artistic results he wishes, for the vocal instrument has fallen down or become unwieldly; and so he resorts to worse methods to maintain control, and more wrong principles are added and finally the singer goes into oblivion, even though endowed by nature to be an artist of distinction. Where, then, is the Mary, Jane or John who was born for a great career?

Art is the result of knowledge which is based upon science and guided by intuition.

Science is knowledge that is based upon research and comparative reasoning.

Art-science—True Art cannot exist without resting upon the pedestal of science. Art is the flower. Science the roots and stem. *Science could exist without art* because it *precedes* art, but *art could never be recognized as such* without its preparatory foundation of science.

The production of tone is scientific, and to be so must of necessity be based upon scientific laws. How can vocal students have an intelligent understanding of the true production and emission of a tone, or how can lasting results be expected, unless they are based upon the laws that govern tone-making? It is preposterous to expect anything but mediocre singing under any other instruction.

The vocal instrument, like the violin or piano, must be known by the teacher as a perfected whole—completely set up, adjusted as to all its parts as a scientific product, before the first utterance of musical tone can be produced by the singer or player.

The first requirement, therefore, in the education of the effective singer or speaker, is the "set up" or adjustment of the various bodily parts which are automatically governed by nature, and is the physical basis of normal voice culture.

These adjustments are very complex and in widely separated parts and areas of the body. Therefore physiological arrangement must be known and scientifically effected so that nature may maintain control of the vocal instrument automatically as a whole.

In order to convey the great fundamental truths of a correct scientific voice procedure to the student, the various parts of the body used in voice production should be divided into units of muscular strength and autonomies of force, and trained and strengthened definitely as such.

The units of strength in the human architecture, act from two or more direct contrapuntal points in different parts of the body in direct opposition to each other. This holds a certain degree of muscular tension throughout, operating automatically after coördination of all these units is established.

Autonomies are centers of force operating between certain nerve plexuses and are analagous to the operations of the mind, arranging themselves in sequence of their progression through the process of correlation and polarization, giving balance and equilibrium to the singer. These autonomies act under their own volition, the same as the mind under impulse, and may be controlled by the will. This harmonious at-one-ment develops inner poise for the singer, and signifies a well organized vocal machine operating automatically by nature's laws.

Voice Units

The first voice unit (the laryngeal or throat cavity) is where the momentum of tone is developed by air and energy against the vocal cords. Its physiological control depends upon contrapuntal poles of power, the vocal influences of which are felt between the crico-thyroid notch and the fifth cervical vertebra. Its point of poise or mechanical center of resistance is at the crico-thyroid notch.

The second voice unit (mouth space) is where the physiological control depends upon the contrapuntal poles of power at the ends of the mouth cavity. First at the lips; secondly, at the junction of the tongue and the palate, against the posterior walls of the pharynx. Its point of poise or mechanical center of resistance is at the arch of the hard palate of the mouth, on a level with the eye teeth.

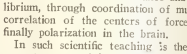
The third voice unit (nasal space) is where the physiological control depends upon the contrapuntal poles of power situated at the opening of the nostrils and closure of the soft palate. The point of poise, or mechanical center of resistance is at the bridge of the nose.

The fourth voice unit is the thoracic, gaseous or bellows-like cavity which contains everything necessary for voice emission between the vocal cords and the diaphragm. Its physiological control depends upon the contrapuntal poles of power first, at the vocal bands; secondly, at the diaphragm. The point of poise or mechanical center of resistance is at the manubrium, or breast bone.

It is obvious then from this study of the units of strength and the autonomies or centers of force of the body, just what influence the momentum and power of the voice in its emission. Through such knowledge one may develop control of the vocal instrument in its balance and equilibrium, through coordination of muscles, correlation of the centers of force, and finally polarization in the brain.

In such scientific teaching is the only correct means of intensifying the resonance and amplifying quality of tone without effort by power, that has ever been made known so far as extensive research indicates.

One of the most beautiful and artistic ways to show this control of vocal balance is the mezzo di voce



Amplification of Tone

One must have reinforcement and intensity of resonance first and then amplification of power before he can gain control of the crescendo and diminuendo.

Thus we have the How, When and Where of voice procedure in its main control by the mind and ear.

The physical, scientific basis of correct, artistic voice-production is the same for every human being. The degree of artistic excellence attained, by anyone, is a matter of individual endowment of the soul and musical education of the artistic singer.

The training of a perfect at-one-ment of tone with the body is in the following sequence:

1. Coordination
2. Correlation
3. Balance
4. Equilibrium
5. Polarization

Hidden in the depths of every heart is a potent longing to be able to sing. Often by a strange turn Nature deprives the one who possesses a beautiful soul of the faculties that seem necessary to sing with beautiful tone. However by scientific training, deficiencies may be overcome, and much that may be dormant stimulated with proper exercising, the normal made possible and the beautiful soul released in its fullest artistic expression.

Many there are who have highly sensitized nervous systems and intense spiritual and emotional activities, yet are quite unable to express themselves in song.

To all these as well as to the more fortunate ones who are possessed of a fine and normal vocal mechanism, a scientific system of voice development holds out its hands in an attitude of welcome and encouragement.

It has a great mission to fulfill. Its principles can be standardized and proven correct. These shall open up the field of vocal expression to all who long to give vent to their artistic natures in the Divine art of song.

It is impossible within a limited space to give anything like an adequate idea of the scope and immensity of such a system.

The laws of vibration teach us that light and sound vibrate in the same key; by putting ourselves in tune with Nature's laws we shall absorb true knowledge.

Vocal Architecture

The process is like building a house—science provides the lumber, the nails, the windows, the doors and even the roof, vocal architecture, so to speak—and a thus giving the thoughtful student the material already assembled to begin his vocal structure.

One by one the various voice making organs can be trained into automatic coordination finally resulting in a balanced mechanism which is capable of giving forth a beautiful tone delicately poised, exquisitely blended in its resonances, overtones and undertone, ready to be expressed as a perfect normal voice through the medium of language, music and feeling by the singer to his artistic capacity.

Just as soon as the student grasps the idea that tone is not a matter of muscular control, as in a breathing method or tone placement training, he comes into the light of understanding.

Singing is not a mechanical act, but a joy and the spontaneous expression of the soul.

Miss Adelaide Gescheidt who edits the Singers' Etude for this month has been for many years a prominent teacher of voice in New York City. Among her highly successful pupils are Irene Williams, Judson House, Fred Patton, Alfredo Valenti, Ruth Lloyd Kinney and others.

Vocal Facts Based on the Science of Natural Laws

PHYSIOLOGICAL knowledge must be dove-tailed with the science of psychology, before a perfect automatic mechanism can be established and relied upon, as is the case when the body is perfect in its muscular co-ordination and the correlation of its nerve plexuses. In fact the entire sympathetic nerve system must be allowed a free and open channel, so that the nerve energy, the natural motor power for the tone, may function unrestrained.

For example: would one expect to play a perfect tone on a piano if the constructor and the master mind back of it had not made the proper calculations in the building of each and every part in their relations to each other? If this be true of a mechanical instrument and is a practical thing, then the same theory should hold good with the human instrument. The body mechanism must be perfected first before the mind and feelings can hold full sway and the artist express to his fullest capacity.

The Aesthetic Side of Singing, of Voice and its Artistic Expression

WE are taught to believe that the aim and object of music is to stimulate the emotions, hence its object is to work on our feelings. The nature of the link, however, that connects music with the emotions, or certain themes with certain emotions and by what laws it is governed, all these questions are left in complete darkness.

Our moods, for instance, may govern our feelings and vary, and thereby give us a false conception through that extraneous something that we may contact with our emotions and belie what we know by experience and impressibility to be facts.

The artist can breathe into his performance ardent longing, great strength and joy. The executant can pour forth his inmost feelings directly communicated by the inward tremor of the physical impulse as the fingers touch the strings, as the hand draws the bow or as the vocal cords vibrate into song.

The active and emotional principle in music occurs in the act of reproduction which draws the electric spark from a mysterious source, and directs it toward the heart of the listener. It is the spirit of the player or singer that can truly reveal the spirit of the composer.

The same selection may weary or charm according to the life infused into its performance. Physiologists know that what our senses perceive as sound is, objectively speaking, molecular motion within the nerve substance of the ear, which is also true of the nerve centers and no less than of the auditory nerve.

The fibres of the latter are connected with other nerves to which they transmit the impulse received, the organ of hearing being connected with the cerebrum and the cerebellum with the larynx, the lungs and the heart.

The Joy of Singing

By Amelita Galli-Curci

MY greatest joy is to sing.

If I were carried off to a desert island, where there were none to hear me, and there left to my own resources, I would sing while there was life within my body.

I am like a bird which, sitting upon the branch of the tree, warbles from the sheer delight of living, warbles because it is part of its nature to give vent to the music within its heart.

There are those artists who delight in their performances at the theatre, but who slave through their practicing with the frown of a workman overwrought by toil. There are those artists who participate in the concerts or the opera, but who think mainly of the affairs of the box office.

I am thankful I am not of that brood. I sing with the same joy at the piano in my home, with my few intimates at my side; I sing with the same spirit in summer weather, when I run up the mountain side or clamor by the brook in laughter and lift my voice to my sisters, the warblers on the trees; I sing with my whole heart to the last and the first member of my audience.

Now I would speak to the young singer. You have it in your power to spread much beauty, young singer. You have a mission in your life, to be the maker of gladness for humanity. You are untrue to your cause if you only pretend to be an artist—if you only sing as a business matter. If there came to me to-day a girl or a boy and said, "Mme Galli-Curci, will you tell me if I can become a singer?" do you know the first question I would ask? It is this: "What is the greatest thing in your life? What do you love to do more than anything else? Would you die if you were rendered dumb and voiceless? Would it be the prime tragedy of your existence to be told that you have not the voice?"

Ever since I was a little girl I have sung because I couldn't resist the sound which arose from my gladdened heart. Of course, in the beginning I was studying the piano. I didn't know I would be the prima donna ever. That didn't bother me. You see the point I am making? It came to me very late that I would make the career of a singer—yet always I was doing that thing I loved. I was singing.

And still I am doing it.

People who know how busy I am say to me, "But, Mme Galli-Curci, you are always singing in your spare moments. Don't you get tired of it?"

Well, well! Look. I am singing, you might say, every night in the year, with my operas, my concerts, and so on. Now, with the season for the Chicago company, and then the season with the Metropolitan Opera Company (oh, I am so happy to come to Mr. Gatti-Casazza's house and to my friends in New York City) and with my ever-important concerts and phonograph recordings—you would think I sing enough. So? Yet, I find myself on the stage, in the street, in my automobile, in my boudoir—in my bath even I catch myself singing. Not practicing—no, no, no—but singing snatches of melody—maybe a song I know, maybe a cradle song of my babyhood, maybe a little ditty of old Rome, maybe nothing special. Yet there I am.

Do You Make Your Vowels Right

THE reason of the need of this slight change is as follows. Every vowel-sound, like every musical sound (for vowel-sounds are nothing less than musical sounds) is composed of *two* sounds. Combined with the prominent and chief sound which first attracts the ear is a second, which, though not prominent, lends point and force to the other. Thus our English vowel-sound "A" is really *Eh-é*; "E" is *E-é*; "I" is *Ah-é*; "O" is *O-óo*, or even *Awoo*; "U" is *Ee-óo*. Of course, I do not mean to say that those absurd-looking syllables really express exactly the sounds which we produce in speaking the vowels, for no combination of letters can do that, or can bring within reach of the eye the subtleties of sound in human speech; but if you attempt to pronounce those syllables, you will find that you are really pronouncing the vowels from which I "translated" them.

Now, in conversation or rapid speaking, the subordinate sound of the vowel is scarcely noticeable, while the more prominent sound is heard for the short interval of time required. But in singing or public speaking, where the production of tone is more deliberate, the space to be filled with sound larger, or, in other words, the column of air to be set vibrating is greater and heavier, the *complex* sound of the vowel must not be ignored. It is impossible to lay down any set of rules by which the student may overcome this difficulty; but every one, by bearing in mind the absolute necessity of attention to this point, may easily accustom himself to the slight change of pronunciation (as it will appear) which is required to give vowel-sounds when sung, or spoken "*ore rotundo*," the same tone, to the hearer's ear, as they have in ordinary speaking. As a general rule this is done by keeping the throat more open, the larynx (or "Adam's apple") as low down as possible, and the root of the tongue flat, depressed, even hollowed like the bowl of a spoon. The truth of all this may be easily tested by singing any short passage deliberately and distinctly, with the exact pronunciation of ordinary speaking and then repeating it with attention to the above hints. In the first instance the result will be meagre, hard to be heard at a moderate distance, and very likely extremely ludicrous to the hearer. In the second, you will find that the tone of the notes gains in roundness and fulness, while the words are clearly heard in every part of the room with the exact effect belonging to them. I purposely refrain from attempting to write down the difference discernible in any words so sung, because, as I have already said, *letters* cannot accurately express distinctions so delicate, yet so all-important to the singer, speaker, and hearer.

Francesco Tamagno

(Pronounced Frahn-chés-ko Táh-mahn-yo)

FRANCESCO TAMAGNO was a tenor—a "heroic" tenor, which is a tenore robusto allied to a super-dramatic personality. The first expression might be said to refer to the physical quality of the vocal apparatus, and the second, to the singer's manner of using it—to the artistic content of the singer's personality.

Tamagno was born at Turin in 1851, educated musically at the Conservatorio of Turin, and sang in the chorus of the local opera. His artistic career was interrupted by compulsory military service. When he was free, he made his début at Palermo in *Un Ballo in Maschero*. This was in 1873. After this he sang his way upward until, in 1887, in the part of "Otello," in Verdi's opera of that name, he took rank with the first operatic tenors of the world. Later he sang in London, and made a tour in the United States, receiving emoluments till then undreamed of in the case of any male singer.

He made a large fortune, which, upon his death in 1905, he left to his only daughter. He was buried at Turin with great ceremony.

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Massenet's *"Manon"*

However the critics may vary in their opinions as to the position Massenet will occupy in the future of operatic art, it is certain that the public appetite for his works is increasing. Jules (Frederic Emile) Massenet was the son of a steel manufacturer. He was born at Montaud, near St. Etienne, May 12, 1842. In a way he was a kind of musical bridge between Gounod (who was twenty-four years the senior of Massenet) and the composers of the more modern French school. Massenet was educated at the Paris Conservatoire, where he won the Prix de Rome in 1863. Massenet's genius seems to have been very fully developed even at that time. His operas from the production of the first, *Don Caesar de Bazan*, in 1872, down to *Panurge* and *Cleopatre* (1913), show a somewhat astonishing uniformity of finish. While there is distinction and a difference in quality everywhere, they are characteristically and unmistakably Massenet. With the exception of a few themes, such as the well known *Melody in E minor* and the *Meditation from Thais*, very few of Massenet's themes have achieved popular fame. His treatment of his works is French composer is especially interesting distinctly dramatic one, often resembling that of Wagner, by the introduction of characteristic themes or motifs.

Although *Le Roi de Lahore* (1877) and *Herodiade* (1881) were successful, his first triumph was *Manon*, which was produced at the Opera Comique in Paris, November 30, 1884. Among other notable works produced by this prolific composer thereafter were *Le Cid* (1885), *Werther* (1892), *Thais* (1894), *La Navarraise* (1894), *Sapho* (1897), *Le Jongleur de Notre Dame* (1902), and *Don Quichotte*.

The plot of *Manon* is taken from a tale by Abbé Prevost, the libretto being written by the two clever Frenchmen, Henri Meilhac and Philippe Gille. The year after its production in France it was given in English, in London, by the Carl Rosa Company and remained a favorite in England because of the interest in the story as well as in Massenet's fascinating music. The first American production occurred at the Academy of Music in New York, with Minne Hauk (now said to be destitute in Europe) playing the leading role of *Manon* and *Del Puente*, so well known to Philadelphians, in the role of *Lescaut*. In 1895 it was revived at the Metropolitan with Sibyl Sanderson and Jean de Reszke in the leading roles. Since then it has been uniformly popular. A great deal of the success of the work depends upon the acting; and its recurring popularity is dramatic as well as vocal, when singing actors and actresses are found to take the leading roles. The opera should not be confounded with the same composer's *Le Portrait de Manon*, which was produced at the Opera Comique in 1894. Although Puccini and Auber have employed the same story with alterations, for works of similar name, the plot of the modern French composer is especially interesting because of its fine dramatic treatment. While Puccini's work is interesting to many Americans, because the last scene takes place in an American desert near New Orleans (sic), Massenet's setting has one very strong scene in the Monastery of St. Sulpice which adds immensely to the dramatic character of the work. The story of a simple country girl who falls in love with a cavalier, deserts him for a rich nobleman, only to resume her former lover and carry him down to his ruin by the methods of an ordinary courtesan, is as old as drama itself; but it is a story which the public seems never to tire of hearing.

The Story of *"Manon"*

The plot of the opera is developed from the conflict of religious and worldly proclivities of two intensely emotional natures.

Act I. Courtyard of an Inn at Amiens. *Manon Lescaut*, as vain as beautiful, arrives among other travelers, on her unwilling way to a convent. While her cousin, who is attending her journey, takes a hand at cards, the *Chevalier des Grieux* enters, on his way to take monastic orders. Almost at sight, he and *Manon* are mutually infatuated and elope in the carriage of *Guillot*, a rich old roué, also a victim of *Manon's* witchery.

Act II. The *Chevalier's* apartments in Paris. *Des Grieux* and *Manon* are reading a letter he has written asking his father's consent to their marriage, when interrupted by her cousin *Lescaut* and *Monsieur De Bretigny*. *Lescaut* threatens vengeance for the wrong done his family by *des Grieux* who appeases his ire by showing the letter. *Manon*, discovering that the fortune of *des Grieux* suits not her fancy and also that he is to be abducted in the night, soothes herself by becoming *Bretigny's* mistress.

Act III. Gardens of the Cours de la Reine, Paris. An open air fete. *Manon*, among the pleasure-seekers, hears that *des Grieux* is about to take holy orders, follows him to Saint Sulpice and induces him to return to her.

Act IV. A gambling room at Paris. *Des Grieux* is winning large sums from *Guillot*, to the affectionate demonstrations of *Manon's* pleasure. Charged with using marked cards, *Manon* and *des Grieux* are arrested. The father of *des Grieux* pays his debts. *Manon* is condemned to transportation and, on the road to Havre, succumbs to fatigue and grief, and dies in the arms of *des Grieux*.

The Organist's Etude

Edited by Noted Specialists

Edited for February by J. Lawrence Erb

MOST of the attention of editors and contributors to Organ magazines and "Organ Departments" has been devoted to the more or less finished product, the organist who is already in a position or the candidate for a degree. But THE ETUDE is a magazine primarily for students, using the term in its broadest meaning, and its proudest boast is that it serves the earnest student well. At the risk, therefore, of boring the reader who has "arrived" and in the hope of serving those who are still striving on the foothill slopes, the writer has prepared a few "Hints to Organ-Students", which are veritably "chips" from a workshop which has had the honor to serve a goodly company of those who, with little or no preparation, have striven to learn so that they might—and in many cases did—join the more conspicuous number of Professional Organists. With this explanation and with no apology, the "Chips" are presented, almost exactly as they were jotted down in the midst of the classes which gave them birth.

Chips from an Organ Teacher's Workshop

Don't Study the Organ too Soon

The organ is a complex instrument and its three or four-lined score is difficult to read. It is essential that the ability to read music readily and to play the piano fairly well should be acquired before any attempt is made to study the organ. While, in their more advanced artistic forms, the key-board technique of the organ and of the piano differ considerably, during the formative years they are sufficiently alike that all the essentials for the study of the organ can be acquired on the piano, *provided* that the habit of extreme accuracy in the reading of the score is early formed. In a general way, at least three years of systematic piano study, including technique and sight-reading and the development of the musical taste through the study of suitable pieces, should precede the study of the organ. At that, three—or thirty—years of piano study may leave much to be desired from the standpoint of the organ teacher.

Keep Strict Time

With all due regard to our revered friend, Tempo Rubato, and his ancient consort, Play-With-Expression, fundamentally strict time still remains the only solid foundation for a safe musical superstructure. The organist, especially, with his constant engagement in ensembles—choir- accompaniment, hymn-playing, and the like—*must* keep time, or like the house built upon the sand, his beautiful structure will crash to pieces.

Regard Note-Values

The piano cannot sustain. It creates the *illusion* of sustaining, but in reality, its tone fades from the instant when it is struck. For this reason, the pianist habitually lifts his finger from a key as soon as he has struck it and lets the pedal "sustain" the tone. The organist cannot do this, but must *hold* every tone through its full duration, otherwise the performance is a succession of staccatos, no matter what the musical sense, creating a feeling of breathlessness that mars the beauty of the music. The sustaining of note-values to their full limit is one of the most difficult of the earlier steps in the metamorphosis from piano-student to organ-student, and is particularly troublesome in the inner voices. The cure, of course, lies in thinking of the various parts as actual voices, each singing its own melody in the web of tone which as a whole becomes the composition as it is performed.

Do Not Hurry

This is a breathless age. To hurry is its trade-mark. No matter what the occasion—or lack of occasion—speed is the all-pervading characteristic. No wonder that concert artists of all sorts and descriptions vie with each other in the breathlessness of their tempi and the dare-devilry of their exploits. It is in the air, and art, alas, *reflects* its age quite as often as it *inspires* it. The habit of scampering, helter-skelter, through a composition is sufficiently ruinous on the non-sustaining piano, but on the organ it results simply in a roar or a smudge of sound. The occasional exploits of a few performers on peculiarly responsive instruments do not disprove this statement. On the contrary, at their best, the organ adaptations of piano pieces of the sparkling, scintillating variety astonish by their unusual quality when played on the organ, but there is never any question about the relative *musical* fitness as between the two instruments. The organ is capable of a dignity and sonority, a *bel canto* of the truest sort, which not only admits but demands a more leisurely, deliberate manner of treatment. It is only when the organ attempts to imitate less complete instruments than itself that it cheapens and degrades itself. In its own sphere and style it is supreme. Cultivate repose and a deliberate style.

Always Have a Finger to Spare

Since the distinctive characteristic of the organ is its power to sustain tone indefinitely, to sing a full-throated melody and its accompaniment with complete adequacy of wind-supply, the *cantabile* style of playing is the distinctive technical equipment without which no one can hope to become an organist. The rules of fingering as applied to the piano are necessarily in large measure discarded by the organist, and others must take their place. "Always have a finger to spare," and its corollary, "Use the outside fingers (thumb and little finger) with discretion", are two injunctions that it is well to bear in mind; for it is upon these that the performer must rely in smoothing-over the breaks which must not show in a legato voice, whether it be melody or accompaniment.

Use the Thumb Freely

In Bach's day he "astonished the natives" by brazenly using the thumb in playing. Before his time it was in the main a useless appendage. There are still some teachers who are horrified at the thought of using the thumb on a black key. Traditions die hard; but the organist uses his thumb freely.

Make Your Ears Tell You

The keyboard-musician too rarely educates his sense of hearing as he should. The singer and the violinist depend absolutely upon their ears for their intonation, but the key-board performer can, if he will, acquire a very considerable dexterity and still be relatively tone-deaf. True musicianship, however, can never exist without the ability to hear accurately. Moreover, since music is a matter of the hearing, a performer can never truly appraise his work until his ears, not his eyes, are his guide and critic.

Phrasing is Musical Punctuation

A phrase may or may not consist of a certain number of measures, but it *must* comprise a musical idea. In language, a sentence may be complete in two words, or it may spread out over half a page. Music is more definitely rhythmic in structure than prose and is rather analogous to poetry. Therefore the recurrence of certain quantitative units—or measure—groups—is common. Yet, to bring out the idea in a poem, an intelligent reading, while not totally disregarding the meter, makes the sense and meaning the true basis of expression. So in music, the real phrase is the musical thought, no matter what the rhythmic or metrical mould in which that thought may be cast. Phrasing, therefore, consists in breaking up the melodic line so as to bring out the meaning of the musical sentence.

Make the Melody Sing: Sound Repeated Melody Tones

The organ-student, in the revulsion from the non-sustaining piano, often falls into the error of holding repeated tones, regardless of the time value of the notes, glueing the tones together, instead of singing them so that each syllable may be understood. When an artist "makes the instrument talk," as the common saying goes, he does not drawl out a series of tones in a deadly smear of sound, but he enunciates his melodies so clearly with his fingers—or his feet—that there is no need of words to make the sense apparent. *That* is making the melody sing. It is not to be wondered at that congregations lose heart when a hymn is "given out" by the organist in the style that too often prevails. Only a vivid imagination could fit words of any sort to the slovenly something which is supposed to inspire a desire to break forth in song, but which instead induces exasperation. Much otherwise good organ-playing is sadly marred, if not entirely ruined, by carelessness in the enunciation of melodies.

Hear the Pedals

The pedals are among the chief glories of the organ—but they seldom get a square deal. What the cellos and bass-viols are to the orchestra—and more—the pedals are to the organ; for a truly adequate pedal is an instrument both for melodic and harmonic purposes, and for dynamics as well. The pedals mark accents as successfully (and sometimes as aggressively) as the bass-drum or the pizzicato of the string-basses. Pedal-technique deserving the name is no more pedal-dependent upon the eye than is that of the manuals. In fact, the experienced organist finds that watching the pedals with the eyes is a serious handicap, not an assistance, in clean and independent pedal playing.

For Goodness Sake! Don't Kerplunk!

An insidious disease has invaded and devastated the ranks of the pianists, and the contagion has also spread to some degree among organists. I refer to the inartistic and indefensible habit of playing the left-hand before the right in chords, (and I have even heard the pedal player before the manuals) making a most aggressive appoggiatura, or, to speak in the vernacular, "kerplunk." No tradition or artistic usage or ideal upon this terrestrial ball endorses or advocates or justifies it. Artists universally denounce it, yet it assaults the ears from every direction. The government ought to set scientists to work to eradicate it as they are trying to eradicate the boll weevil or the chinch bug.

What About Repertoire?

Repertoire is nothing more or less than the sum total of the available material which a performer has at his command. Its type and variety must be determined by the limitations of his equipment, technical and intellectual, and the demands of his position. Incidentally, the repertoire reflects the taste and the artistic development of its possessor.

The modestly-equipped student has just as much right to expression through music as the most dazzling virtuoso. Or, to put it otherwise, it is no more fair to doom the student in the earlier grades to an exclusive or preponderant diet of technique and studies than it is to expect the virtuoso to thrill his audiences with a similar offering. From the beginning the organ student should, parallel with his technical studies—and, if necessary, occasionally, for a short period, to exclusion of the technical studies—be constantly learning such pieces as he can use and as his equipment will justify. It is impossible to build musical taste on a diet of technique exclusively or excessively. Pieces, first, *very* easy, then easy, then more difficult, and always the best of their kind available, but pieces always—such is the only way to cultivate the musical taste.

The Laborer and his Hire

Much is written and said about the inadequacy of the remuneration for the services which organists render in their churches—and much that is said is justified. Yet the fact remains that, even in the large and much-advertised city churches, the organist—and the members of the choir as well—looks upon the money earned in the service of the church as an extra—a form of pin-money—and rather a kind of musical performance in return which is often worth even less than is paid for it. It is all very well to point to the discrepancy between the salaries of the minister and the musicians and the relative cost of their respective educations; but it is only fair to point out in turn the relative amount of time and energy the two expend in the service of the church. If the organist takes his position lightly, in the preparation of his voluntaries and other music and in the lack of any thorough going knowledge of the history and literature of ecclesiastical music, it is too much to ask that his employers should adopt other than his own point of view. In church music as in every other pursuit, a man is usually paid what he is worth to his employer; and if he wants to increase his income, the best way is to make himself worth more, or else to transfer his services to an employer who values them more highly. Much of the church-music that we hear is over-paid even though its performers receive nothing more than a respectful hearing. To quote the Immortal Bard:

"The fault, Dear Brutus, is not in our stars,
But in ourselves, that we are underlings."

What is the Organ Good For?

By J. Lawrence Erb

In these days, when the organ is put to so many uses which would shock or bewilder our musical forebears, and when a very considerable proportion of the musical world sneers or pretends to sneer at what its devotees affectionately call "The King of Instruments," the question asked is hardly out of place. If, on the one hand, the organ is "all things to all people," from a highly-imaginative imitation of the human voice to an equally unrealistic substitute for the orchestra, and if, on the other, it falls far short of the voice or the violin or the orchestra in flexibility and of the piano in fluency and a certain hard and shimmering brilliancy, what place in the musical scheme does it fill and why, with its expensiveness and liability to get out of order, should the musical world continue to bear with it? What *is* the organ good for?

The organ is a solo instrument and belongs to the wind-instrument group. In spite of the fact that, like the piano, it is played from a keyboard or set of keyboards, similar in general appearance to that of the piano, and although the skill and ingenuity of organ-builders has devised for it many tone-qualities that, to the uninitiated, sound like certain of the orchestral instruments, the organ is in reality very different from either the piano or any of the orchestral instruments and has an individuality all its own. Unfortunately, the public at large and likewise a very considerable portion of the musical fraternity is ignorant or unmindful of this fact and, because it does not do creditably the thousand-and-one things which they in their ignorance ask of it, they denounce the organ as inflexible, inexpressive, and possessed of a host of other shortcomings which, if true, should remove it forever from the family of serious musical instruments.

The trouble lies in their unfamiliarity with the organ and what it can and should do. As a matter of experience and observation, it is undoubtedly true that, given the same intelligent and devoted study as any other solo-instrument, the organ inevitably wins its way, provided the performer mixes with his art the same sagacity and sympathy which make a singer or a violinist a popular hero. The cure for lack of interest on the part of the public in the organ and its literature is *not* to divert the instrument from its proper use, in an attempt to make it an imitation of something else, but to adhere jealously to the true style and literature of the instrument, making full use, so far as artistically justified, of every improvement in its construction, and by the excellence of the performance as well as the attractiveness of the program creating a constantly-increasing public of lovers of organ-music.

No consideration of the organ or its place in the scheme of things musical can proceed far without a frank recognition of the conditions just stated and an equally frank and positive assertion of the individuality of this great instrument, an individuality which demands for it the same respectful consideration as is accorded any other instrument which is "different." The organ *is* different and individual; and it is no reproach that the pianist or the orchestral conductor or performer finds in it an idiom and a medium of expression which to him are unfamiliar. These misapprehensions have done much to hamper the King of Instruments and distort its function.

Of course, while the organ is preeminently a solo-instrument, it is most familiarly employed in the accompaniment of the services of the church. It has an undisputed place here, and its history is an honorable one. But the perfection of its mechanism has freed it from the age-long bondage of the accompaniment and has placed it squarely among the solo-instruments of the highest type, where it may make music on its own behalf in a manner which cannot be successfully imitated by any other instrument or combination of instruments.

But a solo instrument demands solo performance in order that it may fulfil its mission, a demand which, even in the most important music-centers of America, has only recently begun to be met, and in the country at large is as yet scarcely recognized. Some sort of use for a few moments every week in the church services, by a person who has had little or no training, or, worse yet, the daily maltreatment in the moving-picture theatre of an organ, often miserably planned in the first place, by a "jazz-artist" of local repute, with no artistic training and less artistic taste, is about all that the great majority of communities in these cultured United States know about an organ and its music. The possession of an organ in a public building should be looked upon as a sacred trust for the cultured upbuilding and the refined entertainment of the community. Such an instrument should presume public performances which demonstrate its capabilities. It is not necessary that the instrument be large and expensive, but it must be kept in reasonable tune and in good condition, otherwise, it is not a musical instrument, but a public nuisance. Nor is it imperative that the organist be a virtuoso of high rank, much more than on the piano is it possible to produce satisfactory results without excessive technical demands, but he *must* be a musician. The organ requires rather precision and musical insight and expressiveness than the scintillating passage-work or other *tour-de-force* which has in some degree limited the larger usefulness and popularity of the piano. As with the violin and the voice, simplicity, if accompanied by artistry and sincerity, is in the highest degree acceptable in organ-music. Not that the organ is less difficult to play than other instruments; rather the contrary. But the difficulty is of a type that tests musicianship rather than pure virtuosity, and virtuosity is as yet less supreme on the organ.

Frequent concerts or recitals of organ music, or of organ music interspersed with other high-grade musical offerings, should be common in every community, no matter what its size, where there is an organ. Occasionally there are ecclesiastical regulations which forbid the use of the church structure for other than worship purposes, but in such a case it is neither impossible nor difficult to arrange for organ music without offending the ecclesiastical canon. Besides, in many high school or fraternal halls there are to be found organs, some of them of considerable size and of excellent artistic possibilities. In the high school, especially, wherever possible there should be an organ installed, and then

the auditorium should be thrown open at frequent intervals for organ concerts. It goes without saying that the organ is an excellent asset in the assembly or other school gathering, and members of fraternal organizations whose meeting rooms are equipped with organs are among the most enthusiastic partisans of organ music.

As a community asset, an organ though small, so long as it is well planned and *well cared for*, is of incalculable value, provided it is used and used legitimately with sufficient frequency to produce some effect upon the community taste and culture. Incidentally, I am of those heretics who believe that, the organ being usually built with public money, either from the tax budget or from church subscriptions, much of its music should be without charge to the public. The public has just as good a right to free organ, recitals as to free art exhibitions and is no more pauperized by the one than by the other. But I believe just as strongly that the gift should not come, at least not exclusively, from the performer. At the best, organ recitals are not so well paid as other musical performances of similar grade, therefore the organist ought to be considered as having contributed his share even though he is paid the usual fee. Organ recitals should be free to the public, but they should be financed, like the minister's salary or the upkeep of the Park System, either from public funds or by subscription, a worthy object for some society looking for new worlds to conquer. Maybe some day, the candidate for Mayor on the Progressive ticket, will announce as one of the planks of his platform, "free weekly organ recitals by the finest organist obtainable," and maybe the committees in charge of organs in rival towns will bid against each other for the services of a "star" organist as now the managers of rival baseball teams bid for a "Home-Run Champion" or a no-hit pitcher. Maybe so, but I wonder!

Briefly then, the organ is not only more useful than it has ever been, but its usefulness is in a fair way to be recognized, provided only that it be given a chance, a square deal. More organs? Yes. Better organs? Yes. But, still more than these,—infinitely more opportunities for hearing the organs already in existence. Why, I know of many a little town which bemoans its lack of musical advantages and musical atmosphere, but which has a number of church organs, given only the most meagre hearing on Sundays and never thought of during the week, every one of which is big with potentialities as a factor in enriching the social and cultural, yes, and the spiritual life of the town.

And then, the laborer should be worthy of his hire and should get it. Opportunity begets the man. A dignified, reasonably remunerative organ position in every town will soon stimulate the development of a supply of organists to fill the positions. The recent phenomenal development of organ-playing in the moving-picture theatres demonstrated to the world how many potential organists were only waiting for a chance to be heard, and, while the sudden popularity of picture-playing has for the time being brought with it many abuses, yet no one would be so foolish as to deny that the total effect upon organ-playing has been beneficial; for both public and performer have by frequent performance and reasonable remuneration for the performer been given the opportunity to develop an "organ public," and, where there has previously been no such thing, the new order is "all to the good," even though further experience will undoubtedly greatly modify for the better the present pioneer conditions. All kinds of recitals under all kinds of conditions by all kinds of performers will no doubt produce some weird and occasionally inartistic results; but such temporary conditions will in due season purge themselves. Let us have more organ music, much more, and give the organ a chance to make good.

New Music Books

Folk Songs of Many Peoples, with English Versions by American Poets, Compiled and Edited by Florence Botsford. Price 228 pages, octavo size bound in stiff paper. Published by The Woman's Press. Price $2.75.

This is one of the most ambitious works of its kind we have ever seen. There are one hundred and forty odd songs. Esthonian, Finland, Latvia, Lithuania, Poland, Russia, Ukrania, Czechia, Slovakia, Hungary, Bulgaria, Macedonia, Crotia, Istria, Serbia, and Slovenia are the countries represented. Mrs. Botsford's hope and intention is to produce another volume dealing with the folk-songs of the Western European countries. The translations are beautifully done, and full justice have been made not from albums but from Mrs. Botsford's own collections among the emigrants from these various countries in New York and other American cities. The plan of the book was the outgrowth of war work and the subsequent attempt to bring the oncoming hordes from the countries beyond the Danube first to a knowledge of the English language via song, and then to a closer understanding of American ideals. Mrs. Botsford and her associates have done a notable work, and produced a very unusual book; we trust that they will be rewarded by large popular patronage.

Essentials of Music (Two Books), by C. Irving Valentine. Bound in Paper, Published by the A. S. Barnes Company.

These little copy books with accompanying text are the work of a Public School Music Supervisor in New York City. The plan is to teach the Rudiments and Theory of Music, and at the same time provide the pupil with the necessary manuscript paper.

Testimonials

First Position Scales and Arpeggios for the violin by Blumenfeld is a most useful book of elementary studies.—GRACE ASHEAD, Canada.

Am delighted with the possibilities of your *Keyboard Chart*.—M. HARVEY, New York city.

Great Pianists on the Art of Piano Playing makes an unexcelled gift for advanced pupils. Your pictures are good for little folks.—J. S. BLAIRY, Michigan.

The *Rachmaninoff Album* is a selection of the very finest of the composer's works.—MAY PETTITREAU, London.

Piano Questions Answered, by Josef Hofmann is a great help to me both in teaching and in my own playing.—H. M. BOMASSA, Maine.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. How do you advise me to start a beginner at the piano? I have been taught, in my normal school class, to begin by giving the C scale, both hands, in octaves; but I find the result very ragged and the quality of tone extremely uneven.—H. S., Denver, Colo.

A. Do not let your pupils take up scale work until a good position of fingers, hand and wrist and a good even touch have been acquired. Keep the practice to five notes and strive for equality of touch, weight and smoothness. Then teach the passing of the thumb under the third finger; then under the fourth. After this, scale practice may be begun *slowly*, first for one octave, then for two, afterwards for three octaves. No rapid scale playing should be allowed until the foregoing has been accomplished.

Q. Can you help me with any brief rule for the best sharp keys; something which the pupils may easily remember? They never seem able to remember when to pass the thumb, or to get the right finger over (as above).

A. There is a very good formula, one quite easy to remember, which will make it a simple matter for the student to play and memorize the scales of C G (one sharp), D (two sharps), A (three sharps) and E (four sharps), as follows:

Ascending—
Right Hand: 1231234123412341232345
Left Hand: 5432132143213214321321
Descending—
Right Hand: 5432132143213214321321
Left Hand: 1231234123412341232345

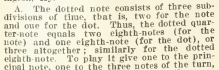
Now, notice these rules: the third fingers always play together; the fourth finger goes over after the key-note; the thumb goes under on the key-note; both thumbs on key-notes. It is remarkable how soon the pupil learns these scales thus.

Q. I am very fond of rag-time and "jazz," to which my teacher objects. Can it do me any harm to indulge just a little once and——H. R., Cleveland, Ohio.

A. *"Qui se ressemblent s'assemblent"* or "Birds of a feather flock together;" "Evil communications corrupt good manners;" "you can't touch pitch and not be defiled;" and so forth, *ad infinitum*. To become a good musician we must ever aspire to higher and higher realms of the musical art and its expression. There is such an infinite amount of excellent music to be studied and assimilated that there is no time to bother by the wayside picking up weeds and tarnishing our aspirations. Rag-time and jazz are trivial and vulgar. Do not lend yourself to this so-called "music"; as the Bard of Avon says: "Reform it altogether."

Q. How should a turn (∞) be played when over a dotted quarter or eighth note; and how is the trill played?—EDWIN J., Lexington, Ky.

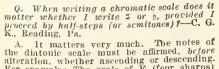
A. The dotted note consists of three subdivisions of time, that is, two for the note and one for the dot. Thus, the dotted quarter-note equals two eighth-notes (for the note) and one eighth-note (for the dot), or three altogether; similarly for the dotted eighth-note. To play it give one to the principal note, one to the three notes of the turn, and one to the principal note again, thus:



Q. When writing a chromatic scale does it matter whether I write 2 or ♭, provided I proceed by half-steps (or semitones)?—C. G. K., Reading, Pa.

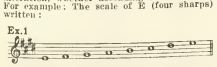
A. It matters very much. The notes of the diatonic scale must be affirmed, before alteration, whether ascending or descending. For example: The scale of E (four sharps) written:

Ex.1



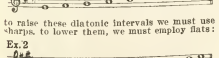
to raise these diatonic intervals we must use sharps, to lower them, we must employ flats:

Ex.2



So for the scale of E♭:

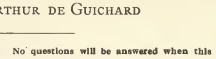
Ex.3



Another reason for this is that sharps usually resolve up and flats down. The following would therefore be quite wrong:

Ex.4

Ex.5



Q. Many of my fellow artists take a glass of water or some beverage just before singing; do you think it advisable? Is smoking harmful to the voice? I have heard and read all kinds of things both for and against these habits, but I want to have the really competent opinion of one who is both an artist and a teacher, so that I may live accordingly.

TENOR, Elmira, N. Y.

A. Of course, in the face of such implied praise, you might be quite *en carte blanche* to indulge as much as you please both in "beverage" and in smoke; but you may not. They are both wrong. Smoking sets up dryness of mouth and throat, besides injuring the mucous membrane of the pharynx, thereby impairing your resonance—especially if you inhale. You should have sufficient saliva to keep your mouth and throat moist; but if, from nervousness or any other cause, you feel an incipient dryness of throat or mouth you may take just one or two small sips (not more) of cold water, immediately before "going on." Ergo, avoid drinking before and during singing; quit smoking.

Q. What is the best method to use for a beginner in piano? Do you recommend Bertini, or Schmoll, or some other?—MISS. SMITH, Providence, R. I.

A. Undoubtedly, Bertini or Schmoll or one of those "some others" would have been most efficient as a teacher to your beginner; but it would be very wrong of me to advise you to use any "Method," either by them or by any other. Each pupil has his or her good and bad points, nature, disposition, musical ear and musical intellect. A "method" does not help in the beginner's case. What is needed is a watchful, attentive, patient, intelligent and thoroughly equipped teacher both as a musician and as a teacher. He will discover all the defects, supply the remedies and impart that enthusiasm which is so essential for success in music. He will also tell you the material to be used.

Q. I am a vocal student. My teacher tells me that I must study thoroughly counterpoint. Do you think I should do so, or is it not waste of time?—IDA ARNOLD, Lansing, Mich.

A. There is no such thing as a waste of time for a singer, pianist, violinist, or any other solo instrumentalist, in the study of Harmony and Counterpoint. A singer who desires to be thoroughly competent must study not only these subjects but also Instrumentation. Without them, an adequate conception and interpretation of the great compositions is impossible. It seems very evident that you have the right kind of teacher; follow his counsels.

Q. Should a student blindly follow the interpretation of his teacher? Could he not give a correct rendering of a composition without hearing his teacher?—G. R. SCOTT, Malden, Mass.

A. Every musician, every artist *(in case or in power)* has his own individual message to give. If he has not individuality, he is not an artist. We are not contented with seeing Sothern as Hamlet; we want to see Forbes Robertson, Robert Mantell, Walter Hampden and others in the part—not to compare them, but to receive their individual message in that part. Just the same in music. Beethoven's *Sonata*, Op. 106, takes on different colors, light and shade and evokes as many different interpretations as there are performers who possess originality of thought and conception. Therefore, it is wrong to imitate any interpretation slavishly. Let us listen to and respect the ideas of others, but work out our own problem and express the composer's ideas through the medium of our own personality.

The Violinist's Etude

Edited by ROBERT BRAINE

The Country Fiddler

An Interesting Old Fiddlers' Contest

Nor long ago, in a Western city, I attended an "Old Fiddler's Contest," which was remarkable in many ways, and amusing as well. The fiddlers were mostly veterans of the Civil War, and their ages ran from seventy-five to eighty-one years. Two of them were twin brothers, seventy-nine years of age, one playing right-handed, and the other left handed. The fiddles the twins used were the same which their mother had given them at nine years of age.

Among the fiddlers was one who had fiddled for dances for sixty, and another for sixty-five years. Some of them had made their own instruments. Each boasted that he had never had a lesson in his life, and not a single sheet of music was used in the contest. The whole thing was done "by heart."

One of the notable things about the contest was the fact that the fingers and wrists of these aged men were supple and fleet enough to admit of their playing jigs, reels, hornpipes, and other various dance tunes at break-neck speed. We often hear men not past forty complain that they have been obliged to give up violin playing, because their fingers and arms have become too stiff for playing, yet here were these old fellows, in the neighborhood of eighty years of age, playing all the old "hoe-downs," at dazzling speed.

Old Favorites

All the old favorites, dear to the country fiddler's heart were very much in evidence in the contest; *Turkey in the Straw, Devil's Dream,* the *Mocking Bird, Pop Goes the Weasel, The Campbells are Camting, Fisher's Hornpipe,* the *Irish Washerman,* and a large number of others, including many world famous reels and jigs.

A "eat may look at a king," and conversely a "king may look at a cat" with, no doubt mutual benefit and interest, either way round. A fiddler can learn much from the performance of an educated violinist, and vice versa; there are things, which some educated violinists can learn from the humble country fiddler . One of these things is rhythm. The fiddler never leaves his hearers in doubt as to where toe first beat of the measure comes. He is there with the accent every time, making his playing sound quite different from that of so many insipid, monotonous violinists, who forget that there should be a natural accent in every measure. He also brings out the special accents in syncopated passages, with force and precision.

That Certain Swing

Even the dullest listener notes at once that the playing of the country fiddler at his best, has a certain "swing" to it, which excites the listener and sets his toes a tingling for the dance. This "swing" is nothing more than absolutely accurate, even finger technic, and proper accentuation of the notes where required with the bow. Many a "high brow" violinist fails to make the fast movements in his solo work effective, because he lacks this "swing," this vigorous accenting and perfectly even finger work.

Another element which lends charm and interest to the playing of a first rate fiddler, even though it might be crude in some ways, is that of enthusiasm He feels his music, and thus gives it an air of gaiety and brightness, which in stantly communicates itself to his listeners, raising their spirits and drawing them irresistibly into the dance. In the fiddler's contest I have described above, some of the old fellows nearly eighty years of age, were so carried away by their own playing that they got up and danced around the stage, playing the while.

The American country fiddler is *sui generis,* a unique musical product found only in the back woods, prairies and mountains of our own country, and differing from the country musician of any other country. His race is fast dying out, for the country boys of our own generation go to the nearest town and learn the fiddle "by note," or the saxaphone or piano. The American rural home of the present day is likely to have a piano or organ, and the small town has its brass band.

If there is to be a dance in the country now-a-days, a band or jazz orchestra is summoned from the nearest town, or it is at least possible to have "piano and drums."

A Relic of Pioneer Days

The country fiddler sprang into being and acquired his characteristics, when the United States was sparsely settled, and musicians and musical instruments were rare. The fiddler was in constant demand when music was wanted for a barn dance or husking bee. His fiddle was light and he could cover the country on horseback for fifty miles around, wherever dance or festivity reigned. At his best he must be seen on his throne. a rough board platform—at a barn dance or house raising, radiating gaiety, and riotous good humor, furiously stamping out the time with thick-soled boots, and sawing up and down through the air with his trusty old fiddle, with home-made hickory pegs, and filled on the inside with snake rattles.

The fine points of position do not bother the country fiddler. He holds his bow one third of its length from the frog, but this does not much matter, since most of the notes he has to play are eighths, sixteenths and thirty-seconds, and the compositions he affects do not call for sostenuto bowing with the full length of the bow. Playing all alone as he must do, without an accompanying instrument to mark the bass, he supplies its lack by vigorously accenting the first note of each measure with his bow, and helping the good work along by pounding the floor energetically with his foot. To vary the monotony of melodies in single notes, he introduces as many chords and double stops as possible, in the endeavor to make his work sound like an orchestra. His repertoire is limited to be sure, consisting of only a few dance tunes, but these tunes are those which have stood the test of time, and which seem to be destined to live for a century longer. Some of these tunes, in an elaborate arrangement, are often heard on the concert platform, and seem to have the power to interest and amuse audiences of cultivated music lovers. Witness the success which attends the playing of a concert arrangement of *Turkey in the Straw,* by Percy Grainger, the pianist-composer.

All Well Preserved

In the contest I have described the fiddlers all seemed to be men who had kept their health and energy, making striking proof of the fact that a violin player can retain his power over the nerves and muscles involved in violin playing, to an extreme old age, provided he lives a reasonably correct, well ordered life. The man who habitually neglects the rules of health brings on all sorts of joint diseases, arthritis, rheumatism, and muscular stiffness and sluggishness, all of which are death to good violin playing. The man who lives correctly can retain his suppleness of muscle, and what is more important a good condition of the nerv-

CHARACTERISTIC OLD-TIME FIDDLERS.

William and Samuel Pickerel, of Cedarville, Ohio. twin brothers, 79 years old, one playing right and one playing left handed, upon Fiddles given them by their mother at 9 years of age.

ous system, to the most advanced age. The history of violin playing is filled with examples of eminent violinists, such as Joachim, Sarasate, and Spohr, who were able to play great concertos in public in their sixties and seventies.

The United States owes its country fiddlers a debt of gratitude in helping the growth of violin playing in the early days of the country, since, while their efforts were only along the lines of playing a few dance tunes at merry makings, they at least kept the love for the sound of the violin alive among the common people. This deep-seated love for the violin led later on to the love of concert violin playing and the desire for violin education on the part of their descendents.

Musical Theory and the String Player

By G. F. Schwartz

A RATHER strong impression seems to exist among string players that since their instruments have so little capacity for chord playing, an acquaintance with even the fundamental elements of chords and chord-progressions is non-essential. Superficially this attitude may seem reasonable for undoubtedly the bow-stringed instruments are primarily melodic. The error lies in overlooking the fact that melody and harmony are inseparably correlated, and any attempt to disassociate them is as undesirable as it is impossible.

All melodies or solo parts are constructed upon a definite harmonic basis, and even though they are unaccompanied, as in *Etudes,* a harmonic structure is implied, and a knowledge of this harmonic basis is indispensable to the performer who hopes to get anywhere.

There are three prerequisites for the instrumental musician : reading facility, intelligent phrasing and reliable memorizing; and each of these is very likely to be improved by at least a limited knowledge of musical theory. Where time or opportunity prevents regular instruction, self-help will be found quite possible, and also can be made very profitable.

Having procured a simple text on Harmony, an acquaintance should be made with the "principal and secondary" triads, the seventh chords (dominant and diminished especially), cadence forms, simple transitions, chromatic chords, and the various non-chordal devices (suspensions, passing-notes, etc).

Chord forms, it must be remembered, may be played in successive order (melodically as well as simultaneously. Though the harmonic structure is somewhat less obvious, it is none the less real. Take as an illustration the *Etude in A Minor* (number 12, Peters) of Kreutzer. The entire first measure is made up of the tonic triad in A minor (A C E) ; the second measure uses only the notes of the sub-dominant triad (D F A). It seldom happens, however, that music is as simple as this. One usually finds a melodic development effected by means of non-chordal notes. Unfortunately, few if any texts treat these in a simple concise manner. Some standard dictionary will probably have to be brought into use. Even then it will not always be easy to distinguish between chordal and non-chordal notes; but persistent effort will gradually bring a clearer understanding. To get at the harmonic foundation it will be necessary to eliminate all but the essential chord members. As an illustration take the second Kreutzer *Etude in C majar.* The last note of the first group is a "passing" note, the two middle notes of the next group (F D) are "neighboring" notes. Eliminate these non-chordal notes and we have left the members of the tonic triad.

Difficulties will, of course, be encountered constantly. For example, in the ninth and tenth measures from the end of the Kreutzer *Etude in A Minor,* one finds rather unexpectedly two flatted notes, Bb and Db. These with F, which fill the two measures, are the members of the so-called Neapolitan Sixth chord. In such cases it probably will be best to pass over the difficulty temporarily, or to seek aid from some one more experienced. Notwithstanding difficulties like the one cited above, and especially the more frequent ones dealing with transition, a little determination and patience will soon begin to bring results. As soon as the deplorable habit of reading and playing one note at a time is broken, a new light will dawn.

The following Kreutzer *Etudes* are suggested for progressive use as outlined above: 12, 32, 8, 10, 2, 27, 28, 33, 34.

The following Studies for Cello by Dotzauer are also suggested: 24, 11, 5, 31, 25, 6, 13, 14. (113 Selected Studies, Part 1).

The Voice as an Aid to Interpretation

By H. Timerman

For a violinist to play through a group of songs with a well- trained soprano, copying her phrasing and noticing where she takes breath is extremely beneficial. Not only does it give him new ideas, but it exposes most effectually any roughnesses of tone of which he may be guilty. An artist, whose records met with great success some years ago, once told me that he owed his delightful tone to his mother, an opera singer, who encouraged him during his youth to imitate her voice on his violin.

César Thomson's Idea

So close, indeed, is the relation between the voice and the violin that César Thomson, the Belgian virtuoso, used to insist that his pupils sing over any passages whose meaning or rhythm they failed to grasp.

"You haven't sung that phrase," he would remark, "consequently you are unable to give it proper expression. The violin should sing like a voice."

Following out this idea, it is well to sing a composition many times before learning it. Pencil in hand, indicate the vocal interpretation and mark the breathing places that would occur were it a song. Determine also, just where the introduction ends, where the point of greatest interest occurs, and what sort of conclusion will be most effective. Likewise, what mood the composition calls for.

When all this preliminary work has been done, take up your violin and after singing a line—or better still, a few measures—copy your voice as nearly as possible on your instrument. Should singing happen to be an impossibility for you, a good-sized hum with plenty of breath back of it will do as a substitute.

Work on a phrase at a time, making each complete in itself. (The effect of completeness may be achieved by pausing *imperceptibly* at the end of a phrase, and *perceptibly* at the end of a period). Particularly is it important that there be an impression of finality at the close of the *first* period. Take breath here, so to speak, before commencing in earnest the ascent to the climax. And when you again start on, either play less calmly—hasten your pace, at least for a few measures—or in cases where haste is not in keeping with the composer's idea, slacken up slightly. At all events, say something new.

When you play a piece, the listener should sense that there is an idea back of all that you do. Let it constantly be felt that there is a goal toward which you are driving. When finally the point of highest interest is reached, make this fact quite evident. Make evident too just when you enter upon the concluding phrases; there should be no doubt that you are drawing to a close. The end must not come as a surprise, you do not cease playing merely because the supply of notes has run out.

Plenty of Light and Shade

And do not fail to infuse plenty of light and shade into your readings. Shun monotony. Try for marked contrasts. Make your soft effects very *pianissimo* and your *forte* undeniably loud. After a legato passage in which the last note has been allowed to die away, a crashing chord is generally effective.

Ran over a new piece in its entirety, sometimes singing, sometimes playing, refusing to stop before the fullest meaning has been extracted from each period. Hold to your task until satisfied that such is indeed the ease. Then forever after, when practicing, follow the directions you have penciled on the score. Violinists are forced to remember so many technical details while playing that it is only by mapping out beforehand the musical effects to be tried for, and then conscientiously holding to them, that good results can be achieved.

Violin Experts

By Robert Braine

Every little while some one writes to the ETUDE asking how he can qualify as a violin expert, that is, an expert judge of violins. The writers evidently are possessed of the idea that any one can read a few books on the subject and in a short time blossom out as an expert qualified to give the pedigree of any violin submitted to him.

Now there are experts—and experts, just as there are many varying degrees of skill in the case of people whose business makes it necessary for them to detect counterfeit money. Any intelligent child can tell the difference between stage money, and real bank-notes, but might be easily fooled by an even crudely executed counterfeit. Business men can detect ordinary counterfeits, but are likely to be victimized by a very skillfully made one, as is proved by the fact that they turn in an occasional counterfeit with their bank deposits. An experienced bank teller rarely passes a counterfeit, but many cases are on record where even bankers have been unable to detect a counterfeit bill made by a master counterfeiter. It sometimes takes a U. S. Treasury expert to decide whether a bill is really genuine or not.

Bank tellers and treasury experts handle such immense quantities of money, and have made such a profound study of counterfeits, that their ability to detect them becomes to be almost like a sixth sense. Every counterfeiter, no matter how skillful, is sure to make slight mistakes in his work, which lead to his undoing.

Learning the profession of judging violins is very much the same as learning to detect counterfeit money. It requires deep study, vast experience, and a certain born talent for the business, to become a real expert.

Of course, almost any one can, in a short time, pick up sufficient knowledge to distinguish a crude factory-made Strad, with its artifical marks of age, and its more or less rough workmanship, from a real Stradivarius, with its beautiful lines, faultless workmanship and limpid, glowing Cremona varnish; but, as the skill of the counterfeit violin maker in imitating the workmanship of the Cremona makers becomes greater, it becomes increasingly more difficult to distinguish the false from the true, and the superficial expert becomes wholly at fault.

Valuable Imitations

When I speak of a real expert, I mean one who is qualified to detect clever imitations of the work of the most famous violin makers of all schools, whether it be the makers of the Cremona and other Italian cities, French, German, Austrian, Hungarian, British, American, Belgian, Bohemian, or others. In the case of violins of unknown makers, he should be able to identify the school to which they belong. He should know the construction of the violin thoroughly in all its details, and the characteristics of all the best known violin makers in the world, in their minutest details. Especially should he know the work of the Cremonese masters, since their work is the most frequently imitated. He should also be intimately acquainted with the characteristics of the work of the many great imitators of the Cremonese, such as Vuillaume, the great French maker, who copied some of the great Cremona violins with surprising accuracy. Many of these imitations are worth large sums.

First Study the History

My advice to any one wishing to qualify as a violin expert would be: first, to study the history and construction of the violin, as far as it can be learned from observation and books; second, to learn violin making and repairing; third, to become identified with a first rate firm dealing in old violins and repairing them. It is absolutely necessary for the would-be expert to have an opportunity of handling and examining violins of all schools and makers, so that he may become familiar with the characteristics of their work. This experience is the most difficult of all to get, especially in the United States, where in the smaller cities at least, there is often no opportunity of seeing even a single specimen of the Cremonese, or other great makers. There are hundreds of people posing as violin experts, who really know very little about the business. This recalls an instance during my boyhood days when, living in a large western city, I bought a violin containing a Ruggieri label from a young German emigrant, whose father was a violin dealer in Germany. The instrument was a most aristocratic looking old fiddle, and had a splendid tone, which was the delight of every violinist who played on it. Nearly every one of these violin players pronounced it a genuine Ruggieri, but advised me to take it to the leading local expert, a man who had a large music store, and who made violins—really excellent instruments—as a side line. All violins in need of a pedigree were taken to this man, and he was considered the one violin expert in the city. When I marched into his store and proclaimed to the clerk that I had a genuine Ruggieri, the clerk laughed, and the expert also laughed when he was summoned. The box was soon opened and the expert gave the fiddle the once-over. The laugh faded from his face, and he became greatly interested in the instrument. At last the oracle spoke. "You are right," he said "this is a very fine genuine Ruggieri, and is worth a large sum. I congratulate you."

A few years later, when I had come to know violins, I discovered that the violin was not a Ruggieri at all, but a German copy, with a Ruggieri label, and which did not even look like one, as regards to workmanship, color and varnish; yet here was the leading expert in a city of 250,000 who pronounced it one. They have better experts in that city now.

Two Famous London Experts

I should consider the best place in the world to gain a knowledge of old violins to be Hill's or Hart's, the two famous violin dealers, makers and repairers in London. For Cremona and other famous old violins, London is the clearing house of the world. Probably more of these famous old violins have passed through the hands of the dealers and repairers of London than any other city in the world. Large numbers of violins, violas, 'cellos and basses are sent to London for sale in the auction rooms of Puttick and Simpson. These auctions are held at frequent intervals, and are attended by dealers from all over the world. The old violin trade in London thus has an opportunity of seeing more violins by various makers than is the case in any other city. Many of these violins are put in order by the repairers in London before being put up at auction, and the repairers and dealers in this way have an opportunity of inspecting the workmanship of every maker and school at first hand, from the Cremonas two hundred years old, to modern violins finished a month ago. Dealers like the firms of Hart, and Hill and Sons are the Supreme Court in the case of old violins, and a certificate from one of their experts, as to what a violin really is, is considered authentic the world over, and has much to do with the price of an instrument. Many violinists, buying an old violin at a large price, will not take it, unless the guarantee of a leading London expert goes with it.

Skillful Counterfeits

It is thus apparent that in the case of a really skillful counterfeit of one of the great masters of violin making, it takes an expert of many years' experience to decide whether it is genuine or not. The greatest experts who have the widest knowledge in judging old violins come from the ranks of dealers and repairers in London, Paris, Berlin, Vienna and other large cities in Europe, where they have spent their lives in examining and studying the violins of all makers and all schools, until their skill in passing on an old violin becomes almost like a sixth sense. Some of these experts have found their way to the United States and are to be found in our large cities.

All the greatest makers of violins, such as Stradivarius, Guarnerius, Amati, etc., betrayed certain characteristics in their workmanship, in a somewhat similar manner to human beings who have characteristics in their handwriting which make it peculiarly their own. The real expert recognizes the workmanship of the great violin maker, as a bank teller judges a signature.

How Wagner Did it

Richard Wagner, in one of his letters confessed to his friend Baron von Gersdorff that he was "nearly always stuck in the mire," but he adds, "best of all is my ability to make my dearest friends think that I am floating in the air." This attitude has been one of the elements of the success of many famous people.

How to Arrange for a Small Orchestra

By Edwin Hall Pierce

Part VIII

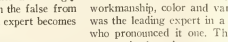
Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude" has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered without fee.

The Drums

In large orchestras the Tympani (kettle drums) are most constantly useful; while the bass drum and snare drum are only rarely called for, for special effects. But in small combinations the bass and snare drum (played by one player) are most generally in use. In dance music and marches they sound almost constantly, while in graceful and delicate music, though they are seldom entirely dispensed with, yet their part consists largely of rests. For instance, in Labitszky's *Traum der Sennerin* the drum has just one note—in a *ff* chord at the very end!

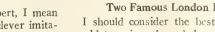
Although the drums have no definite pitch they are written for, by convention, on a staff bearing the bass clef. The bass drum has the stems of the notes pointing down, the snare drum has them pointing up. In dance music the bass drum agrees approximately with the rhythm of the double bass, the snare drum with that of the second violin. The drum part of a waltz looks something like this:

Ex. 1



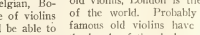
that of a march, something like this:

Ex. 2



The bass drum is used mostly in single strokes. The snare drum is capable of an endless variety of rhythm, but it is seldom of good effect to introduce any other rhythm than that which already exists in some one or more of the other instruments, unless a real drum "solo" is intended. The only exception is the roll or tremolo on the snare drum (quite rarely on the bass drum), which is sometimes very effective. Good drummers can make a splendid *crescendo, diminuendo,* or both, either on a roll or elsewhere, and thus intensify greatly the expression of the piece.

Ex. 3



Besides the drums already named drummers commonly have Cymbals, a Triangle, a set of steel bars known as "Bells," and various other traps and contrivances which it would take too much space to describe here, but which the student can learn all about by watching a drummer and asking him questions, also by examining numerous drum parts already in print.

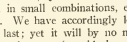
In the next paper we shall take up the subject of Tympani, as well as several other less familiar instruments. In the meantime the student may try his hand at a drum part to the *Serenata.* The first entry will probably be at the nineteenth measure. In this kind of a piece they should be sparingly used. The *sforzando* chords at the nineteenth and twenty-fifth measure may be emphasized by a stroke of the Cymbal.

There are several instruments which have important uses in the complete symphony-orchestra, yet are somewhat uncommon in small combinations, especially amateur. We have accordingly left these for the last; yet it will by no means do to neglect them, as (considering the present remarkable growth of interest in orchestral music) there is no telling how soon or at how short notice one may be called upon to orchestrate for them.

Tympani or Kettle Drums

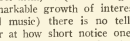
Unlike the bass drum, the kettle drum has a tone of a definite musical pitch, and has to be tuned by the player. Traditionally, the tympani come in pairs, slightly differing in size. The larger one may be tuned to any pitch from

Ex. 4



The smaller drum may be tuned at any pitch from

Ex. 5



The usual custom is to tune them to the key-note and the fifth of the scale, though other tunings are sometimes adopted for special effects. A kettle-drum does not necessarily have to be in unison with the *bass*—but it must be in harmony with *some* note of the chord with which it strikes, otherwise the effect will be discordant. Modern composers sometimes call for three or even four kettle-drums, all tuned differently, but as many players are provided with only two we recommend the student to limit himself to this number.

(To be continued)

As to Practicing

By Cora Young Wiles

A well-known musician and orchestra leader gave my son some good advice. Being asked to give the boy flute lessons, he said: "It makes me sad to see a youth start to learn a musical instrument. Perhaps he knows a boy who plays the flute or he has heard it played somewhere and decides he must play, too; and so he teases papa and mamma until they buy him a flute. Then, so often, it is but a short time until he finds there is real work required, thinks it is tedious and tiresome, grows impatient and lazy, loses interest and finally throws the flute aside. I say to you, my son, if you wish to learn the flute, remember the money that must be paid for it and for the lessons; and never, never let mamma tell you when and how long to practice. You must do it yourself, willingly and earnestly; and, if you do not feel positive that you can stick to your practice day after day and year in and year out, don't you waste my time and your time and money, but give it up right now."

I have never had to tell my son to practice, and when his beloved teacher passed away he had given to his pupil high ideals and a firm foundation of good musical habits.

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers—

February, 1922	Special Offer Price
Brahms' Album	$0.75
Broekhoven's Harmony	.60
Carnaval Mignon—Schutt	.40
Casse Noisette (Nutcracker) Suite—Tschaikowsky	.40
Child's First Book of Melodies—Honska	.30
Child's Play—Tompkins	.30
Class Method for the Violin—Oscar J. Lehrer	.50
Evangelistic Piano Playing—Schuler	.50
"Green Timber" Songs—Lieurance	.50
Kindergarten Book—Bilbro	.50
Original Four Hand Pieces	.60
Preparatory School to Bach—Liftl	.35
School of the Pianoforte, Vol. III—Theodore Presser	.25
Secrets of the Success of Great Musicians—Pirani	.75
Short Melodiuse Exercises in Touch and Tone—Corbett	.35
Technical Exercises for the Violin—H. van den Beemt	.35
Transcriptions for Organ—Stewart	.75
Twelve Well Known Nursery Rhymes—M. Greenwald	.35
Violin Studies—Kreutzer	.40
Young Folk's Folio of Piano Music	.30

Special Music Club Issue of The Etude

The Etude plans to recognize the marvelous musical activity of *American Music Clubs* in all parts of the country, including the splendid group working under the National Federation of Musical Clubs (numbering 300,000 members), with a Special Club Number in March, which, we hope, will be a joy and a help to every American music worker. There will be a very large edition, as we are anticipating a very great demand for this issue. However, better place your order for extra copies with your dealer early.

Merely as an indication of the widespread interest in this number let us cite some names of famous music workers and music lovers, who will in this issue assist us in pointing out what they feel to be the greatest work which our music clubs should undertake: *Edward Bok, G. W. Chadwick, Dr. Frank Damrosch, Thomas A. Edison, Florence Easton, Arthur Foote, Ossip Gabrilowitsch, Mme. Galli-Curci, Rudolf Ganz, Percy Grainger, E. de Gogorza, Josef Hofmann, Alberto Jonas, Josef Lhevinne, G. Martinelli, Marcella Sembrich, Josef Stransky, Leopold Stokowski, Reinald Werrenrath, Fannie Bloomfield-Zeisler* and many, many others.

Other features of course will be articles upon all practical phases of club work, from raising the club income to giving every kind of club function. These articles will come from well known club authorities.

We believe in lending our aid to this great movement because we know that every person engaged in music is benefited by the activity of the musical clubs of our country. You, as a teacher, will find it worth your while to go out of your way to induce your patrons to secure copies of The Etude Musician Club Issue—a wide-awake musical publication from start to finish—and the largest edition of any musical magazine ever published.

Catalogs and Helpful Lists for Teachers

The success of this house has been founded on two things more than anything else. First, the publication of meritorious teaching material practically made by practical music teachers; and secondly, service to the teachers. If these two ideals can be successfully carried out, commercial success is assured.

We are constantly revising and publishing new catalogs and lists which we believe will be of service to the teacher, and we draw particular attention at this time to new editions of three of our catalogs.

The Piano Study Guide, perhaps the most important of our catalogs, has been revised and brought up to date. The guide contains a full and classified list, with complete descriptions, of works covering every detail of modern pianoforte study, and should be in the hands of every music teacher in the country.

Guide to New Teachers on Teaching the Piano. This little booklet has been revised and furnishes not only practical advice from expert teachers on teaching subjects but furnishes a positive practical course of pianoforte study in ten grades.

Our new *Professional Price List—Music Books and Music Supplies*—has just appeared. A catalog of only our own publications in book form.

We will be very glad to send any or all of these to any of our patrons who will ask for them in connection with their correspondence, or a postal card will bring them or any other information on any subject connected with music or music teaching.

Our Talking Machine Department

As announced in these columns last month, we have enlarged our Record Mail Order Department and our facilities for supplying promptly all orders for either Victor or Brunswick Records are greater than ever before. So many Victor Records have been unobtainable from the factory during the past year, that we have engaged in a systematic hunt for these missing numbers in Philadelphia and other cities, with very good results in many cases. We now have customers for Victor and Brunswick Records in every state in the Union. We are pleased to announce that a great many of the earlier Caruso records, with piano accompaniment, which had been eliminated from the Victor lists and therefore were unobtainable, have been restored to the new 1922 Catalogue; a copy of which will be mailed to any address upon request. We are also issuing a very complete folder covering the following in detail, descriptions and illustrations of the various styles of Victrolas and Brunswick Phonographs. This folder also contains a very choice list of both Victor and Brunswick Records, which we can recommend to our mail-order patrons—records, which can be safely ordered without hearing. As heretofore all orders for records amounting to $5.00 or over will be sent postpaid, carefully packed and guaranteed against breakage.

Epigrams for the Wall

Many individuals delight in having little posters of this character for the walls of their room or studio. There are five in the set we are offering and they are artistically printed in two colors upon a buff, antique paper. The five may be obtained for five cents, in cash or stamps, when ordered in conjunction with any other order placed with us during February. Be sure to state clearly in your order that the five cents you are enclosing is for one set of epigrams.

Easter Music

We are looking forward to our Easter music business and believe it will be the best in the history of this house. Never before have we been in position to supply such a variety of superlatively good music for the Easter Services, as we offer this year.

For choirs desiring a cantata, we recommend the following works, which are musically worthy, interesting to rehearse and sure of receiving a cordial reception from the congregation, when rendered:—*The Greatest Love*, by H. W. Petrie; *Dawn of the Kingdom*, by J. T. Wolcott; *Immortality*, by R. M. Stults; *Victory Divine*, by J. C. Marks; *Wondrous Cross*, by Irenee Berge and *From Death Unto Life*, by R. M. Stults.

Send for a copy of each "on approval" and select the one most suitable for your choristers.

We also have some excellent *Easter Solos*, by Neidlinger, Delafield, Shelly, Rotoli, Shockley, Manning, Fisher and other prominent composers and inspiring *Easter Anthems* for Mixed Voices, Women's Voices and Men's Voices.

A selected list of solos and anthems will be found upon another page, and choir directors can secure samples for examination by designating the numbers wanted or we will send a package of our own selection.

19,000,000 Mistakes

The Hon. Will H. Hays, Postmaster General, who has increased the efficiency of his Department and added a dash of humanity long needed in the service, recently made a statement for the *American Reviews of Reviews*, in which he pointed out that each year about 19,000,000 badly directed letters go to the Dead Letter Office. All this is in addition to those which are readdressed from the city directory in different cities. In New York City alone there are 250,000 *a day*. We would add that we did not believe it upon the word of the Postmaster General.

Musicians are brought up to abhor mistakes and blunders. A very considerable part of the typesetter's business is in correcting mistakes,—often wholly unnecessary ones. However, we have found in our own business of The Etude, there are hundreds of people who are engaged in music, who think nothing of failing to sign their names to letters, to checks, to orders, to subscriptions,—who fail to send their addresses when they move,—in fact do all sorts of things that could have been avoided with a little patience and care. Mistakes of this kind often lead to deplorable misunderstandings which we would give a great deal to avoid. The Etude has been so fortunate in preserving a delightful friendly bond with its many patrons, that they must all know by this time that we are always anxious to have them receive The Etude regularly and promptly. A very great many of the complaints we have received have been traceable to the failure of our friends to notify us at once of removals and to inaccuracy in sending their own addresses.

Young Folks' Folio of Piano Music

In this volume we have aimed at popularity first of all. It is such a volume as should be on the piano in every home. It contains the very best of our publications along the rather easy line, nothing in the whole volume is above the third grade. The volume is intended for pleasure pure and simple; there are no technical difficulties in any of the pieces. We predict a wide popularity for the volume. A few pieces have been added at the back of the book for variety, and there is not a dull piece in the whole volume. You will not be disappointed in ordering this work, as it is just what the name suggests, a volume to use in the evening when the young people gather 'round the piano.

Our special price is very low; we will send the volume when published for only 30 cents, postpaid.

Broekhoven's Harmony

We have come into possession of a work that has had a very large sale in past years. It has been used by many of the leading conservatories in this country and also of Europe and is one of the few text books of this country that has been used abroad. The author, Mr. Broekhoven, has been a teacher of Theory in the Cincinnati College of Music for many years. Our edition of this work will be somewhat enlarged. This is a book that every teacher of Theory will be glad to own as it ranks as one of our most modern of text books on Theory and we are pleased that we have come into possession of such a valuable copyright. Since the plates are nearly all made, the special offer will remain in force only for a short time; we therefore urge those who wish to buy the work at a considerable reduction in price to send in their order at once.

We have always held that any one who has anything to do with Theory, either as a pupil or a teacher, should have a number of works on the subject so as to get different viewpoints and as this work is quite an original one, it will be very valuable to the teacher or student of Theory.

Our special advance price is but 60 cents, postpaid.

Brahms' Album for the Pianoforte

We take pleasure in announcing that we have in preparation a new and very complete Brahms' Album, complete in that it contains all of the works by Brahms, that are the most played, including the *Waltzes, Op. 39, Ballades, Op. 10, Piano Pieces, Op. 76, Rhapsodies, Op. 79, Scherzo, Op. 4, Sonata, Op. 5, Variations, Op. 21* and the *Gavotte* by Gluck-Brahms. All these works have been carefully edited by the well-known authority, Mr. Louis Oesterle. This will be a handsome volume and a substantial addition to the library of any teacher or student. It will be a volume of about 150 pages.

The special introductory price in advance of publication is 75 cents, postpaid.

Original Four-Hand Pieces

This work is now in press and it will be ready in a short time. In order to give an idea of the scope of the work, we give a partial list of the contents as follows:—Rubinstein, *Toreador et Andalouse*; Gottschalk, *Ojos Criollos*; Moszkowski, *Russia* and *Hungarian Dance*; Hummel, *Andantino*; Scharwenka, *Gavotte*; Hofmann, *Serenade*; Brahms, *Hungarian Dance, No. 4*; Jensen, *Evening Music*; Bohm, *Birthday March*; Schubert, *Marche Heroique* and *Polonaise*, and others. Every piece in this book was written originally for four-hands, and there are no arrangements. We are satisfied that the pieces in this book are the best examples of four-hand writing obtainable.

The special introductory price in advance of publication is 60 cents, postpaid.

Players' Book School of the Pianoforte Vol. III By Theodore Presser

We are receiving a great many letters from the advance subscribers of this third book of the "School of the Pianoforte," by Theodore Presser. We wish to state that the work is not nearly ready and we can scarcely expect to have it, under the present circumstances, before spring. The work must be done very carefully and therefore only slow progress can be made. We make this statement in reply to the many inquiries that have been made about this important book. All this work is being done by Mr. Presser himself, who is solely responsible for the contents of the book. We can promise that this third volume will be equal in merit to the two that have been published, and we ask the indulgence of the advance subscribers at this particular time.

Our advance price will be only 25 cents, postpaid, for the work.

Kindergarten Book By Mathilde Bilbro

This is a little book for very small children; it is not even necessary that they know the alphabet. The intention of the book is that they spend one hour with their teacher about four days in the week and there are many things to do in these four hours. Full instructions are given in the press pages as to just how the work should be given to the little ones. The author, Miss Bilbro, is well-known as one of the leading, if not the leading, writer for children and we are pleased that we can present to our subscribers such an excellent work along the kindergarten line.

Our special advance price on this book, which will contain about fifty pages, will be but 50 cents, postpaid.

Evangelistic Piano Playing By George Schuler

The introductory offer on this new work will be continued during the current month. Those who are seeking the best method of adopting hymn tunes and other choir accompaniments for the pianoforte will find in this book all the needed information. Hymn tunes as they stand in the books are usually written for only four voices and if played as written they are weak and ineffective on the piano. The harmonies need filling out and in many cases redistribution in order to make the pieces effective. In this book Mr. Schuler starts in the simplest manner and works up gradually to the most artistic forms of accompaniment. Everything is made clear.

The special introductory price in advance of publication is 50 cents, postpaid.

Child's Play— Ten Little Pieces By George Tompkins

This is a little work that has a great deal of merit, as it is written by an experienced composer. The harmonies are very carefully chosen; most of the little pieces are in four parts. It makes an excellent preparatory work in part reading although none of the pieces are beyond the first grade or very little beyond that. Every one of these little pieces has words and most of them occupy but one page. The pieces are all very carefully fingered and phrased and it is an excellent work for every teacher who has to do with young children.

The special introductory price in advance of publication is 30 cents, postpaid.

"Green Timber" Songs By Thurlow Lieurance

Way up in the wonderful Green Timber country of Wisconsin, where mystery joins hands with romance, among the swirling crystal waters and the eternal verdure of the pines, Lieurance, already internationally famous for his wonderful melodies and harmonies in his studies of Indian music, finds a new source of inspiration. We are eagerly watching their art development. Some are completed in the composer's masterly and original style, —here are a few of the alluring titles: *Year of Dry Leaves, The Whistling Maiden's Fly* and *Sad Moon of Falling Leaf*, all combining the wonderful poetry of Indian lore and the glorious out of doors, set to Lieurance's inimitable music. The advance of publication price is 50 cents.

Class Method for the Violin By Oscar J. Lehrer

There is much demand for an instruction book for the violin especially adapted for teaching in class. This book is written by one who has had special experience in this particular line. It departs from the style of the conventional instruction books through the fact that all of the studies, melodies and pieces are written in parts of equal difficulty for several violins, so that these parts may be used interchangeably by members of the class, thus developing *ensemble playing* right from the start. The work is an entirely original one, all the various studies and arrangements of melodies having been made by Mr. Lehrer himself. This book will be ready in a short time.

The special introductory price in advance of publication is 50 cents, postpaid.

Secrets of the Success of Great Musicians— By E. di Pirani

Nothing is so eagerly read by the American public as the various recipes for success. Why? Because the American people know that there is no one secret, but that the real truth is to be found in the lives of the many who have made successes. Commandatore di Pirani, pianist, composer, author, as well known in Europe as he is here,—once the assistant of the great Kullak, has in this collection, made a close study of the motives and accomplishments of famous musicians so that these chapters covering most of the famous musicians of the past and of the present are really a series of excellent biographies all focused upon indicating to the reader the factors which made the successes of these men possible. It is a new viewpoint and one most helpful to the student. Order one now, before it is published, and take advantage of the special advance of publication price, 75 cents.

Transcriptions for the Organ By Humphrey J. Stewart

Dr. Stewart, in his recitals at Balboa Park, San Diego, has had occasion to make many new transcriptions of various works, chiefly modern, which are not to be found in other collections. This work is especially valuable on this account. Dr. Stewart has included in its contents only such pieces as have been tried out thoroughly and have been received favorably. They are only of moderate difficulty and none of them are lengthy. In addition to their value for recital use many of them are suitable for church purposes and for picture playing.

The special introductory price in advance of publication is 75 cents, postpaid.

Carnaval Mignon By Ed. Schutt

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The following works have appeared from the press during the month of January and after the publication of this issue cannot be obtained at the special offer price in advance of publication. The works are all of excellent value to music education, mechanically well done, and priced at fair rates. They are all subject to our regular liberal professional discounts and will be sent on examination to any of our patrons who so desire. The works withdrawn are as follows:

Mother Goose Fantasy by Arthur Nevin. This work requires a chorus of children and a few dancing girls, also a Soprano with considerable dramatic talent for the character of the Dream Maid. The work could be put into shape in two or three weeks and we believe will be of great interest to schools and choral societies. Retail price $1.00.

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In All Keys by M. Greenwald. Twenty-Four Study Pieces for the piano of the most attractive and melodious character. Each study well and characteristically named; a very pleasant set of studies. The retail price is $1.00.

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Valuable Rewards for Our Faithful Etude Workers

See page 127 for important announcement of a valuable series of rewards which are offered to Etude Music Magazine workers. These rewards are in *addition* to commission, rebates or premiums. Don't forget the page number, 127.

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See Page 76

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Is Your Music Teaching Uncongenial

By S. M. C.

Some teachers find music teaching an uncongenial task and are entirely out of sympathy with their pupils. They never give them an encouraging word or an appreciative smile. They are hirelings who merely submit to the drudgery of teaching until some more pleasant or lucrative position offers itself.

Do you disgust and discourage your pupils by perpetual nagging and scolding, making their lives miserable by your ungovernable temper? If so, you are not fit to teach, and the sooner you find some other occupation, the better for you and your unfortunate pupils. Perhaps you are so absorbed with the financial aspect of your profession that you lose sight of all higher ideals. If this be true, beware lest your pupils say of you what one pupil said of his teacher: "The only time you get a smile from him, is when you give him a five dollar bill."

Do not take too seriously the criticisms of your teaching, especially when they come from the parents of your pupils. The following humorous incident may show how utterly incapable some parents are of forming a correct judgment concerning the accomplishments of their children: Mr. B., a well-known teacher of music, was one day taking a walk, when he met the father of his most unteachable pupil. "It's all over with me now," said he to his wife, "here comes Mr. Smith, the father of that hopeless pupil of mine." What was his surprise when Mr. Smith grasped his hand and said: "Mr. B., I cannot express my gratitude to you for the wonderful work you are doing with my boy. I am delighted with his progress." The man was evidently sincere, but was not qualified to act as a critic of music.

Be sincere with your pupils. If they are doing well in consequence of persistent and painstaking effort, tell them that you are pleased with their progress, but do not praise them too lavishly. Above all, do not praise them when they do not deserve it. A boy of my acquaintance, whose father was a professional musician, was a pupil of a Mr. ——. One day he was obliged to wait while a young man was taking a lesson. The boy overheard the remarks which the teacher made to the young man, went home and said to his mother:

"I am disgusted with my teacher; he is dishonest and doesn't mean what he says. I heard him praise a fellow to-day for doing some of the worst playing I ever heard."

The insincerity of that teacher caused him to lose the respect of his most promising pupil, who eventually gave up the study of music altogether and entered upon a commercial career. Yet in this case, though the performance was bad, it might have been an unusually commendable one for that particular nervous or stupid pupil. One cannot always judge.

Be patient with pupils who show lack of talent rather than lack of industry. Perhaps you were such a born genius that you encountered no difficulties in your early attempts to master the rudiments of music—and, therefore, cannot sympathize with the poor beginner's awkward endeavors to make his unruly fingers exercise themselves in this strange and unaccustomed manner. The best thing for you to do, is to take up the study of some new and difficult science or language, which will cause you struggles similar to those of the beginner in music, and make you realize that patience is one of the cardinal virtues of a teacher.

Perhaps, if you consider some of these principles, you may not find music teaching uncongenial. Or at least you may realize a few of the difficulties that lie in way of this most desirable gift in a teacher.

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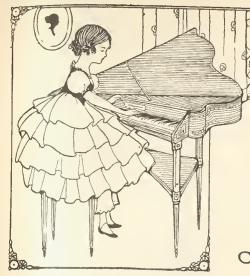

JUNIOR ETUDE

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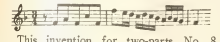
Bach Two-Part Invention

What does a Bach invention mean to you? Probably not as much as it should, because you never really listened to one—although you may have heard one.

A two-part invention, you know, is a form of composition in which the parts or melodies are independent of each other, and frequently imitate each other, but only the two parts are used. These parts are also called voices, and one makes the accompaniment for the other. A three-part invention is one in which three parts or voices are used. Note the difference between such a composition and a lyric melody with a harmonic accompaniment.

Bach. Two-part invention, No. 8



This invention for two-parts, No. 8 as it is generally called, is a very well-known composition; key of F major, triple time. The "motive" goes upwards for an octave in a series of broken intervals in eighth notes and then comes back to its starting place with a scale passage in sixteenth notes.

Ask some one to play this for you, if you have not yet learned it, and listen to the two parts.

Bach lived in Germany from 1685 to 1750 and he excelled in all forms of "contrapuntal" (look that up if you forget it) writing, from these two-part inventions to the most wonderful and massive fugues.

Puzzle Corner

Each of the following represent the rhythm of a well known melody. How many of them can you find?

Letter Box

Letters have been received from the following: Evelyn J. Mather, Mary Foe McCarney, Sara Kartraime Payton, Mary Violet Montgomery, Elizabeth Emanuel, Mildred Davis, Helen Darrow, Dora Dufresne, Helen M. Kolhoff, Wilma E. Harrington, Agnes Reinhold, Elizabeth Friedman, Sara Kinsey, Edith Kneeburg, Libby D. Slater, Mary Newton, Gertrude Bussey, Margaret Smith, Martha Washington Edwards, R. F. Maurice, Viola Mackay, Lillian Miller, Stella Schnyder, Elizabeth Lake, Edna Hair, Lucile Witter, Dorothy Hanim.

Buried Talent

By Minnie Olcott Williams

LUCY LOCKET, Jessie King and Sue Brown were fast friends, and sometimes they liked to sit and talk together about their plans, just as grown-ups do. Lucy could play very well on the piano, but she was modest to such an extreme degree that she did not like to play in the school concerts or before an audience.

"I think it is wrong for you to feel that way, Lucy," said Jessie, who was the thoughtful one, and who was not able to take lessons herself.

"I can not help it," answered Lucy. "Father wants me to learn to play on the new organ in the church, but I do not want to do it."

"Why not?" asked Jessie, who could not understand why any one could refuse to take lessons if she had the opportunity.

"Well," answered Lucy, "I do not know."

"Oh," said Jessie, wistfully, "if I only had the chance to learn!"

So far Sue had said nothing for she felt rather guilty, knowing in her secret heart that she really had a fine voice, but was not willing to practice her exercises because it seemed too much like work. Then she remarked, "Well, I know I do not like to practice singing, so I can not blame Lucy for not, wanting to learn anything new. Besides, I just hate to hear a woman screech in public."

Then as the harsh words stood out and no one replied, she began to feel ashamed of what she had said, and she felt ashamed of herself, too, for never trying to please her parents by making the most of her beautiful voice.

Jessie broke the silence by saying, "Girls, I think you will be sorry some day for not making the most of your opportunities. I heard one of mother's friends saying the other day that if we can not make good where we are we will never go one step higher," and so saying she left.

Lucy and Sue sat a few minutes longer in the swing, but they were not talking. Presently Sue said, "I believe Jessie is right after all. Let us go home and practice."

"Yes," said Lucy, "I was just thinking about the story of the man who buried his talent;" and they each went home to practice.

Little Fingers

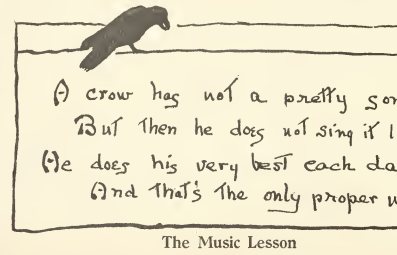
By Loie E. Brandon

I KNOW some little fingers
That go up and down the keys,
They used to make some blunders
And were very hard to please.

But now since teacher told them
Some games that they might play,
They march along like soldiers
And behave the nicest way.

The minutes were so very long
Before she made us see,
We still could play a little game
While counting one, two, three.

So if this method you've not tried,
Just ask your teacher now,
About the games the fingers play
And she will tell you how.



The Music Lesson

To practice on the scale
The finger studies are of use
To make the fingers supple.
Leave the wrist muscles very loose
And play at least a couple
Over a score of times each day.
Pray don't be looking sour;
For if you ever learn to play
You'll practice many an hour.

Nellie's Lesson

NELLIE had just come home after her first music lesson. It was not really her first lesson for she had taken lessons before for two whole years, but it was the first one from her new teacher and she just loved it.

"Oh Mother," she cried in glee, as she put away her music, "I have had the very nicest lesson, it was just wonderful."

"I am glad of that, girlie, tell me about it."

"You should have been there, it was so different."

"What do you mean, dearie, are not all music lessons just about alike? Tell me some of the differences, then?" asked her Mother.

Nellie settled herself in her favorite chair, and began: "Well, we started with five-finger exercises, and you know I used to dislike them, but we played we were having a military drill, and the teacher was the sergeant and my fingers were the squads of men, and she called out the orders. Then if my finger made a mistake it got a demerit."

"That is a good idea," said her Mother

"Yes it is. And in another exercise we played that the fingers were jumping rope, and they had to jump high to get over the rope."

"That is a good idea, too," said her Mother.

"Oh, and then scales! You know how I used to detest them? We had a grand march with scales, and the metronome—that pesky little thing that I used to keep in the corner—was the band, and of course the march just had to keep step with the band.

"I am so glad you liked your lesson, girlie, and you will keep all these things in your mind when you practice?" Asked her Mother.

"Oh yes, certainly, but there is lots more to tell: "I played a piece and it had many mistakes in it—just little ones. My teacher said the piece was coming apart and needed some stitches here and there, and that there were a few buttons off! So I only have to practice those places for next time and pretend that I am sewing the buttons on. I need not practice the good places at all, except to play it all over a few times and dust it off with the clothes brush, as it were."

"That sounds very interesting," said the Mother.

"And then another piece I played was quite perfect, only teacher said it was very monotonous, just as though it were all painted gray. So she told me to take my box of musical paints and color it up—making some bright, loud places and some pale, soft places. By the way, I think I'll go and do that right away." And so saying Nellie took out her music and began to practice.

Junior Etude Competition

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

Subject for story or essay this month, "The Orchestra."

It must contain not over one hundred and fifty words. Any boy or girl under fifteen may competc.

All contributions must bear name, age and address of writer (written plainly, and not on a separate piece of paper), and be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of February. Names of prize winners and their contributions will appear in the issue for April.

Please comply with all of these conditions and do not use typewriters.

AN IDEAL PUPIL
(Prize Winner)

While visiting my aunt in another city, I met a little girl named Carol, who lived next door. In the morning I was awakened by some one practicing a familiar Czerny study, and I found that it was my new friend, Carol, doing her morning practice. I was told that she began at seven-thirty sharp, every morning—in fact, she was so regular that she was considered the neighborhood's alarm-clock.

Her teacher told my aunt that she always came to her lesson on time; never missed a lesson; never neglected her practice; never forgot what her lesson was to be and was in every way an ideal pupil.

I decided to turn over a new leaf, for if anything was worth doing it was worth doing well. I did my practicing with a happy heart, for I, too, intended to be considered an ideal pupil.

ISABEL ELIZABETH FROELICH (age 11),
Penna.

AN IDEAL PUPIL
(Prize Winner)

An ideal pupil I will be,
And learn my lessons well;
And practice better every day,
For some day it will tell.

I'll use my fingers, and my might,
My progress must be fast;
I'll learn to play while I have time—
We can't use time that's past.

JOHN GRANT KILLAM (age 11),
Florida.

AN IDEAL PUPIL
(Prize Winner)

An ideal pupil does not always wait to be told to do a thing before he does it. If his attention has been called to a mistake once, that is enough. He will practice the hard part of his lesson first, until it becomes as easy as the rest. He will make a habit of always practicing at the same hour every day. He will be very much interested in his work. He will respect his teacher, and be pleasant to his fellow-students.

He must appreciate the sacrifices made by his parents in allowing him the opportunity to take lessons and should work hard to "make good" while he has this opportunity.

CECIL DANIEL (age 14),
Alabama.

HONORABLE MENTION FOR COMPOSITIONS

Marjorie Loeb Hall, Catherine Dando, Eleanor Bean, Daisy Lucile Myers, Helen L. Duncan, Louise Gulens, Helen Pethat, Sylvia Epstein, Vernon A. Hammond, Eleanor Semple.

Puzzle Corner

Answer to December Puzzle

Thais, Aida, Martha, Louise, Ernani, Manon, Pinafore, Carmen, Faust, William Tell, Hamlet, Rigoletto, Norma, Othello, Parsifal, Tosca.

Prize Winners

Jacob David Deutsch (age 14), New Jersey; Dorothy Burson (age 14), Washington; Vincent Merendino (age 14), West Virginia.

HONORABLE MENTION FOR PUZZLES

So many good answers were received for the puzzle this time, especially from the boys—that it was difficult to select the best, but do not forget that *neatness* counts. Honorable mention includes Amelia Moore, Clara Donovan, Elizabeth Johnson, Leonard Ball, John Grant Killam, Helen Cox, Hortense Silverstein, Margaret McKenzie, Dorothy Buer, Anna Blum, Harriet Lee Benoist, Elizabeth Dobson, Joyce Talbert, Sophie Paley, Jacob Prenner, Fannie Srolowitz, Philip Holdon, Louise Yankeek, Lillian Engle, Margaret McKinstry, Eleanor Semple.

Don't Ask for Correspondence

In future the JUNIOR ETUDE will not print letters that ask for correspondence and which contain nothing else of interest. The JUNIOR ETUDE is always glad to receive letters from readers but they must contain something that is interesting or they will not be printed. One girl recently wrote from the Philippines, saying, "If some JUNIOR ETUDE friend would write to me I would be very glad to answer her letter and tell her all about picturesque Manila." We would rather have her write directly to the JUNIOR ETUDE and tell *everybody* about picturesque Manilla. And many of you who live in other far-away places no doubt have lots of interesting things to tell about, and all JUNIOR ETUDE friends would be glad to hear from you. So when you write please say something besides asking for addresses and private correspondence.

DEAR JUNIOR ETUDE:

We have not been studying music very long, but like it very much. We do not live in a very big place, but the second largest battery in the world is here. This is a goldmining district and the quartz is found in Wallula, four miles away, and brought here on trucks to be crushed. The roar of the two hundred stampers is to be heard all week, when it stops on Saturday it makes this quiet village seem dead.

In New Zealand there is some very beautiful scenery, and people come from all parts of the world to visit the resorts.

From your friends,
PHYLLIS SHAW (age 13),
and MARJORIE BELL WAKING,
Upper Thames, Auckland, New Zealand.

Old Man Note, and Little Notes

TO THE ETUDE:

Here are some things which have proved interesting and instructive in my teaching.

I trace on paper a large whole-note an inch long. I tell the children that this is a whole-note to which we will count four slow beats or eight quick ones, but that now we will play that the whole note is a very old man, so old that he cannot walk and has to be carried.

Now the children cut strips of paper one-fourth inch wide and three inches long. Then they cut another whole note and I pin one of the paper strips to it and tell them this is a half-note and has lived only half as many years as the old man, and that, as he has a leg, he can walk, but not fast, and we will give two long or four short counts to him.

Then we give him a black face, and he is only half as old as the half-note. We cut stems with one foot and pin them on, making eighth-notes. Then we use stems with two feet to make sixteenth-notes and stems with three feet to make thirty-second notes. As the stems are pinned on we make the different notes go up to the old grandfather (the whole-note), the half-notes walking slowly, the quarter-notes faster and the sixteenth and thirty-second-notes running. Then the old man tells them stories of the music he used to play and sing, and of the birds he used to hear, the tunes the crickets sang, etc.

The cutting out of the paper and pinning the legs and feet to the slow notes impresses the time value on the children and they enjoy the work (or play) of it.

MRS. J. E. SPAULDING.

Stage Manners

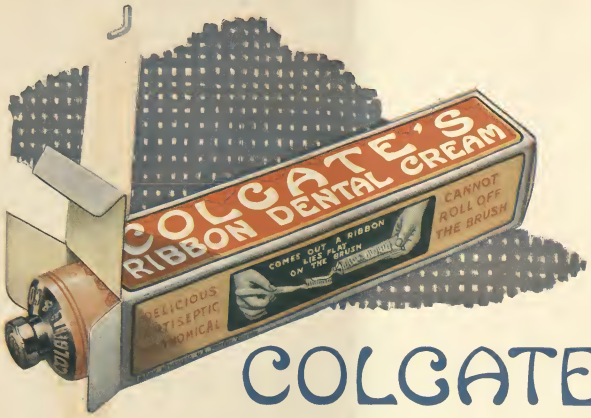
DID you bow to your audience the last time you took part in a recital? Or did you just go to the piano in an awkward manner, sit down and play hurriedly, and then, as soon as it was over rush back to your seat and wish you could have another chance to do better?

If that is the case you made a great mistake, and one that you should never make again.

The next time you play in a recital, go slowly to the piano when your turn comes, and make a slight bow to your audience before seating yourself.

Then sit down before starting to play and consider the height of your stool. If it is not just right, alter it. The audience is not in any hurry, and in fact they would be glad to have you fix your chair, as that would give them another minute to chat. When you decide that your seat is just right, sit there another half minute and take a few deep breaths—very deep ones that go all the way down to your toes. Then go ahead and pay attention to what you play, and not to the audience.

After you have finished, rise and make another bow (and look pleasant as you do so) before leaving the piano. You may think that you feel "silly" bowing, but the audience does not care how you feel, they only care to have you polite, and if they are generous enough to applaud you by clapping, you should be courteous enough to thank them by bowing.



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