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James Francis Cooke

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Maurice Moszkowski

June 1922

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PAGES 431, 432, 433, and 434

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THE ETUDE

JUNE, 1922

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VOL. XL, No. 6

Are You Going Stale?

THOUSANDS of musicians go stale. It shows in their compositions, in their playing and in the lessons they give. Every one of them knows the reason why. They have been "work-greedy." This means that they have tried to accomplish results in defiance of the rules of nature. When you study yourself and nature as much as your work you will find that practice at the keyboard will bring quicker and better results.

Stewart Patton, lecturer on Neuro-Biology at Princeton, and Trustee of the Carnegie Institute, has just published a remarkable and somewhat lengthy treatise upon "Human Behavior." Much of it is over the heads of the average reader, but there are references to work done in the laboratory which has a great bearing upon the very work which the musician does in his everyday life.

Dr. Patton has to say of Staleness:

"Staleness starves interest and obstructs the free expression of instincts. This is obvious in states of fatigue. The lack of interest and peculiar emotional irritability accompanying excessive fatigue are easily recognized qualities. Six aviators came under the observation of the writer, who, although with excellent records in the Air Service, gave evidences of diminished interest in work, of emotional irritability, and of a decreased feeling of competency, which marked a condition of staleness. The recommendation that these men should not be allowed to fly until they had rested was not adopted, with the result that within forty-eight hours, four of the six pilots had crashed to earth, fortunately, however, without sustaining any severe injuries, although their machines were wrecked."

Staleness is dangerous to you, dangerous to your profession, dangerous to those around you. If you feel stale, look out. See that you get a good freshening, by taking sufficient recreation, or something may happen.

Roller Coaster Methods

The daily papers are filled in these days with musical methods which can only be classed with quack medicines. For instance, we recently read a whole page advertisement of a school that *guaranteed* in very large letters indeed, to teach the Saxophone in five lessons. It also guaranteed to teach certain other instruments and the voice as well in a similarly ridiculous period of time. The piano and the violin were condescendingly given ten lessons.

Of course all such statements reduce musical instruction and music itself to a farce. You can teach anything in one lesson but of course you can only teach a little of that thing. One can teach geometry in one lesson but the pupil would hardly get very much further than being convinced that the shortest distance between two points is a straight line. With the exception of the jew's-harp and the kazoo or some other instrument into which the player hurls a tune it is literally impossible to give any instruction worthwhile in less than fifty lessons.

The human brain has a given amount of absorptive power. It can take in just so much and no more at a given time. Hundreds of excellent musicians have had no lessons at all but it took them years to acquire their mastery. The Five-lesson idea implies five weeks of intensive study. Possibly such teachers do crowd a lot in a short period of time, but, at the same time, by these roller coaster methods the pupil skims over a vast amount of material which he will need at some time in the future.

Music study takes time and hard work. Don't expect to get worthwhile results on the Roller Coaster.

A Real Musical Altruist

THERE is something very big, very fine, that comes to mind when one thinks of Rimsky-Korsakoff, whose *Song of India* does into Jazz is now being heard whistled in the streets. Jazz has had the effect of giving the whistler in the streets the technique of a Heifetz. Of all the complicated melodic outlines the *Song of India* is one of the most intricate. Yet there is something very contagious about it, something very genuinely musical, but that it would "catch on" as a popular tune could hardly have been dreamt of ten years ago. *Eó po' si move*. A piano version of the *Song of India* was in the March ETUDE.

It is fine to see Rimsky-Korsakoff coming into his own even in such a way. Every great composer ought to have at least one tune by which he can be identified by the masses. "Rubinstein" remarked a business man recently, "Oh, that's the fellow that wrote the *Melody in F* isn't it?" The ability to turn out a melody that will reach out to the millions is one of the attributes of immortality in the musician.

The finest thing about Rimsky-Korsakoff was not, however, his own music, but rather his Schumann-like attitude for the music of his compatriots. Indeed, he went beyond Schumann, for not only did he take time from his own affairs to exploit the music of others, but he actually employed his own rich musicianship to re-work and improve Moussorgsky's *Boris Godunov* (we know an assortment of ways of spelling it, thank you), Borodine's *Prince Igor* and Dargomyski's *The Stone Guest*. He wlio of his own accord for the good of all sacrifices his own interests to work for the compositions of others, without thought of his own fame, partakes of the spirit of the Master, and that is why Rimsky-Korsakoff stands mountain-high in musical history.

A Call to the Past and to the Future

THE Germans have a very fine custom of putting out anniversary memorial notices (*nachruf*), some years after their friends have departed. Just a few days ago a lady wrote to say that she was very sorry that we had severed our connection with Mr. Louis C. Elson, whose articles she enjoyed so much. We heartily wish that Mr. Elson with his fine humor and great fund of interesting knowledge could write for us again, but, alas, that is impossible. It is fine to think that his work is remembered and demanded by one who did not know that he had passed on to the great beyond two years ago last February. Perhaps we think too little of those who have in years past built up the foundations of THE ETUDE, and helped us to go on with the wonderful work we are permitted to do. Let us review a few names of our friends who at this moment may be conscious of the fact, that we, who are here, have done our best "to take up the torch" and carry on their ideals.

Among those we would mention in this *nachruf* (calling after—a call for the departed), who in the past have had an invaluable part in the making of THE ETUDE MUSIC MAGAZINE, are Karl Merz, Stephen Emery, Charles W. London, Smith N. Penfield, Carlyle Petersiles, Eugene Thayer, William Sherwood, William Mason, W. S. B. Mathews, B. J. Lang, Eugene E. Ayres, Emil Liebling, Henry T. Handsett, J. S. Van Cleave, E. M. Bowman, James Huncker, F. W. Root, John C. Fillmore and Louis C. Elson. No musical paper the world over ever had more noteworthy supporters and contributors in their special lines.

It often seems to us that writers of the present generation might find in the work of their predecessors much that deserves to be emulated. These men, for the most part, were pioneers,

—miners in the Golconda of music. They were original thinkers. They did not accept what was choked down their throats by European precedent. They challenged the very new idea and they fought it out in their own minds before they adopted it. They had an original, self-made way of expressing themselves. They were alert and inquisitive and fertile. Many of the present generation of American music workers are pygmies beside them. These well meaning young folks can only be described at times by the slang expression as "also rans." They merely follow after some great mind of the past without attempting to do original research work. When they do attempt it they become mired in the swamps of a questionable psychological hinterland.

THE ETUDE welcomes fresh ideas in anything pertaining to music that has a wide and practical appeal. We are optimistic. We believe that there are young men and young women musicians-writers who have the intellectual strength and the musical penetration to "take up the torch" and continue the splendid educational work done through THE ETUDE by these masters of the past. We think that the issue of THE ETUDE you are holding in your hand is an evidence of this new and absorbingly interesting spirit.

Americans in the Lead

If we were to listen to pessimists, we would learn that this is no longer the America of Americans, that foreign-born men and women are overwhelming the good old American stock, and that with them our ideals are tottering.

Brace up! Listen to what the popular reports call the "real facts." In the last "Who's Who," published by A. N. Marquis and Company (the American biographical dictionary into which no one can buy himself with anything but unusual accomplishment), there are over 23,000 names. Less than ten per cent. of these outstanding Americans are of foreign birth. In looking over the list, one is amazed to note the predominance of Anglo Saxon names and names of indisputable connection with those emigrants who came to America long before the Civil War.

In music, as we have always insisted, America owes a great debt to enterprising Europeans who have settled here, but even in music, if a census were taken, it would doubtless be astonishing to note the number of practical musicians in the rank and file as well as at the top who are American "way back."

Dippel's New Opera Idea

ANDREAS DIPPEL has a new plan to extend the giving of Grand Opera in America. He contends that many cities are eager for grand opera but have had no feasible plan presented whereby it may be made possible. Dippel started life as a banker, became an operatic tenor and sang as the leading tenor in the foremost European opera houses for twenty-two years. Coming to America, he sang with the Metropolitan for years. Eventually, he became the manager of the Philadelphia Chicago Opera Company and also Administrative manager of the Metropolitan Opera Company. In other words, he has risen to the highest posts in the operatic field. In a statement, he points out that the Chicago Opera Company made a profit of \$65,000 on a nine weeks' trans-continental tour some years ago. The opinions of such a man are well worth considering.

His new plan is that of organizing a central United States Opera Club. Then by modern business methods, he will perfect an organization of "booking" not unlike that of the plan of vaudeville circuits in which the program is continually changed with "headliners" at each performance.

The subscriber in the smaller city would have a chance to attend during the season, five or ten performances, but he would not be compelled to go every night as is the case when an opera company comes to town for one week. Mr. Dippel plans five circuits, Eastern, Mid-Western, Western, Southern and Pacific. He hopes to start the Chicago Opera Company as the principal cities during 1922-1923. Part of the scheme is to use some of the modern motion picture houses with adequate stage facilities

once or twice a month. Many of these houses are as fine as some of the celebrated Grand Opera Houses of Europe.

Mr. Dippel is securing his initial funds through members of his Opera Club, which includes donors, patrons, supporting members and finally members, all of whom, according to his plan, would be entitled to a reduction in rates of ten per cent.

That such a wide spread expansion of opera upon a modern plan would be a great service to the country cannot be doubted. The demand for opera has been increased enormously through the great industry and skill of Fortune Gallo, who gives remarkably good performances.

If there is a weak point in Mr. Dippel's scheme it is in the fact that he and he alone is the man upon whom the success of the scheme must depend. As one of the assets of the company a huge life insurance policy upon the life of the director should certainly be included.

How Good Are Your Ears

Do you realize that the sense of hearing, under normal conditions, is capable of being developed remarkably by practice?

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Hearing for Quality.

The experienced mechanic listening intently to a piece of machinery in operation knows that his eyes might take hours in clicks and squeaks and grinds what his ears might take hours to discover. His hearing for kinds of sounds becomes as acutely developed as does that of the master conductor, who is able to point his finger to the particular performer who plays a wrong note. Theodore Thomas did this many times and some of his players used to test him, just for fun.

Train your ears to discriminate between sound and quality just for the reason that it will make you a better musician. The student who sits through an orchestra concert without identifying different instruments as they enter is wasting a lot of valuable time.

With the vocalist the sense of hearing quality as well as pitch and intensity is one of the most important parts of the art. One might say that the best singer was not merely the one with the best natural voice but the one with the most delicate sense of quality perception and discrimination.

It has been established that military officers whose particular work is to make observations, can hear sounds at remarkable distances. In fact, their hearing is said to have been tested by delicate laboratory apparatus and found to be three or four times as acute as that of the ordinary soldier who has never attempted to train his ears.

The musician should, of all people, be the first to demand a fine course in ear training. Such a work as that of Professor Arthur E. Heaxox, of Oberlin University Conservatory, on "Ear Training" will be found well worth while by any musician who aspires to be anything more than an "ivory tickler." Jean Parkman Browne has also written an excellent book upon this subject.

Bolstering the Violin Industry

Efforts are continually being made in Congress to raise the tariff upon violins in order to give American makers more opportunity to produce instruments. In 1919 musical instruments to the value of \$2,500,000 were imported and this sum is doubtless much greater now. Before the war violins, so called, were imported and sold in our country, duty paid, for \$1.25. Very probably such instruments were made in Japan. Who would be willing to make any kind of a violin here for \$1.25? On the other hand a sufficient tariff might make the price of other violins by well-known makers prohibitive although it would naturally stimulate the art of making violins here.

THE ETUDE

"THE wireless field is naturally one in which the services of highly trained specialists in electrical engineering have been retained by many different interests. My personal experience was gained from a somewhat popular angle at first, and came largely through being obliged to write upon almost every phase of the subject. For instance, one of my duties is the supervision of the Wireless News, by means of which a paper giving the news of the day is published upon many of the great ocean lines so that no matter in what part of the Atlantic you may find yourself, you can have the principal news of the world quite as rapidly as it is distributed on the streets of New York, London, Paris or San Francisco.

"The wireless music activities are comparatively new, due to the organized giving of concerts, and even complete operas from broadcasting stations. In fact, wireless, in the modern sense, is only a few decades old. In 1890 the noted German scientist, Heinrich Hertz, discovered after experiment in his laboratory, that an induction coil, which is simply a special coil designed to receive low voltage, rising step by step to high voltage, would, when attached to a loop set up vibrations in a similar loop and cause a buzzer at a distance to sound. This was known as the Hertz oscillator, producing the so-called Hertzian waves.



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Director of Broadcasting Radio Corporation of America, Editor of the "Wireless Age"

[ETUDE'S NOTE: THE ETUDE is fortunate in presenting the following information secured through Major White, Director of the Broadcasting of the Radio Corporation of America. The Corporation is the strongest wireless organization in the world; within it are pooled the patents and radio devices of the Westinghouse Electric and Manufacturing Company, the General Electric Co., the American Telephone and Telegraph Co., the Marconi Wireless Telegraph Company, and Wireless Specialty Co. Major White in addition to his experience in the wireless field, has had a musician's training and his views should be of special interest to musicians and music lovers.]

which took place about England, attracted wide

"Just how new wireless is, may be realized when I say that the first American vessel equipped was the liner Philadelphia, which is still floating.

"The collision of the steamship Republic and the famous steamship Florida, which brought to light the wonderful invention which has amazed the world. To him unquestionably belongs the credit for the invention. His first public experiments in 1890, on Salisbury Plain in attention.

"The science of wireless communication then commenced to advance along two lines—first long distance, then wireless telephony. At first it seemed inconceivable to many that the voice and sounds of all kind could be communicated over a distance without wires. It was a more complicated problem and, therefore, more attention was given at the start to radio telephony. In this branch the Alexander Graham Bell was making long distance giving a commercial practical twenty-four hours a day. In radio telephony, the invention of the vacuum tube—the work of Dr. Ambrose Fleming, a famous British scientist, the discovery by Dr. Lee Forest of a kind of grid which adds immensely to the

sensitiveness of the vacuum tube, cooperated so as to amplify the faint sounds in the receiver.

"Present day radiophone broadcasting, it may well be said, owes its existence to the development of the vacuum tube. Later it was found that these tubes with some modification of design, were suitable for transmission of voice and music and were hailed as the greatly desired substitute for the unreliable burning arc which had been used experimentally with indifferent results.

A Radio Music Box

"The radiophone was known only experimentally in 1914-1915, yet at that time David Sarnoff, general manager of the Radio Corporation of America made a report to the company in which he outlined in full commercial detail just such a system of broadcasting as now exists, giving cost, production of a 'Radio Music Box' and the scheme of management. This is remarkable in more ways than one when one realizes the innumerable complications which have since been overcome.

"In 1915 Dr. Goldsmith of the College of the City of New York, announced that he had established wireless telephonic communication overland for a short distance. Then the American Telephone and Telegraph Co. sent speech across the Atlantic and to Hawaii. Regular broadcasting of programmes was instituted by the Westinghouse Co. only sixteen months ago. You see a very great many things have contributed to make radio telephony what it is today. It is the result of the work of a great many minds and strong organizations all working eagerly toward one end. Great improvements are to be expected in the future.

"At present there are nine high-powered stations capable of the kind of broadcasting which we are endeavor-

ing to establish. These are located at Newark, N. J.; East Pittsburgh, Pa.; Medford Hills, Mass.; Springfield, Mass.; Detroit, Mich.; Chicago, Ill.; Schenectady, N. Y.; San Francisco and Los Angeles, California.

"We are often asked how far the artists have been very glad of the opportunity because of the enormous publicity it affords. We have heard of artists who have already secured engagements through singing over the radio, we know that it helps to sell phonograph records, and also that it helps the sale of sheet music. There will always be a demand to hear the artists in person, and the radio will emphasize this just as the phonograph did. When the phonograph first became popular there were many to predict that it would make the personal appearances of artists so unprofitable that they would ultimately do all their work through the phonograph. In one instance, De Gorze famous baritone refused to sing under his own name. Later, however, he found that people were actually clamoring to hear the maker of the beautiful records and there after he used his name and found it a wonderful advertisement. This will also be true of the radio. As the radio does not leave a permanent record.

"For this reason it is also likely to be sound rather than injure the phonograph. The two processes of musical communication are very different and each has an entirely distinct field of its own. People will want permanent records of singers so that they can hear them when they want them. They will

Tremendous Interest

"We know this because we already get about two hundred letters a day directed to the artists, asking, 'What instrument do you use?'—'Have you a record of the song you sang?' 'Who published that piece of music?' The interest is really tremendous. And what is of special interest is the marked evidence that the artist gets close to the public. The singer who they have made a friend of the hitherto unapproachable celebrity, which is undoubtedly due to the fact that the artist's talent has been projected into the sanctity of the home. A sympathetic contact has thus been established

gives the singer a slight sensation of uplift necessary for singing. It is impossible to sing well when mentally depressed or even physically indisposed. Unless one has complete control over the entire vocal apparatus, and unless one can assume a smile one does not feel the voice will lack some of its resonant quality, particularly in the upper notes. Be careful not to stimulate too broad a smile. Too wide a smile often accompanies what is called "the white voice." This is a voice produced by a head rest or a head position, and is not sufficient of the appoggio or enough of the mouth resonance to give the tone a vital quality. This "white voice" should be thoroughly understood, and is one of the many shades of tone a singer can use at times, just as the impressionist uses various unusual colors to produce certain atmospheric effects. For the producer, the production of *La Vie*, the use of the "white voice" suggests the babbling of the mad woman, as the same voice in the last act of *Traviata* or in the last act of *La Bohème* suggests utter physical exhaustion and the approach of death. An entire voice production on this colorless line, however, would always lack the brilliancy and the vitality which inspire enthusiasm. One of the compensations of the "white voice" singer is the fact that she usually possesses a perfect diet.

"The singer's expression must concern itself chiefly with the play of emotion around the eyes, eyebrows and forehead. The average person has no idea how much force expression can be conveyed by the eyebrows and eyelids. A complete emotional scale can be symbolized thereby. A very drooping eyebrow is the sign of a physical or mental. This lowered eyebrow is the aspect we see about us most of the time, particularly on people past their first youth. As it shows a lack of interest, it is not a favorite expression of actors. It is only when played where the role makes it necessary. Increasing anxiety is depicted by slanting the eyebrows obliquely in a downward line toward the nose. Concentrated attention draws the eyebrows together over the bridge of the nose, while furrowed brows, the space again without elevating the eyebrows. In the eyebrows alone you can depict mockery, every stage of anxiety or pain, astonishment, ecstasy, terror, suffering, fury and admiration, besides all the subtle tones of the face. That is one reason why it is necessary to practice before the mirror—to see that the correct facial expression is present, that the face is not contorted by lines of suffering or by lines of mirth.

The Important Question of Dress

"Another thing the young singer must not forget in making her initial bow before the public is the question of dress. When singing on the platform or stage, dress as well as you can. Whenever you face the public, have at least the assurance that you are looking your very best; that your gowns hang well, fit perfectly, and are of a becoming color. It is not necessary that they should be gorgeous or expensive, but let them always be suitable; and for big cities let them be just as sumptuous as you can afford. At morning concerts in New York, velvets and hand-painted chiffons are considered good form, while in the afternoon handsome silk or satin frocks of a very light color, are worn, with hats. If the singer chooses to wear a hat, let her be sure that it shapes well, does not interfere with her voice. A very large hat, for instance, with a wide brim that comes down over the face, acts as a sort of blanket to the voice, eating up sound and detracting from the beauty of tone which should go forth into the audience. Therefore, to secure the best of her features too much and hide her from view of those sitting in the balconies and galleries.

"One word on the subject of corsets. There is no reason in the world why a singer should not wear corsets, reason is that a singer has a tendency to grow stout, a corset is usually a necessity. A singer's corset should be well fitted around the hips and should be extremely loose over the diaphragm. If made in this way it will not interfere in the slightest degree with the breathing.

"Though every singer must take care of her health, she need not necessarily wrap herself in cotton-wool and lead a sequestered existence. At the same time, one cannot retreat a position of eminence in the domain of song, and also indulge in social dissipation. Society must be cut out of the life of the great singer, for the demands made by it on time and vitality can only be given at a sacrifice to her art.

"The care of the health is an individual matter; what agrees well with one might cause trouble to others. I eat the plainest food always, and naturally, being Italian, I prefer the foods of my native land. But simple French or German cooking agrees with me quite as well, and allow the tempting pastries, the rich and over-spiced pastry, to pass by untouched, consoling myself with fruit and fresh vegetables.

Indicating Mistakes

By Clement Antroub Harris

As often as not, when a teacher indicates that a mistake has been made, the pupil alters something that is quite correct, the result being confusion. For very frequently he indicates that something is wrong without giving even a hint as to what it is. Quite possibly the pupil does not know whether the error is a wrong note, wrong time, or faulty execution, and even if he has a nervous disposition, will probably alter the hand which has made no mistake! A great deal of time and mutual irritation would be saved if teachers would make a habit of first mentioning the hand and then pointing out the mistake. "Left-hand, wrong note, E instead of F?" "Right-hand, wrong time, development of the"

power and habit of self-criticism. Sometimes it is better not to tell the pupil what the error has been, but to say "you have made a mistake, do you know what it is?" or "what, in your own opinion, was the worst part?" Then say "What?" The result to the teacher who has not previously made the experiment will be to reveal the very wide difference in the perceptive faculty of his pupils. Some know very well what the value of their own performance has been; others will make the most exasperating mistakes and be quite unconscious of them. Obviously the same treatment will not do for both. One of the commonest faults in teaching is to treat all pupils alike.

A Silent Music Lesson

By Dora T. Nye

When I told my pupils that the next week they were to have a "Silent Music Lesson," they were all surprised and very kindly delighted when my record showed that only ten pupils, from a class of twenty-five, forgot and spoke; and they said just part of a sentence. Their teacher spoke once and said: "No!"

Aside from the interest it awakens I am sure we gain in the following ways from an occasional resort to this novel plan:

- 1st. It is a time-saver.
- 2d. It teaches the pupils to depend more on their scales be sure to swing the thumb under when in the second finger plays; and think of six things that go to make a well-played scale. In your pieces be sure to know the meaning of the definitions; watch the time, the shading and so on; for I shall not tell you one thing.
- 3d. It teaches them to study the details more carefully.
- 4th. It gives the teacher a better opportunity of finding out just how much of their instruction is being understood and put in practice by the pupils.

Is this the Ideal Position at the Keyboard?

By Sidney Vantyn

(The following article from the pen of the Professor of Piano Playing at the Conservatory of Music in London, England, expresses a very interesting opinion in a practical way.—EDITOR'S NOTE.)

"It would be hard to exaggerate the importance of a perfect position at the instrument. As a matter of fact many pianists, nowadays, prefer taking their chairs or stools with them, when on tour, to relying upon finding more or less suitable seats provided for them. The perfectly adjusted seat is essential. Should it be too high, the weight of the chest is thrown on the hands, and the hands in a great measure. If too low, this most inconvenient position will practically deprive one of all strength. The general idea was, formerly, and is still extant, that the arm from the elbow should be strictly on the level with the keyboard, and the fingers, when bent, gave a second horizontal line from the second joint of the middle finger to the bend of the elbow.

Certain teachers, more concerned with the amount of energy their pupils should get out of the instrument than with perfect piano playing, insist on a high seat for their pupils in order to obtain an incline from the elbow to the fingers. By this means the weight of the forearm is thrown on to the hand which, consequently, loses a great proportion of its freedom of movement. When that is added a bending forward of the body the whole effect is disastrous so far as the freedom and lightness of the touch is concerned. In a book published several years ago, a Parisian pianist claimed advantages for a change of seat: i. e. a low

seat for practice and a high one for performance. This idea is equally faulty.

There should really be no difference between one's positions at the pianoforte when practising and when performing in public. An altered position at the instrument will evidently give us altered circumstances, however slight the change may be. Habit is second nature, says the proverb; we should therefore endeavor to obtain as great a similarity between the circumstances accompanying a public performance and those of our practice hours as is possible. This is quite possible as regards the position at the instrument. With a little care and forethought we can always obtain the same height of seat.

The ideal seat should give us such a position that both passages where strength is required as well as in delicate work the result obtained may be a maximum output with a minimum expenditure of energy. For this reason I have found the following position the most advisable: The height of the seat will be such that the outer curve of the elbow will be from one to one and a half inch below the level of the keyboard; consequently, there will be an extremely slight incline upwards from the elbow to the fingers. This position will effectively prevent the touch becoming rough or harsh, without interfering with the freedom of the fingers. We shall in this way obtain a quality of tone which is always good, both in the *fortissimo* and *pianissimo*.

Paganini Demanded Skill

PAGANINI once asked a cabdriver to take him to his concert. When they arrived the driver demanded the price of ten francs. "That is outrageous!" exclaimed Paganini. "Not at all," said the driver. "It is just what

you ask for your own seats at your concert." "Out upon you!" screamed Paganini giving him what he deserved. "If you could drive me upon one wheel I might give you ten francs for your skill but not for a regular fare."

"From Plow Boy to Parsifal"

The most striking romance in American Operatic History, telling how an American singer, who never saw an opera until two years after he was married, became leading tenor at the Metropolitan Opera House.

Phrasing Made Simple for Earnest Piano Students

By ORLANDO A. MANSFIELD, Mus. Doc.

As there can be no proper argument without a definition of terms, the first thing a student should know about phrasing is the meaning of the word itself. Perhaps the best interpretation of the expression is that which would describe it as the correct observance of the connection and disconnection of sounds, together with the relative degree of force or accent required for their artistic delivery.

This connection of sounds is denoted by means of a curved line, usually termed a slur or a *legato* (Italian, bound or connected); the disconnection, by the employment of dots or dashes, known as *staccato* (Italian, detached). Slurs and staccato marks are placed over or under notes, preferably adjoining the heads of the notes rather than the tails or stems. This is shown in our first example, which is taken from Beethoven's *Sonata in F minor*, Op. 2, No. 1. But the foregoing procedure only obtains when writing a single part. When two or more parts are assigned to a single staff the slurs and staccato signs are placed above the notes representing the upper part or parts, and below those representing the lower, as shown in our second example, which is taken from Beethoven's *Sonata in E flat*, Op. 7, e. g.

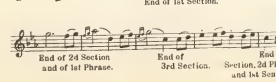
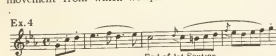


To these signs which, as we shall see presently, are often implied rather than expressed, we may add another sign, really a combination of slur and staccato, which is known as the *staccato mezzo staccato*, or *portamento*. Remembering that the dash (*staccatissimo*) reduces the sound to approximately one quarter of its value, and the dot to about one-half, the *staccato mezzo staccato* reduces it to about three-fourths of its normal length. When placed over or under a single note the *staccato mezzo staccato* is expressed by a dot and a short line. Both these methods are shown in the following example, which is taken from the Finale of Beethoven's *Sonata Patetica*, Op. 13:—



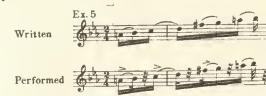
The line without the dot as every musical student is probably aware, indicates the *tratto*, i. e., the holding or sustaining of a note, with, of course, a certain amount of accent or stress, and a slight disconnection of the tone at the end of the note or chord.

Before leaving the purely definitive portion of our subject it may be well to point out that the term phrasing has often been applied to the division of music into groups of measures, generally two or four, each closing as a cadence, i. e., a chord combination suitable for use at the end of a movement or of some portion of a movement. Thus, normally, the smallest division of music is a motive, or figure, a characteristic group of notes which must contain at least one strong accent. Next comes the section, containing at least two strong accents or measures; the phrase, generally consisting of two sections or four motives; and the sentence, or period, embracing two or three phrases. This is well shown in the following passage, the first sentence from the movement from which we quoted in Ex. 3:—

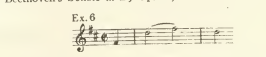


Here the divisions are absolutely normal, and easily distinguished by their symmetry. But phrases are often extended to five measures, or contracted to three, and cannot always be determined by the mere melodic outline. A good elementary knowledge of harmony is required for this; but, as no knowledge of harmony is expressed in the phrasing which we propose to discuss, as this latter really pertains to the subject of musical form. Our observations will, therefore, be limited to the signs by which the connection and disconnection of notes are expressed, the proper rendering of the music affected by these signs, and the rendering demanded when these signs are absent or understood.

Taking first the slur connecting two notes of equal length, in moderate or quick tempo, or the slur connecting two notes of which the first is greater than the second, we note that in this case the first note is accented and the second shortened. And this regardless of whether the first note falls upon an accented or unaccented beat or portion of a beat. Thus, in the following example, from the Finale of Beethoven's *Sonata in E flat*, Op. 10, the first note under the slur receives the accent although it does not fall upon the accented portion of the beat or measure:—



From this we infer that the slur takes precedence, so to speak, of the regular accent, which is really the case. But if a slur connects two notes of equal value, but of considerable duration, the curved line is merely a sign of *legato*, or smoothness, the ordinary accent of the measure being observed, and the second note held its full value and not detached. Here is an instance from Beethoven's *Sonata in D*, Op. 10, No. 3:—



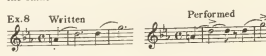
In this case the whole passage is simply rendered *legato*.

When the slur covers two notes or chords of which the second is a very strong dissonance then the expressive accent takes precedence of the rhythmic, and we place the accent upon the dissonant note or chord. Thus, quoting again from the Finale of the *Sonata Patetica*,



the force of the foregoing remark will at once be perceived.

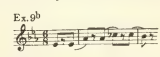
Another point in phrasing which is very frequently misunderstood, or utterly ignored, is the slurring of shorter notes or three phrases. Here the first note is not necessarily accented, but the ordinary accent of the measure is observed—the second note of the two, however, being slightly shortened. We quote again from the same Beethoven movement as before:



Another interesting instance of this particular and peculiar phrasing may be found in the Presto from Mendelssohn's *Andante and Presto Andante in B minor*. On the last case of the slur covering two notes is a more complicated one. This occurs when two short notes are grouped together, but when the second one is really a long note written out as a short note followed by a rest in the last method of notation being adopted to secure a *staccato* rendering of the second note. We quote this time from the Finale of Beethoven's *Sonata in E flat*, Op. 31, No. 3:—



Here, according to our first rule, the first eighth note should be accented; but, in performance, this would sound grotesque, the second note being in reality a quarter and one which could easily have been accented, but for the fact that the rule concerning the shorter note slurred to the longer is so little known and so imperfectly understood. Thus, Beethoven could have written as follows the passage just quoted:



but he evidently feared that the music would have been played just as heavily as it would have looked with that notation. Another interesting case of this kind is to be found in Raff's *Galop Caprice in E flat*, Op. 5, No. 2.

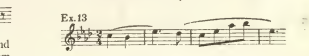
When connecting more than two notes, the curved line is not really a slur, although generally so termed for convenience sake. It is, for the most part, nothing but a sign of *legato*; and should, therefore, be called by that name. Its use does not imply a shortening of the last note, nor even an accenting of the first, but merely the employment of a smooth and connected method of execution. To this generalization there are, however, at least two important exceptions, through ignorance of which thousands of students and keyboard performers are going astray, either making their renderings of the printed copy monotonous or else ridiculous. The first exception is that when the *legato* sign terminates upon an accented note, or upon an accented portion of a beat, or upon a note immediately following an accent, such note is decidedly shortened. Thus, in Ex. 1, the note E natural is not shortened being an unaccented note. On the other hand the note F is most decidedly shortened because in this case the slur or *legato* sign ends upon an accented beat. We now give an instance from Sir William Sterndale Bennett's beautiful *Rondo alla Polonoise*, showing the shortening of a note immediately following the accent when the slur happens to end upon that note:—



Most of the classical masters merely drew a *legato* sign from bar to bar in order to signify that the whole passage should receive a smooth and connected rendering. To shorn the last note, if unaccented, would sound grotesque, especially when at the cadence where, as a rule, the final and penultimate sounds should be connected. Such a process would sound like saying "This is a fine day!" A practical rendering of this procedure can be found in the original phrasing which Beethoven inserted in the Adagio from his *Sonata Patetica*. This was as shown in Ex. 11. Imagine anyone playing it as shown in Ex. 12!



What a modern composer would have written, had he not intended an unbroken *legato*, and what most modern editors of Beethoven do write, is:—



Further, the long slur, or *legato*, does not necessarily imply an accenting of the first note under the slur, because, in this case, the ordinary accent of the measure obtains. But to this observation there are two unwritten exceptions. Of these the first is to the effect that it is unusual, and generally artists, to give a particularly emphatic accent to the first accented note under the long slur. Thus the first chord in the second measure of Ex. 2 will be specially accented; while the last chord in the quotation, although falling upon an accented beat, will be somewhat shaded off, in order to convey an impression somewhat similar to the rising or falling inflection pro-

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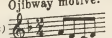
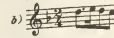
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Ojibway motive:

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Andante grazioso, quasi più lento M.M. = 80 to 84

espress.

fina non troppo

decresc.

dim. e rit.

Fine

allucina subito

Risoluto e molto agitato M.M. = 138 to 144

ff

credo.

subito cresc.

Lento

a tempo

parlamento

f

parlamento

THE ETUDE

JUNE 1922

Page 391

THE ETUDE

ff

mf

poco a poco

rit. D.C.

simila.

DANCE OF THE FLOWERS

A joyous little rondo, to be played in a rocking manner. Grade 2½

CHARLES H. DEMOREST

Allegretto M.M. = 100

mp

mf

poco rit.

a tempo

p

mf

p

mf

Fine

D.C.

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NOVELETTE

ADAM GEIBEL

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Andante moderato M.M. ♩ = 108

SECONDO

MOMUS
NOVELETTE
PRIMO

ADAM GEIBEL

Andante moderato M.M. ♩ = 108

SECONDO

Tempo I.

p molto meno mosso
pp rit.
p
f più mosso
cresc.
ff più mosso
Allegro con fuoco
poco rit.
pp
lunga ff

WARRIOR'S SONG

from "AIDA"

G. VERDI

A favorite number from a celebrated opera, very sonorous and imposing in duet form.

SECONDO

Allegro maestoso M.M. ♩ = 108

mf marcato assai
ff
mf

PRIMO

p molto meno mosso
dim.
Tempo I.
rit.
p
f più mosso
dim.
p più mosso
cresc.
ff più mosso
Allegro con fuoco
poco rit.
pp
lunga ff

WARRIOR'S SONG

from "AIDA"

G. VERDI

Allegro maestoso M.M. ♩ = 108

mf marcato assai
ff
mf

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♩ Tempo di Valse M.M. ♩ = 69

Tempo 1.

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1922

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FOR

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ANTHEMS :: PART SONGS

\$1,000.00 in Prizes

WE TAKE pleasure in making the following offer instituting our new ETUDE PRIZE CONTEST, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome without restrictions of any kind and we can assure the contestants of a respectful hearing and an absolutely impartial final judgment.

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CONDITIONS

Competitors must comply with the following conditions:

The contest will close December 1, 1922.

The contest is open to composers of every nationality.

All entries must be addressed to "THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A."

All manuscripts must have the following line written at the top of the first page:

FOR THE ETUDE PRIZE CONTEST

The name and full address of the composer must be written upon the first page of each manuscript submitted.

Only the classes of compositions mentioned above will be considered. Do not send

Unfinished, Draft, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Unlabeled contrapuntal treatment of themes and melodic efforts should be avoided.

No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize.

Compositions winning prizes to become the property of the Publishers, of ETUDE MUSIC MAGAZINE and to be published in the usual form.

ETUDE MUSIC MAGAZINE, Phila., Pa.

THEODORE PRESSER CO., PUBLISHERS

"I am a child again just for tonight —for I hear the songs my mother used to sing"



NOTE: Written on a piece of ordinary note paper and unsigned by the writer, the following article came to us through the mail several weeks ago. Although it bears no particular relation to the Brunswick Phonograph, we are publishing it because it strikes a sentimental chord in our own hearts and suggests the important role a phonograph may play in the drama of home life, if only in enabling us to pause long enough, in the rush of a commercialistic age, to spend an evening now and then with the songs our mothers loved to sing.

Softly and clearly, I hear the words:

*"Just a song at twilight when the lights are low,
And the flick'ring shadows softly come and go;
Tho' the heart be weary, sad the day and long,
Sittin' to us at twilight comes toe's old song."*

Time has turned backward in its flight!
I am a child again. And my mother
stands before me.

Half sung, half hummed, comes now
to beguile me:

*"Carry me back to old Virginny,
There's where the cotton and the corn and
'tatoes grow,
There's where the birds warble sweetly in
the springtime."*

And crooning so sweetly, oh so sweetly:

*"Lullaby and goodnight!
With roses delight—
Creep into thy bed,
There pillow thy head."*

I smile with her through "When You
and I Were Young, Maggie." And laugh
in remembrance of my first minstrel
songs. But then comes "Silver Threads,"
and there's a tightening in my throat
—and with "Old Black Joe," a tear falls
on my hand. So I change to a favorite
of my own. And it's bedtime. And life
is sweet.

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the cabinet makers' art.



Softly and clearly, I hear the words:

*"Just a song at twilight when the
lights are low,
And the flick'ring shadows softly
come and go."*



And crooning so sweetly, oh so sweetly:

*"Lullaby and goodnight!
With roses delight—
Creep into thy bed."*

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<i>Shannon Flows</i>	<i>Virginny</i>
<i>Old Black Joe</i>	<i>Little Mother of Mine</i>
<i>Silver Threads Among</i>	<i>My Wild Irish Rose</i>
<i>the Gold</i>	<i>The Cradle Song</i>

and many others



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In this little book of juvenile pieces the composer introduces a short sentence, or theme, and then develops it along polyphonic lines, but in a very simple manner, giving the young player some idea of counterpoint. The little sentences bear such charming titles as *I'll Tell Mama on You, What shall I Name My Doll? Come and Play with Me*, etc.

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Every number in this album is an original composition for four hands; there are no arrangements from piano solos or orchestral numbers. Experienced duet players realize the value of this and for advanced performers, music club work, recitals, etc., this book is most heartily recommended. Among the compositions will be found numbers by Moskowski, MacDowell, Schubert, Schytte, Jensen, Chaminade, Rubinstein, Gottschalk, Brahms, etc.

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The leading character, the Dream Maid, discovers a Mother Goose Book of her childhood days and revels in retrospection of the time when the characters were, to her, real, live human beings. The chorus parts may be enacted by children from eight to eighteen years of age.

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Originally a four-hand piece, this number has been much in demand as a solo. Grade 2½

Tempo di Marcia M. M. $\text{♩} = 120$

IMPROMPTU

ANTOINE RUBINSTEIN, Op. 16, No. 1

Among Rubinstein's lesser known works, but of rare beauty. A genuine *impromptu*, sounding as though the hands of the master in reverie were straying idly over the keys. In the style and rhythm of a *barcarolle*. Grade 5.

Allegro non troppo

p *leggiero*

Last time to Coda top of page 406

cresc.

rit.

THE ETUDE

THE ETUDE

cresc.

cresc.

f

D.S.

Coda

THE JOLLY CLOWNS

A lively characteristic piece, affording practice in grace notes and in light finger work. Grade 2 $\frac{1}{2}$ CARL WILHELM KERN, Op. 450, No. 3Allegretto M.M. $\text{♩} = 108$

MOONLIGHT SERENADE IN VENICE

GONDOLIERA

On the rocking waves, 'neath the yellow moon,
We course o'er the dark-blue deep lagoon;
While my Serenade floats o'er the sea,
Chanting the love I bear for thee.

LEO OEHLER, Op. 342

A refreshing change from the usual $\frac{3}{4}$ rhythm found in most pieces of the *barcarolle* type. Grade 3 $\frac{1}{2}$
Andante con sentimento M.M. $\text{♩} = 72$

CHERRY BLOSSOMS

F. FLAXINGTON HARKER,
Op. 28, No. 1There in the soft moonlight,
White ghosts of flowers they lay;Sweet cherry blossoms, fallen tonight,
While the breezes softly play. E.M.H.

In the style of a song without words, with a broadly flowing melody. Grade 3.

Andante sentimentale M.M. = 96

con Ped.

morendo

lunga pause

Patempo

Coda for Fine only.

Fine

f con moto

ff

D.S.

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HYACINTHE

VALSE MELODIE

ARTHUR L. BROWN

One of the best left hand melodies. Grade 2½.

Moderato grazioso M.M. = 63

pp

melodia marcato

rit.

a tempo

Fine

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THE ETUDE

mf a tempo

D.C.

SLUMBER SONG
BERCEUSE

A. GRETCHANINOW, Op. 1, No. 5

Transcribed for

Violin and Piano by Arthur Hartmann

Play softly and dreamily.

An Opus 1 by a modern Russian. Originally a song, this number lends itself admirably to violin transcription. Play softly and dreamily.

Andantino e sognando M.M. = 58

Violin

Piano

con Ped.

rit.

p

mp

Frag.

poco cresc.

D

dim.

cresc.

dolce.

p

mp

rit.

a tempo

rit.

a tempo

rit.

a tempo

rit.

vibrato

a tempo

rit.

l.h.

morendo

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A SOUTHERN FANTASY (TWO MOVEMENTS)

From a charming medley of old Southern melodies. The complete composition has a brilliant introduction and finale.

Moderato

Gt. Soft 8' coupled to Sw. 8' & 4' with Oboe & Sw. to Gt. Super

ERNEST F. HAWKE

MANUAL

PEDAL

The first system of the musical score for 'A Southern Fantasy' (Moderato) is shown. It features a grand staff with a treble and bass clef. The treble staff is labeled 'MANUAL' and the bass staff is labeled 'PEDAL'. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano). There are also performance instructions like 'Gt. Soft 8' coupled to Sw. 8' & 4' with Oboe & Sw. to Gt. Super' and 'Gt. Ch. 8' Flute'. The system ends with a double bar line.

THE ETUDE

THE ETUDE

JUNE 1922

Page 411

The second system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff is labeled 'MANUAL' and the bass staff is labeled 'PEDAL'. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim. e rit.' (diminuendo e ritardando). There are also performance instructions like 'Sw.' and 'Gt. Ch. 8' Flute'. The system ends with a double bar line.

The third system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff is labeled 'MANUAL' and the bass staff is labeled 'PEDAL'. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'simf' (simile). There are also performance instructions like 'Sw. & Ch. 8' & 4' coup.' and 'Gt. Diap.'. The system ends with a double bar line.

The fourth system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff is labeled 'MANUAL' and the bass staff is labeled 'PEDAL'. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'Gt. Gamba'. The system ends with a double bar line.

The fifth system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff is labeled 'MANUAL' and the bass staff is labeled 'PEDAL'. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'Gt.'. There are also performance instructions like 'Sw. Soft 8' with Trem.'. The system ends with a double bar line.

The sixth system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff is labeled 'MANUAL' and the bass staff is labeled 'PEDAL'. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings like 'molto rit.' (molto ritardando). There are also performance instructions like 'Sw. & Ch. coup.'. The system ends with a double bar line.

SWEET AS AN ANGEL'S TEAR

LULLABY

THURLOW LIEURANCE

CHARLES F. HORNER

Sung with much success by a number of the great artists. This is one of Mr. Lieurance's own inspirations, and is not based on an Indian theme.

Andante con moto

Ba - by - by
 Bye o
 mine, Ba - by mine, Ba - by, with noth - ing to
 bye Lull a - by Moth - er will watch o'er you.
 fear, Sleep, for moth - er is near, Close your eyes,
 dear, Sweet as an an - gel's tear, Heav - en blest,
 Day time flies, Moon - beams on ba - by's head shine, Ba Lull by
 Ba by rest. Night comes and eve - ning winds sigh, Lull
 mine, Lull a - by, Lull a - by.
 by. *più tranquillo*

THE SONG OF MY HEART

CORA R. MURRAY

The blending of voice-part and accompaniment renders this a charming home song

FREDERICK L. RYDER

Mod^{to}

1. There's a gleam in the sun - light far bright - er than gold,
 8. The earth mayhold shad - ows but they are not here,
 It comes with the dawn and en - dures thro' the day, The
 Like the dreams in the past they will come not a - gain, There's
 soft breez - es whis - per of joys yet un - told And the song in my heart bears the ech - oes a - way, The
 naught else but glad - ness be - cause you are near And the joy in my heart bears the ten - der re - frain, The
 song joy in my heart bears the ech - oes a - way. 2. With frain.
 fra - grance of bloss - oms is lad - en the air, The birds seem to float in the beau - ti - ful sky, While
 strains of sweet mu - sic are heard ev' - ry - where And the song in my heart sends a joy - ful re - ply.
 D.S.

Page 430 JUNE 1922

TO begin those who have only heard Mr. Best once or twice, and then perhaps away from the glorious Willis in St. George's Hall, of which he made such a profound study, can form but an inadequate conception of his treatment of the instrument. The majesty and breadth of his style were perhaps its most striking characteristics. While his technique was faultless, he never employed it as a medium for the display of mere virtuosity. His tempo was always steady and dignified, and even in the most brilliant passages, the idiom of the organ was duly insisted upon. There were no lurid patches of mere "orchestral suggestion," but finished detail of real orchestral texture. His playing was his own arrangement, for instance, of Mozart's additional accompaniments to "The Messiah" were perfect models of finished orchestral registration. I remember his playing "The Messiah" once at a great performance in St. George's Hall—organ alone—without orchestra. Not a note was missed in the orchestral accompaniment in either solo or chorus throughout. It was one of the greatest things I ever listened to of his kind.

A Marvelous Faculty

As a recitalist he had a marvelous faculty of compelling the listener to forget the performer in the music itself, surely an attribute of the highest interpretative genius. In his Bach playing, the greatest of his gifts was his sense of the organ. He seemed to me to be at the organ. He accepted a much more dignified pace than seems now to be the vogue, and he would have scorned to have hustled the big G minor or the brilliant major at the speed so many organists affect.

A very famous player, while once in Liverpool, played one of the smaller Bach fugues at a breakfast party. The guests of the church, a fine musician, and one of Best's disciples, taxed him with "rushing" it, and was amazed to hear him endeavour to justify himself by replying that people would think he had not technique if he played it slower!

Mr. Best's programmes were usually divided between organ music and carefully planned "arrangements." But I used to note that there was a sort of music oasis midway; a simple, reposeful little piece, planned deliberately for the purpose of rest and refreshment between the more formidable works which preceded and followed it. Again, in this connection, there was a studied repose about the whole recital. Mr. Best always left the organ stool between each item, sitting quietly at a table near the console meanwhile, thus giving his audience a breathing space as well as securing a little break for himself. Each work, therefore, had time to become separate entities, instead of being a *pot-pourri*, and the period of silence before and after some great work was often felt to be almost sacrilegious. Was it not to impart himself wholly to the "complete silence" as one of the greatest effects in music?

I shall never forget the occasion when the Liverpool organists sought to do him injustice on the completion of his recital (I think it was) of his organistship to the Corporation. "Would he consent to address an illuminated address?" No, many thanks, "he would rather not." He was naturally piqued at what seemed to be so ungracious a rebuff, they had another meeting and decided to mark their appreciation of the important anniversary by continuing up a note at the recital. Best got wind of this and played (I was there and so I know) the most dismally uninteresting programme imaginable. He selected words by contemporary English organists, but miserably poor specimens of their compositions (I remember Dr. Rca's Andante in F—No. 1 of the "Three short

The Organist's Etude

Edited by Noted Specialists

Among the well known Organ Specialists who have arranged to take organ departments during the coming year are Dr. William C. Carl, Clarence May, J. Lawrence Erb, Henry F. Fry, Prof. Hamilton MacDougall, Dr. Humphrey J. Stewart, Prof. R. Stevens Harrison C. Wild, Raymond Huntington Woodman and others.

Practical Hints from the Life of a Brilliant Organ Virtuoso

William T. Best (1826-1897)

By Edward Watson

Trusted Opinion of London recently printed an extended biography of the late William T. Best, whom many have considered one of the greatest organists of all time. Best was a famous wit but at times a little over the top. The following extracts from the article mentioned will be of great interest to organists who will be able to read much of genuine profit from the lines—Edw. W. Watson.

organ piece" was one), and we all went away extremely disappointed and chafed, having sincerely, as musicians and fellow artists, assembled to meet him. Best was a queer mixture, but he hated this was at the root of it. It was probably the same pride which made him gruffly decline all offers of academic distinction. Like Handel he had "no use for vot de blooded vains." A lady who once sweetly asked if he would not like to be called "Doctor" Best, was politely snubbed by the reply—"Well, madam, I suppose Doctor Best would sound quite nice—quite nice—but—er—who is going to examine me?"

Again, when in recognition of his distinguished services to musical art, the altar of a longhanded or a pension was mooted to him, he sardonically drawled to some friends who half hoped he would consent to be tapped on the shoulder with the Royal warrant. "Well, you see, if they call me 'Sir William,' it will take more than the pension to keep up the style!"

Once when, at West Derby, he fainted during service-time, a nurse who happened to be in the congregation kindly tended him in the vestry, and as he began to come round she gently enquired—"Are you better now?" "No, nurse," he sighed, "I'm still Best!"

Personal Appearance

He was a man of fine presence, somewhat resembling in feature and bearing the late King Edward, but without his geniality, except perhaps to his private circle of friends with whom he could be very charming. He had a sharp, withering tongue, and a keen sardonic wit; and when he had anything particularly cutting to say, he affected a peculiar nasal drawl, and a detached manner, as though he were handling his victim with a pair of tongs, and this added venom whenever space was intended to be served with the meat. He seldom, if ever, got into a bad mood. His trine in it, his staff, his attire might be called scorpionesque, since he often, in the most masterly way, contrived to concentrate the "sting" in the final word, as one or two instances will show.

An organist of continental reputation failed to enhance that high reputation when invited on one memorable occasion to "recite" at St. George's Hall. The whole city was there, and he was called upon to officially present at a big dinner given in the distinguished performer's honor. Our visitor, whatever his performance at the

three o'clock the organ will play." At the appointed hour an apparition of Best was seen in the side gallery nearest the organ, chin on hand, contemplating the console with apparent apprehension. Calling an attendant, Mr. Alderman told him that the bill says: "at three o'clock the organ will play," and now it is five past.

Trembling, and with many apologies, did that attendant deliver his excuse, meekly preparing to be risen in twin by his Volcanic Majesty. Not so, however, was Best's humor, but with a sly twinkle, he instructed the man to return, "with Mr. Best's compliments," and to say that he also was "waiting for it to begin!" and he settled himself for further ardent contemplation of the disappalling instrument. The alderman saw the point, and calling for attention, publicly and ceremoniously announced from the rostrum that "our distinguished townsman, Mr. Best, will now kindly furnish us with one of his incomparable performances on the Grand Organ."

Best Known as a Concert Player

As a church organist, if the truth must be told, Best was not so popular as a concert player. A gentlemanly man, sitting next to him. In his own peculiar sardonic way he was devout, and was meticulously careful as to what should or should not be played in a sacred building. One of his "Organ Arrangements" to verify this. He was a churchman and knew his Prayer Book, and was no ignominious in matters relating to the service and its details, and was all on the side of the master, deploring all this kind of work to a deputy, paying him out of his own pocket. On one occasion, at West Derby, the choir had retired, and the soloist for a few detailed attention to points of expression in certain parts of the service, instructing the choir to maintain a normal tone-level, and (said he) "I have never seen a choir who did not care to play opening voluntaries, reserving the organ for the announcement of the Venite, which he usually played arrestingly on rather full organ."

Delaying Dinner

The hymns were generally a feature, and I remember one unimpaired gentleman telling me that his principal recollection of Best, was "his long preludes to the hymns and his interminable interludes," while, a restless lad, "was wondering how long the organist was going to delay his dinner!"

During the eleven years I was at West Derby I heard many entertaining stories of the great man. One was about a very bald organist who was playing a recital. Whilst organist to the Liverpool Harmonic Society, he had many a courtly little tiff with Sir Charles Hallé, to the vast amusement of the chorus. Strolling in one evening to the organ—which he used facetiously to term "the *schwedde* sepulchre," and it is still—well, let us say, *beautifully white* while the chorus were running through a part-song of his own composition, he was irritated when he perceived to be a careless disregard of his marks of expression.

"Do you call that *piano*, Sir Charles?" inquired the organist. Retorted Hallé, warmly: "You had better come down and conduct it yourself, Mr. Best."

"Oh, no, thank you, Sir Charles," replied Best resignedly. "I was nervous of those who beat the air with a stick!"

Waiting for the Organ to Play

A special organ performance there once advertised for some function at St. George's Hall, organized by a pompous but very ignorant alderman. The bill read—"At

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"Eh! he is a nice gentleman! he never taught us any singing" himself; he just came on Sundays and played the organ, and for the full practice on Fridays, and always had his pockets full of sweets for us lads. Eh! he was a nice gentleman."

A Short Rehearsal

Very funny incidents happened at all of these practices. Chipp "A" was a well-known "backwards way" at West service. One practice Mr. Best called for "Chipp in A" to begin the rehearsal. Something displeased him right away: "Shut your mouth, you home-you can sing Chipp in A." So closed, surely, one of the shortest rehearsals on record. Fortunately, for Sunday, it was a professional choir.

Another rehearsal, an A flat and an A natural struggled for supremacy amongst the basses in a difficult bar. After a little trouble unanimity was gained, with the word that on Sunday! Sunday came, and with it A flat and A natural. Best was furious, and sent an imperious order that all the basses were to return to the chancel after six o'clock. Now W. T. B. furiously after a pleasant man to meet, but W. T. B. bland was positively dangerous. During the sermon he had become as meek as a lamb, if he remembered dreading the worst.

"Come here, gentlemen," said he, "as we are engaged in the service, I will play it." "I will play it that way, sir," said one over-confident wight, eager to appease his chief. Then you were the culprit! flashed the scathing reply.

An Obedient Tenor

An anthem with a long introductory tenor solo was about to begin at rehearsal, when Best asked the soloist to defer his part till the end, so as not to detain unnecessarily the other chorists. The choir had retired, and the soloist found that his copy had been collected by the librarian. "Never mind," said Mr. Best, "come and read over my shoulder." The tenor crossed the chancel, as he did not see the copy, he opened his mouth to sing when Mr. Best turned on him and snapped out—

The Mission of the Church Composer

By Rev. F. Joseph Kelly

A COMPOSER who writes for the Church ought to be exceedingly rigid and to mingle with work, and excludes for that reason, distinct expression. To lead the music of the Church away from this undefinable mystery is then, as I esteem it, an error. To leave to the composer the theater of appropriate advantages, and let us consider that the composer who devotes himself especially to the former, is happy in being able to avail himself of the physical expression of which the language of music is susceptible.

The powerful influence of music upon the emotions and hence, secondarily, upon the intellect, makes it inevitable that all religious should give it a prominent function in their ritual; but at the same time it has been found necessary to restrain its action within more or less strict regularity. This is the mission of the ecclesiastical composer. It will not do to permit music to follow its own inclination unchecked, it must be controlled and trained in such a way that it shall be moulded into an agency not only of attraction, but also of permanent spiritual benefit. In becoming a sacred art, music must resign certain qualities, which seem to be a part of her very life. It must forego what secures its natural right to produce sensuous and aesthetic pleasure as an end in itself; it must become subservient to the sacred service, and its persuasive powers to enforce divine truth upon the

"Man, you have been eating onions!" a tender impeachment to which the poor fellow pleaded guilty, being "partial to spring onions for tea."

"Ah! you will—very well. Now, if you will be so good as to face the east, I will assiduously apply myself to the west, then doubtless we shall be able to proceed."

And so our good tenor assumed the eastward look, and the choir sang "The Lord's Prayer" to a close, though they by no means exulted the mine of Best stories. He could be very kind to those he took a fancy to. One lady in particular, a fine young soprano, he assisted in many ways and brought her to the notice of the public, though in return he would have his little jokes, as for instance: He had helped her with her study of "Elijah," and one day she came to him:

Elijah

"Oh, Mr. Best, I have just had the offer of an engagement for Costa's 'Eli' [then a new work], it is a big work!" "I should have said," he said, "it is just about half the length of 'Elijah,' so he accepted, thinking it was only a short cantata till the copy arrived; when she told her husband what Mr. Best had said. He was a quick-witted man and knowing Mr. Best to be a wag drew her attention to the fact that E. L. I. was, as Mr. Best had said, *just* half as long as E. L. I. J. A. H. And so the great organist lived amongst his church members and his family, he fought tooth and nail for the recognition of the dignity of the organists' calling, and with all his faults, he set a high and lofty example. I am not sure that any man in any church where he played is there as much as a single memorial of any kind. He left no trace behind, practically, but the memory of his presence is living. Yet it is disgraceful that the churches themselves do not record the fact that so great an artist presided at their instruments. But that is not peculiar to Liverpool. I think it is true of all churches, and while it was admitted that it was 'desirable,' it never got any further.

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Credits given for orchestra work in the High School, are the great incentive to many to take up the study of the violin. Orchestral work in the public schools is doing a great share in making the rising generation in our country truly musical, as there is nothing better than ensemble work in a good leader.

The point I wish to make is that poor results are sure to follow attempts on the

part of public school singing teachers to teach public school orchestras, unless they are violinists and have practical knowledge in teaching young orchestras. Where there is no teacher in the schools, one who has had experience in directing and training orchestras should be engaged to conduct the rehearsals of the school orchestras.

Stringing and Tuning a Violin

By L. E. Eubanks

It is a serious mistake, but a common one, for pupils to leave all the "mechanics" of their teacher or to a violin repairer. I do not mean that a real repair job should be undertaken by the player (unless he has learned that business), but I am sure that every student should be taught how to "condition his instrument"—put on the strings, tune it, and so forth. Otherwise, he is pitifully dependent; he must always have his teacher or some other competent person near to keep the tools of his art in trim. Such an artist is handicapped; he may be unable to play because of the violin's condition just when playing would mean a great deal to him. To say the least, he is liable to more or less embarrassment; he knows that it is nothing of the instrument's physical nature.

The violinist who strings his own instrument must know something of strings, but as this is a subject in itself, I will go no farther into it here than to say it is best not to change the gauge after you have once determined the most suitable string for your particular violin and the work asked of it. If a No. 2 string does it, it will affect your playing unfavorably. I believe in buying strings at a music store, to patronize a store that has a reputation for quality and is poorly equipped, may mean that you get an old dried-out string without either lasting or tonal qualities.

Do not guess the strings by guess. The E string should be set directly above the center of the right foot of the bridge, and the G string exactly over the center of the left foot. With these strings set correctly with reference to the sound-post and bass bar, the other strings are not hard to place. The spacing of strings on a full-sized violin with proportionate bridge is hinges from the G string to the E. In drawing a string up to pitch, be careful. I once saw a violinist break a bridge in tightening his E string. The safe plan

The Virtuoso Carcared

"Musical history and my personal experience prove the fact that almost all great virtuosos were also prodigies, which is an evidence of their having acquired all the necessary technique of their art before their seventeenth year. It does not follow however, that all prodigies would necessarily become great artists. After the age of twenty-one it is only with great difficulty that one could possibly acquire perfect command over the technical resources of an instrument."

"An uneducated person cannot become a great artist. Good books are the best educational guides for a musician. Of course, a genius—being the possessor of a super-mind—is in a class by himself, and requires no set rules and regulations; nevertheless aesthetic beauty is invariably the product of a cultured mind.—LEOPOLD AUBER in the New York Musical Courier.

Silent Violin Practice

By H. Timmerman

The advanced player whose family or fellow boarders object to evening practice, will find that good work can be done without the bow. Silent practice of scales, octave passages, 4th finger shifts, leggios on one string, shifts from the first to the higher positions, "glissandos," etc., will strengthen the left-hand fingers and

make for rapid progress, provided the fingerboard is struck with great firmness. The player should stand before a mirror so that he can be certain that the left wrist is in a normal position. And when trilling with the right hand, should get the hand up over the strings more than is usually necessary.

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4. Propositions for membership.
5. Bills read and referred.
6. Suggestions for the good of the club.
7. Reading of the program for the next meeting.
8. Critics report.
9. Unfinished business.
10. New business.
11. Adjournment.

Then followed two or three papers on musical subjects, with accompanying musical selections. The musical selections were not always given by members of our club but by any local talent we could get, those outside of the club as a rule being pleased to assist us with our program whenever asked to do so. The following is a sample of our program:

Roll call—Musical Anecdotes. Paper—Robert Schumann, Man and Musician. Musical Selections from Schumann. Paper—Biography of Edward MacDowell. Paper—Character of MacDowell's music. Musical Selections from MacDowell. Our meetings proved very instructive and enjoyable. About that time it was nearing the holiday season and we decided to put on a Community Christmas entertainment in our City Hall Auditorium which had the largest seating capacity of any building in town. We appointed a committee of our members, whose duty it was to see the teachers of the public schools and have each room or grade put on one number for our Christmas Community program. With one or two exceptions the teachers were willing to co-operate with us, and their part of the program

contributed materially to the success of the undertaking, as it brought the musicians and also many proud fathers. We asked a number of local people to take part, the balance of the program being made up of the grades and the community songs. We had two local young men, both good singers, lead the community singing and a huge Christmas tree, beautifully decorated, added not a little to the Christmas spirit. The hall was packed to its capacity and standing room was at a premium. The affair was a huge success and the music club got much advertising for its efforts. We had two local young men, both good singers, lead the community singing and a huge Christmas tree, beautifully decorated, added not a little to the Christmas spirit. The hall was packed to its capacity and standing room was at a premium. The affair was a huge success and the music club got much advertising for its efforts.

Our club has been organized nearly a year. It is already a factor in the community. We have been the means of bringing, at least, one good concert company to the town, appearing under the auspices of our music club and our work has just begun. Our members have been asked to take part in many programs of various kinds and on two or three occasions the club president has been asked to furnish a musical program in connection with banquets and so forth.

If you wish to do things musically, do not hesitate to organize a music club. You will never be sorry. Get your musicians together. Do it today. You only need some one with the nerve and ambition to go ahead. You will surely succeed if you follow the plan and outline given above.

Handel and the Serpent

HANDEL is said to have heard the serpent, that peculiar snake shaped, keyed wind instrument with a very harsh and unpleasant tone quality, for the first time in England. The instrument which is now practically obsolete was loud and ir-

ritating and after listening for a few moments he asked: "What for an instrument is that?" "That is called a serpent" replied the player. "Veli," smiled Handel, "if Eve had met dot serpent in the Garden of Eden there never would have been a fall of man!"

Teaching Pupils to be Musical

By Ethel V. Moyer

"To become musically, the pupil must acquire a knowledge of the musical forms used by the great composers, musical history in general, hearing famous artists play great compositions, and numerous other things which give the pupil a broad and thorough knowledge of music.

These things cannot all be learned at once by the young pupil, but the teacher can awaken an interest in the big things by giving the child an insight into the work it is studying.

Now many young pupils are greatly interested in the direct study of harmony, but in a judicious way the teacher may at least open the ears and eyes of the student by giving a few of the fundamental points in this study that may sow seed for future development. A practical book for general use is *The Beginner's Harmony*.

Of course, it is to be understood that all reputable teachers give their pupils a thorough knowledge of all scale forms, but some stop with this instead of going just a little farther and taking up the intervals, perfect, major, minor, diminished and augmented; also the triads, major, minor, augmented and diminished, and later the dominant seventh and diminished seventh chords, using the dominant seventh chord and its resolutions in all major and minor keys. This may sound like too much study, but it is not. I have known many bright little pupils less than ten years old who could pick out any triad combination on a given key and name it correctly even when it contained double sharps and double flats. They can also be taught to recognize the dominant seventh chord and its resolution,

as the illustrations are easy to find at the close of a piece, or where a new key or change of theme comes in. Keyboard drill in this will be found in the very best work, *Mastering the Scales and Arpeggios*.

It is surprising how quickly even very young children will learn to recognize the ordinary harmonic points and, while some pupils may have to be helped much more than others, it is one way of stimulating a broader musical development. Aside from the technical information the child gathers in the ear-training, which is a very important consideration. By using these intervals and chords as ear-training, the pupil will come to listen to music more understandingly, and a keener and more intelligent pleasure will be felt in personal study and a broader interest in music in general.

Learning a number of compositions, however well they may be played, should not be the only aim and end of our training of young pupils. If we succeed in developing an inquiring mind in the pupil the teacher's task is a very great delight, and soon we will find the pupil studying because of the great desire to learn, which, after all, is the true aim of the teacher. The flute goes along in his lessons, gaining more and more wonderful information until his own creative faculty may develop into full power.

One little pupil exclaimed in awe after some instruction in picking out the domi-

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nant seventh chord and its resolution: "My, those people who write music must know an awful lot." And this mood of delightful amazement presages enthusiasm in practice and a constant urge to attainment.

Getting Ready for the First Orchestra Concert

By Claude Egner Johnson

I REMEMBER so distinctly my first experience in hearing a big orchestra. It was the Boston Symphony, and I was sixteen years old. I was in a small town, it was my first opportunity. It was like being shown into heaven before you got past being human. Beautiful, marvelous—but it bewildered too. No one had prepared me for such an intricate thing. Then and there I made up my mind that no child of mine should repeat my bewilderment.

So last fall when my five-year old son was to hear his first orchestra I began what we name his Prep. Orchestra. I got a large piece of white cardboard, arranged several musical instrument catalogues from a local dealer, painted a conductor's platform and stand on the cardboard; then, cutting pieces of every piece used in the modern orchestra, I posted them in their proper positions on the "stage" (cardboard).

We hung it low enough on the nursery walls for five-year-old eyes to inspect closely and then we opened our Prep. school.

It was wonderful to see him drink it all in as he would ask questions and I would answer. Next we began making a violin from two sticks and holding one for the instrument itself while the other was drawn across as bow. We made a flute from a hollow cane, which we blew through a hole in the side, and transformed it into an oboe by sticking a smaller and very short cane in the mouth. We used a small tin pan for a drum by running a stick over the head and suspending it about my son's neck. And so on through the list—a piccolo from an old iron pipe. Then, when we had gone through all the different instruments, my son stood on a box and with his baton (a stick) would "conduct" his orchestra.

I began this two weeks before the expected performance and by the time the real orchestra played my child could call off every instrument. He sat enthralled through the whole program, really appreciating his opportunity. It was such a wonderful success with him that I thought perhaps other music-loving mothers might use the suggestion to advantage. If you happen not to know the exact place of instruments you can find one in almost any descriptive book of orchestral music.

The Virtuosi of Ancient Greece

THE Virtuosi of Ancient Greece were held in high favor by the people. Take the case of the flute players, for instance. Their incomes were said to have been very large. One known as Nichomachus became so famous that he reaped a great fortune. This he invested in jewels to the envy of other musicians. The flute chorus was always received more than the chorus and were especially honored.

Harmony has the power to draw Heaven downwards to earth. If it inspire, may we love the good and do their duty. If one should desire to know whether a kingdom is well governed, if its morals are good or bad, the quality of its music shall furnish forth the answer.—CONFUCIUS.

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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 "Musical Appreciation." Must contain not over one hundred and fifty words. Any boy or girl under fifteen may compete.

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 twelfth of June. Names of prize winners and their contributions will appear in the issue for August.

Please comply with all of these conditions and do not use typewriters.

Please put your name and age at the left hand upper corner of the paper, and put your address at the right hand upper corner. If your contribution takes more than one piece of paper, do this on each one.

Puzzle Corner

ANSWERS to last month's puzzle (A Trip to Town) 1 measure; 2 key; 3 signature; 4 note; 5 sem; 6 tie; 7 forte; 8 quarter; 9 count; 10 beat; 11 staff; 12 tied; 13 chord; 14 score; 15 dotted; 16 lines; 17 sharp; 18 flat; 19 turn; 20 hold.

Prize winners—Marie Hacker (Age 14) Michigan, Jacob Preenen (Age 13) Ala.

Mary, Margaret Garner (Age 13) New Hampshire; Evelyn Bachman; Ellen Murray; Vilma Baker; Violet Glasgow; Mildred E. Tuttle; LeGarde Bernice Tuttle; Ilma Cahill; Ada Adell Stein; Doris Lee; Mildred Macdonald; Marjorie Walker; Agnes Calagross; Irma Strong; Alice Colagross; Gertrude Macdonald; Regina Beckman; Carmela Edwards; Mary Dee Foster; Lucile Louder; Geraldine Hurley; Mary Harris; Helen L. Coy; Verma Avery; Dorothy Lillian Ray; Vivian Willison; Frances Sullivan; Rose J. Suron, Louise Murray.

Note—Anna Caron might have been a prize winner had she given her age, Ruth ??? from South Dakota would have been a prize winner had it been possible to read her last name. You must write down her name as it is impossible to guess at names.

Honorable Mention for Compositions

Mary Caroline Ewing; Louise Hart; Rosalie Louise Orth; Pauline Melanson; Violet Glasgow; Helen Shaw; Adeline Bellman; Marjorie Tyler; Ruth Lombard; Alice Cotterill; Helen Bruno; Margaret Danekel; Ella Weinstein; Claire Melart; Anna Louise; Margaret E. Moore; Geraldine Gray; Margaret Burgess; Frances Chelino; Marie Hurler; Mary Hurler; Jeanette Miller; Marjorie Nell; Alice Lucille Trice; Sylvia Davis; Helen Cheek; Agnes Boyd; Emma Jane Thompson; Hannah Roth; Mary Ann Thompson; Charlotte Littlejohn; Virginia Cronin; Estelle Littlejohn; Thelma Marsh; Signe Singdahl; Mary Jo.

MUSIC IN SCHOOL

(Prize winner)

I am an old red school house almost a hundred years old. When I was first built, all the music was made by children singing to small pitch pipe or tuning fork. This was used as my voice as I was used to the melody of the forest. For many years there was no improvement in the music, until one day a lady came to school and brought a huge piano and began to teach the children to play and sing, and on another day a man accompanied in a large hall, turning a crank made it play beautiful music. Oh, wonder of wonders, the children and the singing of the birds, and of the lapping of the water on the shore. This is my favorite music because it reminds me of my old home in the forest. Every day I hear the teacher play music from this wonderful box and the children sing.

MUSIC CHAMBERLIN (Age 13), Iowa.

MUSIC IN SCHOOL

(Prize winner)

Not enough attention is paid to the importance of teaching music in school. Many children grow up without having the slightest idea of time or tune. Some cannot even distinguish one melody from another. Surely there is much to be done if we are to have a generation of music lovers in the future. It

is on this account that our school has started a "Music Memory Contest." About twenty-five places have been selected. Those will be played for the student who will commit to memory the music of the entire piece, then they will be played again and the student will identify them. Every one feels that the contest will be a great success, especially to the students themselves, who are very enthusiastic about it.

THEO B. VANTASSEL (Age 14), Conn.

MUSIC IN SCHOOL

In school music should play an important part. It should include singing, the appreciation of music, study of musical instruments, and the study of music of the ancient and orchestra practice. Every student should be able to play an instrument, so that they will be more interested in their music. Many of the operas were written long ago but still continue to move the listeners. Why is this? Because the composers had wonderful talent and inspiration when writing these operas.

The ancient instruments are interesting to study about it, especially the better types, which our modern instruments were developed from.

Children should listen to music often and learn to love it, especially the better types. ELEANOR LOCKWOOD (Age 12), Mass.

THE TROUBADOURS

(Prize winner)

The troubadours were a class of poets who flourished in Provence, France, in the twelfth and thirteenth centuries. They were the first of the troubadours, and they were the first to write in the vernacular. They were the first to write in the vernacular, and they were the first to write in the vernacular. They were the first to write in the vernacular, and they were the first to write in the vernacular.

Public events of importance also furnished them with material for their songs. For three centuries these poets held a high place in the literature of France. They were the first to write in the vernacular, and they were the first to write in the vernacular.

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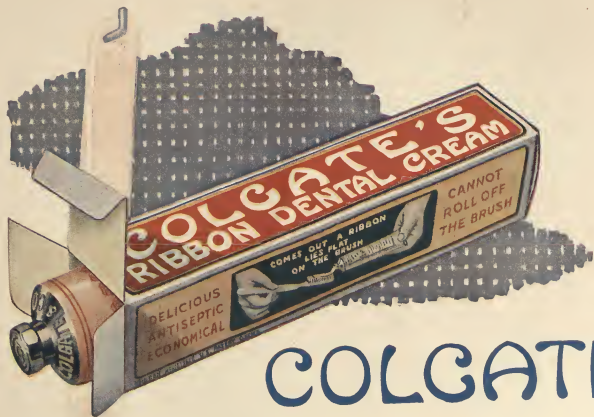


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