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James Francis Cooke

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Edited by James Francis Cooks

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AUGUST, 1922

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We believe enthusiastically in mechanical music of the best taste in America. Player-rolls have delighted thousands and we know many leading teachers who have used the player piano as a model with hand-played records to help their pupils get different ideas of musical interpretation.

But you can't get away from the fact that the greatest joy comes from being able to play or being able to sing. Nor can one's understanding of music reach its highest level in most cases, until the music itself has been passed through the mind and out at the fingers.

There is the same difference between having some one make your music for you and making it yourself that there is between seeing a professional golf player and playing golf.

The Editor enjoys his talking machine immensely and would not be deprived of it and his library of records for a great deal, but there is a very different kind of pleasure to be had in playing a Chopin Waltz, a Beethoven Sonata or a Debussy song. There is something individual, something personal about it which makes it unquestionably the finest pleasure in music.

Every youngster ought to have a chance to equip himself for anything which brings so much peculiar joy to so many people.

Avoiding a Dangerous Trap

Many teachers are just waking up to the fact that a trap? has been set in many parts of the country, which appears to numbers of those who have studied the situation like a huge conspiracy to induce teachers' organizations in different states to endorse monopolistic, autocratic proprietary musical methods of aggressive publishers, presenting their schemes under the guise of providing the only logical basis for standardization and school credits.

How would this work out if it were to be successful? The teacher who had spent a lifetime in mastering world-famous methods sponsored by the greatest masters of the past and present, would be discredited and placed at a disadvantage, not because of his lack of worthiness to teach but largely to pay tribute into the coffers of firms secking by hook or by crook to create a musical educational monopoly.

But the teacher body throughout the country is not to be fooled by any such transparent plan. In many states the teachers have risen in arms against such impositions and have held indignation meetings. In other states established teachers persuaded to take up such methods sold under such conditions have realized the character of the undertakings and have seen fit to plan their work along other lines, abandoning the enormously expensive proprietary methods which would prove a tax upon students and parents.

The trap of trying to fool or coerce the Teachers' Organizations into endorsing these methods is not in the least different from an attempt to induce the State Medical Board to compel all the doctors to prescribe Bing's Emulsion of Rabbit Oil or the Dodo Cure for Tired Jaws. It is unethical and smells of graft.

Here is how the states of Virginia and Kansas have just met this situation.

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(Extract from recent publication of the Kansas State
Music Teachers' Association.)

The following letter is from Ernest H. Crosby, President of the Virginia State Music Teachers' Association.

"With reference to the Standardization of Teachers of Mosci in Virginia, a matter which is sponsored by our State Board of Education, I beg to state that my committee has offered its suggestions which were adopted by the State Music Teachers' Association, but we fully determined not to recommend any particular work, books, or course of study. The requirements were laid down and teachers are at liberty to use any material that will assist them in preparing for Certification by the State Board of Education."

The Stamp of Approval

WE wish that it were legally possible to print right here, fac-similes of the new issue of postage stamps just put out by the Austrian government.

These are the most heautiful stamps we have seen issued by a foreign nation. Each stamp bears, not the portrait of some hereditary aristocrat, who had done nothing whatever to attain his rank, but the portrait of a great master. The list includes Beethoven, Haydn, Mozart, Schubert, Strauss, Bruckner and Wolf, real immortals associated with the life of Vienna in far more permanent manner than any of its royal rulers.

What diplomat conceived such a wise move? He must have known that the real greatness of a country lies in its constructive forces and not in its destructive forces. The world rejoiced in the work of such men as Helmholtz, Roentgen, Schiller, Goethe, Diesel, Heine, Hegel, Mendelssohn, Brahms, Schumann, Sudermann, Hauptmann and other great builders of Teutonic greatness—while the names of König, Kaiser and Krupp, with their engines of destruction, became an abomination.

Let the governments of the world not forget their preservers of national ideals but remember that these champions are by no means limited to the leaders of armies, navies or statecraft. Why can we not follow the model of Austria by recognizing our own great leaders of thought on the most commonly used thing of the time—the postage stamp?



What the Modern Chautauqua is Doing for

Bonci

An Article Giving an Intimate Picture of the Most Far-reaching

This Article Prepared Expressly for

CHAUTAUQUA is an Indian word meaning a sack tied in the middle. The Indians so named the beautiful lake near Jamestown, N. Y., on account of its peculiar shape, which resembled the figure eight or a sack tied in the middle. As this spot was chosen by Bishop John H. Vincent in 1874, for his first assembly, he took the name "Chautauqua" for that movement, which from this humble beginning has come to be one of the greatest powers for molding public opinion in this Nation. President Roosevelt fittingly called the Chautauqua "The Most American Institution in America," and declared he knew of nothing in the whole country so full of blessing for the Nation. By implication he included the lyceum, for the two go

There are so many erroneous opinions, especially among our city dwellers, that in order to set many of them right I will have to be rudimentary in this article. While these cold facts may be tiresome to those who are in the profession, they should prove enlightening and worthwhile to those who are interested in knowing something of the movement.

How the City Editor Misses It

Most of the cartoons appearing in the metropolitan dailies picture a view of a great audience, the men with long chin whiskers and straws in their mouths, the women in sunbonnets and calico dresses, with Wm. J. Bryan on the platform, bounded on the north by a troop of "petroleum-wobblers" with feathers in their hats and zithers drawn in deadly array, and flanked on the south by a pitcher of icc water and a palm-leaf fan. Why they even put a balcony in the tent! This would be humorous but for the realization of how little the average city man knows about the lyceum and Chautauqua; and I believe the city editor is the king bee in this colossal desert of

the city cuttor is the faing tee in this conossa useful viginorrance.

Using her as little space as possible on the origin of the
Using her characteristic with the property of the contraction of the conostate of the conosta

The total aggregate attendance at both lyccums and

and Chautauqua was 6,118. The total number of con- one big aria from some opera; but of late one seldom certs given in both lyceum and chautauqua was 42,143. The total number of lectures and entertainments given in both, 54,634. Total volume of business for both, \$11,120,000.

Last year the bureaus spent for railroad transportation alone: \$2,219,983.64 One bureau placed an order for tents which amounted to more than the Ringling Bros.-Barnum & Bailey circus has spent in the past ten years. If the tents of another bureau were sewed together they would cover forty acres and if their seven foot canvas fence was all in one piece it would enclose a section (640 acres) of land. If their mast-ropes, guy-ropes and tackle ropes were spliced together they would reach seven and one half miles, while their stakes and tent poles would make a veritable forest.

Each circuit must have two more tents than the number of days played. For instance: On a seven day chautauqua there is one tent being torn down, one put up, and two enroute each day. After the last entertainment has been given on the seventh night the tent is torn down and the whole outfit, including stage, lights, and all accessories are loaded on a car and shipped eight towns ahead, where it is set up ready for the opening day.

The program, or to use a vaudeville term, "the bill," changes every day but always remains intact. That is to say the same talent appears on the first day in every town, the second day's talent always appears the second day and so on for the seven days. Most of the musical organizations appear twice a day: one full concert and one prelude (which means a thirty minute concert before the lecturer starts). Some of the companies only give preludes and with them there are two lecturers or entertainments of some kind.

Reputation and Ability

The place of any attraction on the program depends largely on their reputation and ability. The better artists companies have the entire evening for a full concert which is supposed to run about an hour and a half. The lecturer appearing on the same day must deliver a lecture in the afternoon, at which time, as before stated, the musical attraction gives the prelude; but in many instances this order of things is reversed.

Most of the equipments have foot and head-lights, good portable stages with plain side and back curtains, and a piano on the stage. An orchestra in the pit, as in vaudeville theatres, is never used; therefore, most programs are built on the recital style.

The typical program is made up altogether of good music, not severely classical, but not cheap music and very little of the so-called popular, and no Jazz at all. I have heard hundreds of lyceum and Chautauqua programs and would say that they compare favorably with the music used by the symphony orchestras of our cities The total aggregate accordance at both resonance in their "Pop" concerts. Such songs as Toreador Song, FIETY-ONE MILLION, SEVEN HUNDRED AND On the Road to Mandalay, Rolling Down To Rio, Gypsy TWELVE THOUSAND, THREE HUNDRED AND Love Song, Nevin's Rosary, and such ballads as I hear NINETY-NINE. (51.712,399.) Read this again and a Thrush At Eve, Sunshine Of Your Smile, Somewhere A Voice Is Calling, Sorter Miss You, A Perfect Day, Mario Laurenti.

The total number of people employed in both lyceum and O'l Car'lina are much used. The artist generally sings hears anything in a foreign tongue. Even the biggest arttists get down to earth and sing in English before our lyceum and chautauqua audiences.

tists get down to earm aid song a Ladge-on-level bycum and chautungua audiences.

Now for a revelation: I be the play artists who have been considered to the play artists who have been proposed to the play artist of the play artists are to be administed by the play artist of the play artists of

I have compiled a list of world celebrities who have done or are doing either lyceum or chautauqua work, of both, from the records of the bureaus that booked them. The following are the singers and instrumentalists:

Harry Luckstone

Emma Abbot. Iennie Lind. Elsie Baker. Riccardo Martin. Arthur Middleton. David Bispham. Reed Miller. Guiseppe Campanari. Ruth Miller. Chief Campolican. Iulia Clausen. John B. Miller. Henrietta Conrad. Charles Marshall. Christian Mathisen. Mabel Corlew. Harry Y. Mercer. Jesse Christian. Lambert Murphy. Annie Louise Carv. Raphael Diaz. Margery Maxwell. Bertha Farner. Marie Morrisey. Sybil Sammis McDermid. Galli-Curci. Alice Nielsen Charles Gallagher Mme Nordica Geoffrey O'Hara. Ernest Gamble. Warren Proctor. James Goddard Marion Green, Marie Rappold. Mme. Gadski. Oscar Seagle. Iulian Henrich Evelyn Scotney, William Wades Hinshaw, Myrna Sharlow, Arthur Hackett. Leonora Sparks. Percy Hemus, Henri Scott. Mme. Schuman-Heink. Florence Hinkle. Burton Thatcher, Louise Homer. Francis Ingram. Marie Tiffany. Mme. Jacoby. Edna Swanson VerHaar, Lillian Kellogg. Nevada Van der Vear. Olive Kline. Clarence Whitehall, Louis Kreidler. Mme, Wagner-Shank, Liza Lehman Evan Williams Thurlow Lieurance Caroline White. Albert Lindquist. Howard White Ellen Beach Yaw.



AT THE LEFT OF THE AUDITORIUM 1000 VISITING AUTOMOBILES ARE SEEN

Music of All Kinds Everywhere in Our Country

and Stimulating Educational Movement Ever Undertaken

THE ETUDE By CLAY SMITH

For instrumentalists we have had:

Edgar Nelson. Ole Bull. Amy Niel. Herbert Clark. Theo, Du Moulin, Maude Powell, Vera Poppe. Paulo Gruppe. Ruth Ray. H. Benne Henton. Bruno Steindel. Kneisel Quartet. Ignor Sololoff. Zoellner String Quartet. Ovid Musin.

The bands are as follows:

Kilties'. Creatore's. Liberati's. Gilmore's. Sousa's. Innes' Weber's.

Besides these big bands and orchestras, the Coit-Alber Bureau sent the San Carlo Opera Company over one of their big circuits two consecutive seasons as their feature musical attraction.

It is stated that the Redpath bureau paid Julia Claussen seventy-five thousand dollars for a period of eighteen weeks and also carried a special car for her. Alice Nielsen, Elsie Baker, James Goddard, Margery Maxwell, and others have made this same circuit as the feature artist. Next summer Cyrena Van Gordon covers this cir-

It is interesting to know what these great singers think of the chautauqua work and in Alice Nielsen's interview recently appearing in the Christian Science Monitor she says: "I am a believer in the chautauqua as a force in the musical education of the United States. When my friends heard that I had signed a contract for these concerts they all began calling me up and saying, 'Don't do it, Alice!' 'Do you realize that you are going to be obliged to sing in tents?' I told them that I knew that I was to sing in tents, but that I remembered that Sarah Bernhardt had toured parts of the United States in a tent, and had also been told that the people where I was to sing were hungry for music; that in many of the towns they had never heard an opera singer, and I was going down there to sing for them.

"I did find them hungry for music; filled with an appreciation of it and gratitude for the singer that gave me an exhilaration I shall never forget. I gave them as good programs as I would sing in New York or in Boston, and they loved them. Everywhere I found that the Phonograph has been opening the way for a true musical taste. Their applause I do not take as a personal tribute but as homage to music, for which they longed. If other artists could once experience the satisfaction I gained on that Chautauqua trip more of them would be eager to make such tours, both as a duty and for the sake of the inspiration they afford one."

Some years ago the writer appeared on a three-week (Independent) Chautauqua at Oskaloosa, Iowa, where the music for five consecutive days respectively was: His own Company, Innes' Band, Maude Powell, David Bispham, Sousa's Band, and Mme. Schumann-Heink, and it

cents to hear each attraction. Think of hearing Mme. he does whatever he does better than any one else. Schumann-Heink for sixteen and two thirds cents, or any of the attractions for that matter. But Oskaloosa made money at that, for in those days people came from forty miles around.

It might be well to define what I mean by INDEPEND-ENT chautauqua. It is a chautauqua run independently by the town and not on any circuit. In most cases the town owns its grounds and has a beautiful auditorium patterned after the mother chautauqua at Chautauqua, N. Y. The town's people buy their talent from any agency or bureau they see fit and it runs from ten days to six weeks. Merom, Indiana, a little town on the Wa-. bash River, of only about five hundred inhabitants, has an average yearly attendance at their chautauqua of one hundred thousand people. Another independent chautauqua held in Iowa last year passed thirteen hundred automobiles through the gate one Sunday afternoon.

Lyceum and Chautauqua

The lyceum antedated the chautauqua many years. Although using the same talent, or type of talent, it differs from the chautauqua in many ways. It is held in the principal auditorium in the town; whether it happens to be the opera house, high school, church or community hall. While the chautauqua runs as a series of so many consecutive days, afternoon and evening, the lyceum is so arranged that the attractions appear during the winter on an average of one evening each month. There is seldom a matinee or Sunday program given,

dom a maninee or Sunday program given.

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Authorities give Joshi Holbrook evelit for foundine theyenin in Milliony, Mans.

Joshi Hollrook was what an interversal government of the control of the co

In fact for fifty years the lyceum and chautauqua has at some time or another given an engagement to most every world celebrity, be he poet, novelist, inventor, ar-

cost the season ticket holders just sixteen and two thirds tist, statesman, discoverer, musician or what not, just so Eight Presidents have graced our platform and only last year President Harding said: "My happiest days were spent in your work." I must at this point give a list of the great people other than musicians who have worked and are now working in this field:

Oliver Wendell Holmes. Ralph W. Emerson. James Whitcomh Riley. Eugene Field. Artemus Ward. Bob Ingersoll.
Josh Billings.
Iames G. Blaine.
en. Lew Wallace,
orace Greeley.
sert Hubbard.
dell Phillips.
Addams. Wendert Sm.
Jane Addams.
John Kendrick Bangs.
Joe Cannon.
Dr. Frederick Cook.
Belmund Cook.
Schall Chambings.
Cook.
Cook

Adam Reede,
Woodrow Wilson.
Lorado Taff.
John Temple Graves.
Maude Ballington Booth.
Helen Sinclair.
Ida Tarkell.
Emmaline Pankhurst.
Will Irvin.
Sen. LaFollette.
Billy Sunday. Billy Sunday.
Sam Jones.
Dr. Woods Hntchlason.
Abraham Lincoln.
Judge Landis.
Judge La

We of the lyceum and chautauqua have become weary of the popular fallacies expounded by the uninformed regarding our field. This uninformed, bright-light-brigade has been inclined to sneer at these two great institutions as "small town stuff." The greatest "hicks" I have ever seen are the loop-hounds and Bronx-lizards who crowd into the city trying to keep up a front. They rub the hair on their heads shinier, blissfully ignorant of the emptiness of the interior. Take them away from "I'll tell the world," Bill Hart, Nazimova, and Ben Turpin and the "shimmy and toddle" and they are "all out of

Don't Sneer at Main Street

The novel "Main Street" is a sneer at the small town, showing up only the superficial side of the small town. It is not popular in the small town where they know better. It made its hit with the millions who had left the small towns to become strap-hangers in the cities. They try to salve their sardine existence by laughing at the small town from which they came and "Main Street" does this for them, saving them the brain exertion they are poorly equipped to make.

The chautauqua and lyceum platform has numbered in the past and now numbers far more great names than either the concert or dramatic stage; and its financial rewards average far above the rewards of those pro-

It is the platform of the small town that can pay only a limited fee for its attractions, because of the limited number of patrons, that draws the shafts of the city scoffers. Let it be remembered that the small town platform offerings at their worst, grade higher and pay better than the small town theatrical offerings at their best. The platform has opened to the small community

of America the window through which its citizens can look at the best in the world. At the same time it has opened wider the windows of the city dweller.

The platform has done more than any other profession in discovering the latent talents of youth and in inspiring these young people to develop themselves in music, literature, science and business-in fact, in awakening in them the worthy ambitions to amount to something.

The question uppermost in the minds of many talented young aspirants is how to get started in this work, I hope to consider this phase of the question in some future

Clay Smith (with the Smith-Spring Holmes Quintette) has for years been one of the leading musical attractions of Chautauqua. In another article next month he will tell young musicians "How to get a Start in Chautauqua."

Behind the Scenes with Artists

Ry Harriette Brower

Do Artists Practice Pure Technic?

Many students of the piano believe the great pianist is a being of another species, one altogether different from themselves; a being so gifted that he does not, and never did, slave at technic in the way they have to do. They think that everything must come so easy to the artist that he scarcely has to practice at all, and surely not on pure technic for its own sake. If they only knew! Let us lift the veil and get a glimpse.

Wilhelm Bachaus, the widely acclaimed European pianist, is an artist with a so-called "colossal" technic. Indeed, he started with what he calls a "natural technic," In talking the matter over one evening during his pres-

ent tour, he said: "I never had to labor over technic as many pianists have to. I taught myself the rudiments, beginning at the age of five. When I started with a teacher at six and a half. I had already an idea of trills, scales, chords and so on. Beyond telling me to slant the hand and put the thumb under, in scales and arpeggios, my teacher took no trouble with them. He taught me interpretation from the very start. I am very glad he did. He saw I wanted music, not mechanism, or mechanics; those he left me to work out. So I did that part by myself, but they were

easy and natural for me. "I go over my technic frequently now, as I have always done. I play scales-yes, a good deal; not every day, perhaps, but at least every other day. I take up different parts of the technical apparatus, test them and put them in order. I thoroughly believe in scales of all kinds. One may say that regular scales, as we play them in technical stunts, do nat occur the same way in pieces. I answer that the smoothness and fluency gained in scale practice, gives the player the ability to play scale forms in pieces. If I can execute a rapid, even, flowing chromatic scale, I am in so far prepared for the chromatic Etude of Chopin, and other things of that nature.

"The pianist should always do everything easily Difficult passages should be played with the greatest smoothness and ease; they must sound simple and look so as well. Some pianists seem to work so hard, even before an audience. In so far as the passage sounds difficult, and seems an effort for the player, it is not yet perfect, nor under complete control." This recalls the sudden anger of de Pachmann, on reading a criticism of his recital the following morning. The unhappy critic had said his playing of a very difficult number made it seem absolutely simple. "Of course it was simple and easy for me," said de Pachmann, "I would not have played it if it had not been!"

"Now about relaxation," continued Bachaus. "There is a lot of talk on the subject, in these days, which means little or nothing. I am sure there is no pianist who has to do a lot of exercises to gain this quality. He plays the chord or note with sufficient firmness, and then relaxes after he has played it. This is all there is to it. If the student is really observing, he can do the same thing, correctly and accurately. When he does not think and does things at hap-hazard, of course he will not get results in relaxation or in anything else."

Seating himself at the piano, with the air of one who finds it easier to express himself through his fingers than by words, the pianist ran lightly up and down the keyboard with greatest ease and fluency, in all manner of scales and arpeggios. It was a lesson in how to do things easily, and also a lesson in slanting hand and thumbs under for scales and arpeggios.

An artist with a marvelous facility, a super-technic, is Ignatz Friedmann, the Polish pianist. He is a shining example of the absolute control which does everything with the greatest ease, making the most difficult tasks seem as nothing. Friedmann believes in practicing pure technic outside of pieces. He goes even farther and carries with him a practice clavier to do technical stunts.

One afternoon, a few pianists and musicians were seated about a homelike music studio, sipping afternoon tea and exchanging confidences. There were Ignaz Friedmann, Elly Ney, Selim Palmgren, Mme. Jaernefeld, J. Warren Erb, and Ralph Leopold, also Mr. Willy Van Hoogstraten, violinist and conductor. Mme. Ney, who had never used a practice piano, or even seen one, was experimenting with the instrument in the studio. "I like she said: "I could do my double third exercises on it," and she proceeded to play chromatic thirds in various keys. A little later Friedmann, when asked what particular technical forms he used, said, "double thirds in trills also octaves. These keep my fingers in trim, also my wrists and arms.

"But," he went on, "it is difficult, nay almost impossible to lay down rules for technical study, or say what exercises will do the most for a player. For it is not the exercises themselves that will form an artistic technic, but the use to which the player puts ordinary or well known forms. No teacher can ever tell him just what to do, no études will do it, no collection of finger gymnastics either. It must be self instruction, a development within oneself.

"I spoke just now about the double trill, which I use to keep my fingers in good condition. The single trill is one of the most valuable exercises for the pianist. I use it with each pair of fingers in turn, and also with 1-3, 1-4, or 1-4, 2-3. I would always advise the pianist to keep up the daily trill, both in single and double forms

Friedmann also spoke of the formation of a pianist's hand as a very important factor in his conquest of the instrument. "My hand is a real piano hand; I am not fitted to play any other instrument." When one remembers that the Polish pianist began his piano studies at the age of three, one feels that if ever a hand can grow into the way of handling the keys, his ought to be the one. And in looking at it attentively, one feels it is peculiarly adapted to the work. Broad and muscular at the widest part, across the back, the fingers are somewhat tapering, with rounded ends and very short nails. With what ethereal lightness can that wonderful hand brush the keys, while the next moment it can thunder with titanic power. 'All graduations of color and tone seem to fill the palette of this Polish player-composer. He too, in common with Bachaus, plays the piano as though to do so were the very easiest thing in the world. To make it so easy, he says, he does much technical practice each day, for he believes the pianist should have much more technic than he needs for the repertoire he "Ten times more, perhaps." If such an artist affirms one needs to multiply one's power and velocity by ten, it only proves the standard he has set for himself

10. Q. Did Beethoven write any operas?

11 O. Did Beethoven write any oratorios?

Yes, The Mount of Olives.

among his finest compositions.

the title bage of the symphony.

hair and small piereing eyes.

and where did he die?

tended his funcral.

great French general?

totally deaf

Yes, one, Fidelio, for which he wrote four over-

tures before he was satisfied. This opera is sometimes

called Leonora and the overture Becthoven liked best is

12. Q. What church music did Beethoven write?

A. Two masses for the Catholic church which are

13. Q. Which symphony was written in honor of

A. The 3rd symphony, ealled the Eroica, in hone

of Napoleon Bonaparte. But when Beethoven found the

Napoleon was working for his own fame and honor is

14. O. What great affliction befell Beethoven?

15. Q. What did Beethoven look like?

stead of for the good of the French people, he tore up

A. He became deaf; but he wrote his greatest wo

among them the areat Ninth Symphony after he becar

A. He was a short heavy set man with thick jet-blad

16. Q. Where did Beethoven live most of his life

A. He lived in Vienna, Austria, where the people were

very proud of his genius. He died March 26, 1827, in

Vienna and it is said about twenty thousand people at-

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmitz

[Entron's Nors.—We are presenting herewith a monthly texts as The Child's Own Book of Great Musicians scrics are follographies designed to be used by themselves, or and The Standard History of Music.]

as a supplement to work in classes and childs, with such

LUDWIG VAN BEETHOVEN

the Leonora No. 3.

- Q. Where and when was Ludwig van Beethoven
- born? In Bonn-on-Rhinc Germany, December 16, 1770. O. Was his family a musical one?
- His father was a tenor singer in the Electoral ehoir and his grandfather was Capellmeister at Bonn and was supposed to have been a composer.
- 3. Q. What great composers were living when Becthoven was born?
- A. Mozart, who was fourteen years old and Haydn who was thirty-eight years old.
- 4. Q. Who were the people who were so kind to Beethoven when he was a young man?
- The family of von Brouning and Count Waldstein his life-long friend and patron,
- 5. O. What two famous composers were Beethoven's teachers?
- A. Mozart and Haydn. Q. What was the nephew's name who treated Beethoven with such great ingratitude and made his life so unhanny?
- A. Karl Beethoven, his brother Karl's son whom he left to Beethoven's guardianship.
- Name the greatest of Beethoven's works? The Nine Symphonies for orchestra which are the greatest ever written.
- 8. Q. What did Beethoven write for the piano? The Sonatas. They are the greatest ever written.
- Q. Name some of them, The Pathétique, The Moonlight, Appassionata, The Waldstein and many others which are known by
- their obus number.

When Mendelssohn Became a Journeyman

When Mendelssohn at the age of fifteen had passed certain examinations and tests which delighted his teacher, Carl Friederich Zelter, the latter felt that he ought to show some special consideration to the boy for his attainments. Therefore, on the fifteenth birthday of the prodigy, Zelter declared at the boy's birthday party, in the language of the ancient guilds:

"My dear son, from to-day you are no longer an ture to the "Midsummernight's Dream."

apprentice but a journeyman; I advance you to the dignity of a journeyman in the name of Haydn, in the name of Mozart and in the name of the old master Johann Sebastian Bach,"

Little did Zelter realize, however, that the boy in less than three years would produce an overture which is still classed among the greatest in the form,-the over-

Paderewski and the Paper-Hangers

Translated from the Italian for THE ETUDE

A GROUP of workmen-decorators, paper-hangers, workmen stopped their work so often to listen to the maspainters, etc.—were busy, at Warsaw, on the furnishing of an apartment for Paderewski, the noted pianist,-at that time President of the Council of Ministers of Justice of Poland The workers proceeded with much caution but Pade- acceptable homage of his triumphal career,-L'Arte rewski regretted beginning the furnishing because the Pianistica.

ter as he played. Because of this the master ceased practicing. Nevertheless, Paderewski confessed that the silent admiration of these workmen constituted the most

How to Get the Greatest Results from Practice THE ETUDE

By PERLEE V. JERVIS

It would be interesting to know what proportion of all the pupils who study the piano ever learn to play well enough to really pay them for the money and time spent on their music. A wide experience has convinced me that the percentage is surprisingly small. To be sure, many of these pupils do not study of their own free will, but because they are obliged to do so by parents who look upon music as a part of their children's education. Many of these pupils have musical ability, some of them marked talent; a large proportion of them may have good teachers, yet how few amateurs ever become really fine pianists.

The school or college that did not in four years get greater average results with its students than the piano teacher gets with his, would have no standing whatever. I am well aware of the fact that school study is a serious business to which the student must devote many more hours than the music teacher can ever hope to get from the average pupil. Yet, in proportion to the time spent in study and practice, why do not piano pupils get greater results? Possibly many of these pupils are not interested; the average school student is not particularly interested in his school work either. Neither will it be fair to blame the piano teacher who has to work under many handicaps. Long observation and experience have convinced me that-other things being equal-the average pupil fails because he does not know how to practice. Dr. Mason once told me that out of the thousands of pupils who had studied with him, he could count on the fingers of both hands the number of those who really knew how to practice.

It is said that "practice makes perfect," Correct practice makes perfect, no other kind ever does. Correct practice is a science little understood by the vast majority of pupils, yet it is the most vital thing in piano study, for one may have talent, the best of teachers, a fine instrument and the will to work, and yet through ignorance of the laws of practice fail to attain success in the highest degree.

What is Correct Practice

In order to yield the greatest possible return practice should be:

First: Regular. One hour of practice regulariy every day, will give better results than an hour one day, none the next, and two hours on the third day, to make up. Practice days missed or skipped are gone forever, intermittent practice never accomplishes anything. It is better to have the same hours every day, if possible a morning hour. In these golden morning hours efficiency and the power of concentration are at the highest point, then is the ideal time for memorizing or studying a new piece.

Second: Systematie. The best results will be secured by laying out the practice hours systematically, allowing certain portions of time for the new piece, review, repertoire, and technical work. As a general thing it will be better not to exceed the allotted time on any one piece, as the others will then be cut short of the time assigned to them. The first part of the hour, while the attention is fresh, should be devoted to memorizing, or the study of a new piece from the notes. I do not believe in using those precious morning hours for technical study, this can be done as well later in the day. If the player needs to get "warmed up," or "played in, before be can do anything, holding the hands and wrists in very hot water for five or ten minutes will be more efficacious than half an hour of technical practice.

If one would keep efficiency at the maximum, practice periods should not exceed thirty minutes in length at one time. Other things being equal, more can be accomplished in four half-hour periods separated by intervals of rest, than in two hours of continuous practice and there will be less fatigue at the end. A digression at this point will show that there is a reason for this. At the Bethlehem Steel Co. pig iron was loaded on to cars by a gang of workmen who were averaging 121/2 tons per man per day. An efficiency expert, by means of carefully conducted experiments, found that to keep these men at their maximum efficiency they could be under the load only 42% of the time, and must be free from the load 58% of the time. By giving them frequent intervals of rest, he enabled each man to load an average of 47 tons per day instead of 121/2 tons their wages were thus increased 60% per week and the men were less fatigued at the end of the day than formerly.

Some years ago, the professor of psychology in one of our colleges took a class of fifty boys and gave them each two balls that were to be tossed up with the right hand, one ball rising as the other fell.

After two weeks of practice all the class could keep the balls going twenty-five times without missing. Then it was found that the class not only could not exceed that limit but commenced to fall below it. They were given a complete rest for a few days, after which, in a week or so, they could keep the balls going fifty times. Then they again commenced to slip back. After another week of rest they easily increased the score till they reached another dead level, and this practice followed by intervals of rest was continued till the entire class

Five of the great concert artists of to-day, when asked how long they practiced at one time, gave thirty minutes as the limit of their maximum efficiency and power of concentration, thus confirming the experiments of the efficiency engineer and the college professor, William James says: "We notice after exercising our muscles or our brain in a new way that we can do so no longer at that time; but after a day or two of rest, when we resume the discipline, our increase in skill not seldom surprises us." Emil Sauer says: "Half an hour of concentrated practice with the mind fresh and the body rested, is better than two hours of dissipated practice with the mind stale and the body tired,"

How Half of the Practice Time is Wasted

Third: Accurate. Many pupils waste half their practice time in making mistakes. Mistakes have to be corrected and the time taken to correct them is also wasted, for, if there had been no mistakes no corrections would have been necessary. Until the pupil can play the exact notes written by the composer and with the prescribed fingering, there is not much use in trying to do anything else. Hence, the teacher should bend all his energy to securing perfect accuracy in study. Owing to the aversion which many pupils have for using their brains, this is in some cases an almost hopeless task, nevertheless it should be the teacher's duty to grapple with it.

Fourth: Concentrated. Intensity of concentration is the pre-requisite to rapid progress; more pupils fail at this point than at any other. I have known of students whose teachers had assigned to them for one lesson, a Bach Prelude and Fugue, a Beethoven Sonata, and another piece beside. While this kind of study may be of value in improving sight reading, it is fatal to the development of artistic playing unless supplemented by concentrated practice on one piece. The best piano playing is largely sub-conscious, we do not have time to think of notes, fingering and other details as we go along, all these should become automatic through slow, concentrated, carefully worked out practice. Better results are secured by concentrating on one new piece and always keeping in review an old piece. Another new piece should not be taken till the one in study can be played through slowly, accurately, and with a certain amount of finish. More of this later on.

Fifth: Musical. One cannot practice mechanically and then expect to play musically. Hear with the inner consciousness, listen for beauty in playing, always try to express the inspiration of the composer as beautifully and perfectly as possible. Never play a passage or a piece except with the purpose of learning it more perfectly both technically and musically. Practice every note with an ideal in your mind, even finger exercises and scales can be practiced musically.

Stick Everlastingly at It

Sixth: Persistent. Any piece that is worth learning at all, should not be given up till its technical and musical difficulties are conquered. This may require months or years, but it is the only way to get great results in study. Paderewski once told me that he never put a piece on his recital programs till it had been in practice at least three years. De Pachmann gave two years as the minimum and said that many of his pieces had been in practice forty years and that he always could find room for improvement. All great artists be studied in the same way and when finished put on the work in this way, it is one of the factors in their success. review list as number two, and so on.

Having enumerated some of the fundamental principles of practice, their application to piece study may now be considered. As a working model take the well known Chopin Nocturne in E flat and divide it into short sec-



Bearing in mind that the object of practice is to establish automatic habits of perfect accuracy, the initial performance—as it is to serve as the model for every subsequent repetition-should be free from mistakes. To secure this accuracy, beginning with the right hand alone, first name the note, then the finger that is to play it, rest this finger on the key, then play. Now, still keeping the first key down, name the next note, the finger that is to play it, rest upon the key as before, transfer the weight that is holding the first key down, to the fifth finger which thus depresses its key and a legato connection results.

Continue this process note by note to the end of the first section, then repeat the section a number of times in exactly the same way. Now, to secure still greater conntration, play the section as before, but while keeping the eyes upon the music, make a mental picture of the keyboard. As B flat is played, see it mentally as a black key with its location on the keyboard; without looking at it, mentally visualize G, rest the finger on it then play. Continue through the passage in the same way, mentally visualizing every key before playing it. After repeating the section a number of times in this manner it probably will be memorized. If so, to get the greatest intensity of concentration, close the eyes, think each key and mentally see it before playing. If this process is carried out, slow practice automatically follows as it is impossible to thus think and find each key and play fast.

Next, take the first section of the left hand and think each note, finger and key before playing. Chords should be read from the bottom note up, resting each finger upon its key before playing the chord as a whole. When this section can be played without error, practice both hands together; think and find the right hand note and finger, rest upon the key, think and find the left hand notes, rest upon the keys, then play hands together. This process of thinking and finding the keys before playing should always take place when practicing slowly. Now, study the time, expression, and phrasing, and in every subsequent repetition of the passage play it with the proper musical expression, never practice mechanically.

Practice the second section of the piece hands separately, then hands together, then join the two sections and work thus section by section till the allotted practice time has expired. Commence practice the next day from the stopping point of the first day, concentrate for half an hour on as many new sections as can be thoroughly studied, then play the sections practiced on the first day through once or twice slowly and carefully. Continue thus to the end of the piece, then go back to the beginning and repeat the process day after day till the entire piece can be played through slowly without a mistake. As soon as the piece can be played from memory smoothly at a slow tempo, put it on the review list as number one, and take up a new piece which should

Review Regularly When four or five pieces have been placed on the review list, the first one may be taken up and practiced in exactly the same way as when first studied, with this difference, that now the tempo should be worked up. In lyric pieces there will be little difficulty in doing this, but in thematic compositions that require a high rate of speed it is another story. Fast playing depends upon complete relaxation of all muscles that are not necessary to the performance of the passage; on perfect control of arm weight and elimination of down-arm action; on facility in thinking groups of tones as units, just as in reading we think words or phrases without being conscious of the individual letters that enter into them. As an example of how a passage should be practiced for attaining speed, take the Chopin Fantasic Impromptu, Op. 66. The right hand passages throughout consist of groups of four notes each. Play the first group slowly a few times,

stopping on the first note of the next group, thinking

each note before playing. Next, exactly double the speed and play a few times. At both these rates of speed there is time for deliberate thought. Now dash through the group at as high a rate of speed as is consistent with clearness, withdrawing the mind from thinking single tones and playing the group of notes as a unit, exactly as one reads a word. If the eyes be closed this practice will be facilitated, as one cannot then think either keys or notes. After a few repetitions in velocity, return to the slow practice, go through the three rates of speed as before and repeat the process until the group can be played easily and automatically at the required tempo. Take the next group of five and after practicing it separately, join the two groups, beginning always with the slow practice and working through the other rates of speed exactly as in the first instance. Practice thus a group at a time, joining each group to those already worked up until two measures can be played at a high rate of speed without conscious thought. Work up the left hand in the same way, then play hands together continuing this practice

throughout the entire piece. This velocity practice should be applied to all passages except slow melodies. Working in this way and repeating the passages day by day will enable the player to develop speed easily and in a comparatively short time. It goes without saying that there must not be the least sacrifice of musical values; accuracy, touch, and expression must be constantly kept in mind. After a piece has been in practice for a few weeks, drop it entirely and take up piece number two for practice in the same way. After a few weeks drop number two for a complete rest and return to number one again, alternate these two pieces with intervals of rest between, till they can be played with more or less ease and freedom. Take numbers three and four in the same way and continue thus to the end of the list, then turn the barrel upside down, commence with number one again and go through the list as before and continue this practice till the pieces can be played with ease and finish. When by means of this review practice a piece has been thoroughly memorized and brought up to as finished a performance as possible, it may be placed on the repertoire list of pieces ready to play.

A Regular Schedule

When pieces through repeated review have been thoroughly memorized, brought up to the playing point and placed on the repertoire list, they may be kept in the mind and fingers with comparatively little practice. The quality of this practice, however, here as elsewhere, is everything. Suppose there are six pieces in the repertoire; number one may be taken up on Monday and played through from the music so slowly that every note can be mentally visualized as a key on the piano before playing. Every detail of touch, phrasing and expression should be borne in mind, and the performance at this very slow tempo should be as finished and musical as possible. This necessitates intense concentration, without which great results cannot be attained.

After playing the piece once through in this way, repeat in the same manner from memory, then take it up to time, concentrate on the musical effect and endeavor to make as finished and beautiful a performance as possible. On Tuesday take up number two, Wednesday number three, and so on to the end of the list, rotating thus from week to week. This will give an interval of a week between each piece. With twelve pieces on the list, two may be played each day and as the list grows by the addition of new pieces, some of the best known, which have-so to speak-been thoroughly absorbed into the system, will need to be gone over less frequently. When pieces are needed for some special occasion, they may be taken up for daily concentrated practice. With a larger repertoire, the player can plan

seems best to him.

During these periods of rest, the piece-like green fruit that is laid away on a shelf-ripens, so to speak. Greater results will be attained in this way than by incessant continuous practice.

I have had too many years of teaching experience not purpose for which it was written.

his practice on this principle of intervals of rest, as to realize that the plan of practice which has thus been outlined is very difficult, if not impossible to secure from the average pupil. If, however, this article helps the teacher or serious student to secure better results, even if they are not ideal ones, it will have accomplished the

THERE appears to be a good deal of misapprehension about the meaning of certain Italian words used in musical phraseology. Some of them may originally have meant one thing, but, in the course of generations, have gradually acquired a different meaning, and those who undertake to translate them for us are apt to quote the original, not the current interpretation. Other faults could also be cited, the fact being that many who translate Italian into English have gleaned what little they know from text-books, instead of having learned the language in the market places, the theatres, and the cafés

of the sunny south. Take, for example, the word Andantino. No one familiar with the ctymology of Italian can doubt for a moment what it means; and yet there are plenty of people who cannot make up their minds whether it means quicker or slower than Andante. Let me, once for all, assure these waverers that it unquestionably means "somewhat quicker than Andante," and proceed to explain why.

The word Andante is the present participle of the verb "adare," and might be called the twin-sister of andando. Both mean "going;" and to go does not mean "to run," nor "to creep." It means to walk, to move, to proceed; neither hurrying nor delaying. In other words, 'to go" stands for a leisurely mode of progress, best described by "moderate." When Andante was first applied to musical pace it meant neither fast nor slow. But in the course of generations "not gradually became equivalent with "slow." This was a false step, but, like many another, when once taken remained irretrievable, so that for centuries "Andante" has been identical with a slow movement. So much is this the case, that musicians, speaking of the slow movement in Sonata, Concerto, or Symphony, call it "the Andante," even when it happens to be marked Adagio, or Lento. It is used as the generic term to distinguish it from "First Movement," Scherzo, or Finale. No one would be callous enough to dream of playing a

Beethoven Andanie at any other pace than slowly. Now it is one of the beautiful peculiarities of Italian that its adjectives and nouns can be enlarged or diminished in quantity, added to or subtracted from in quality expanded or contracted in size, strengthened or weakened in intensity, by the mere alteration of their terminations, without the necessity of expletives, such as much, little, more, less, large, small, etc. This is done by appending "one" or "ona" for augmentative; "mo, ma, etto, or etta" for diminutive.

Thus tromba (a trump) when enlarged becomes trombone; when reduced becomes trombette. Viola (a viol) when enlarged becames violone (a double bass); when reduced becomes violino (a violin). This method accounts for coda, codetta; corno, cornetta; casa, casino; binbo, bambino; allegro, allegretto; rondo, rondino; concerto, concertino, etc. We arrive therefore at the obvious conclusion that: if andante means "slow," andantino MUST mean less of this quality, ergo somewhat faster.

We have in English adopted this system partially. We speak of river and "riverlet," of book and "booklet," of table and "tablet" and so forth.

The word Allegro is frequently, but incorrectly, said to mean "quick." It really means "lively," nothing more. But as "lively" implies "not slow" the word has

Italian Musical Terms Ry Francesco Berger come to be used as synonymous with a quick pace. When Milton names his poem L'allegro il pensieroso he certainly did not mean "the quick and the thoughtful," but

"the lively." One sometimes finds rubato explained as though there is rubato which is quicker as well as that which is slower. The word, literally, means "robbed" and is half of the expression tempo rubato, (stolen time). To interfere in any way with the regular pace of the bulk of a movement, is to play it rubato, and you can do this quite as much by accellerando as by rallentando.

Another popular error is to translate stringendo into Stringere does not mean to hasten, but "hastening." "to press." If you wish to say in Italian "Press my hand," you must say Stringetemi la matto, and "hasten my hand" would be nonsense. La madre stringe il ciullo al suo scuo is Italian for "the mother presses the child to her bosom." Could she be said to hasten it? To press the pace, of course, implies hastening, and the French employ the word presses for the Italian stringendo. There is also another meaning for stringendo and that is : to tighten. Stringere il nodo means to tighten the knot.

It may be urged that you cannot "press on" without hastening. That is true. But a literal meaning and a conventional one are distinct things. We speak of "the house of Commons," but we certainly do not mean the building in which the Commons hold their sittings. Wo speak of "a bone of contention" but we do not mean the ossified portion of a dispute. The "writer" of this article may not have actually written a word of it with his own hand. He may have dictated the whole of it, and perhaps is sorry he ever did that much!

It should not be imagined that the Italian expressions so constantly used in connection with music have been invented expressly for musical purposes. They have not. They are words that would be used in ordinary conversational Italian to express the same meaning Crescendo, for instance, means "growing," not in creasing, "Look how that child is growing," renderein Italian is "guardate come cresce quel fanciullo." you want to say in Italian, "My income is gradua" decreasing," you must say, "La mia rendota va dimin uendo sempre." To sing or play too sharp, is cresce to sing or play too flat, is calare, from which root derived the word calando, so often misconstrued in rallentando or diminuendo, whereas it signifies the combi-

On other occasions, and not only in these columns, I have pointed out how desirable it is for all vocalists to know Italian. The open vowels with which it abounds ma induce the habit of opening their mouths in singing. which they often neglect to do. And, apart from the all music students would gain by some acquaintance with it, for many a musical term will appear far less formidable and occur to them far more readily when they remember they are the same as apply to their table, their toilet, and their little flirtations. To be able to order your macaroni, to bully your laundress, or to make love in choice Tuscan, are surely accomplishments worth some little trouble. The trouble is really very slight, for Italian is the easiest of European languages.

The Meaning of Submediant

MANY students have no definite idea in regard to the word "submediant," the sixth degree of the scale. Many others have erroneous ideas, and I have even heard a young man arguing that the super-tonic (the second degree of the scale) should be called the sub-mediant because it is below the mediant. That shows that a little learning is not always desirable; the student referred to, having, like Shakespeare, "a little knowledge of Latin," and knowing that "sub" means "below" or "under." Therefore this student argued that the submediant should be below the mediant, the third degree; and backed himself up by quoting the dominant, as being immediately above the subdominant. "So," he went on, What holds good for the fourth and fifth degrees of the

scale should hold good for the second and third degrees." He thought he had clinched the argument until I pointed out that it was quite correct that "sub" means "under," but that "subdominant" merely means the "below-dominant," that is, the dominant below the tonic. Thus in the key of C, while G is the dominant counting five degrees upwards, F is the dominant counting five degrees downwards, and so it is called the subdominant, or "under-

My student began to see light, and I did not need to apply the same reasoning to the Submediant, which is merely the mediant below the tonic, and which might be called the "below-mediant."

THE ETUDE Some Personal Recollections of Hans Guido Von Bulow

Piano Virtuoso-Orchestra and Opera Conductor-Critical Editor of Musical Works-Ardent Champion of Wagner's Ideas-Pedagogue

By ALBERTINE WOODWARD MOORE

Diano Virtuoso

Firry years ago, Hans Guido Von Bülow, seized by the roving spirit, shook from his feet the dust of Florence, Italy, where he had, for some three years, been engaged in cultivating a taste for the best German music, as a piano teacher, and set forth on an extended concert tour through Europe and America. He made his first appearance in the United States during the season of 1875-76. In Philadelphia he gave five ever memorable piano recitals on the evenings of Friday, Tuesday and Thursday, December 17, 21 and 23, and two matinees on Saturday and Wednesday, December

Music lovers of the city were still under the spell of the Slavic warmth of the impassioned Rubinstein, who, three years earlier, had set in motion waves of musical enthusiasm that were still vibrating. Many of us resented the statement of certain scholarly musicians that Von Bülow, with his keen intellect, scholarly habits of analysis, impeccable precision and unerring skill, was a far better model and guide for the piano student than the gorgeous tone-colorist Rubinstein, who so intoxicated the senses that the reason was bewildered and it became impossible to realize how completely his interpretations were steeped in his own personality, which rendered them unreliable from an educational standpoint, inspiring though they were,

Wrapped in my prejudices, I went to the first of the recitals, expecting to be bored by an uninteresting pedagogue. A vivid impression remains in my mind of the change of mental attitude I underwent, which led to the conviction that an incomparable opportunity for instruction was offered the student by a performance whose every arpeggio, scale and chord, handled by unerring brain and muscles, stood out in bold relief, while clear-cut phrasing, well-balanced nuances and logical accentuation, with all other requisites, were presented with the utmost conscientiousness. There was none of the passion that rushed and raved, fascinated, yet plunged the unaware into errors which did not seem like errors under the witching influence of genius. There was also none of the big, full round tone which Rubinstein evoked from the keyboard.

An Unusual Performance

Von Bülow's second Philadelphia program left two selections indelibly stamped upon my mind. One of these was Chopin's "Berceuse," which Rubinstein had once, in a burst of wrath, transformed into a wild barbaric dance. Von Bülow rocked the cradle with a steady left hand, while, with the right, he depicted, in black and white, the cbb and flow of the mother's dreams. Unquestionably he understood Chopin from the intellectual side, even though he might not reveal the Polish tone-poet's warmth and glow. The other selection was the Beethoven Sonata, op. 31, No. 3, in E flat major, written in 1802, the year that fully matured the master as ruler in the tone world.

In this Sonata is shown how possible it is to feel the joy of life, even after close acquaintance with grief and pain. During intimate communion with Nature in the lovely woods of Schönbrunn Park, Beethoven had watched majestic storms, and their accompanying interplay of lights and shades are characteristically reflected in this Sonata, which was well handled by Von Bülow.

The first movement, an Allegro, opens with a question, seemingly playful at first, but made serious by the chords which complete it. This question continually arrests the humor of the movement and especially demands attention by the increasing weight of the chords in certain repetitions. Von Bülow made the contrast between the humorous and serious passages clearly apparent. In the following Scherzo, Allegretto Vivace, his deft fingers tripped nimbly through the difficult single and double staccato passages, transporting the hearer into the elfin world, evidently depicted by the master. From nothing that I heard Von Bülow play did I derive so much pleasure as from this Sonata, which he led bravely through the superb minuet to the magnificent. breathless climax, in the final Presto Con Fuoco. Also I distinctly recall his playing of various Bach dance movements. The D minor Gavotte from the Sixth English Suite especially remains with me. His keen

tions most instructive, but he failed to penetrate the romantic side of Bach that Rubinstein knew so well.

Conductor Critical Editor

It was the influence of Wagner that caused Von Billow to turn from the legal profession which his parents had desired for him and devote himself seriously to music starting on piano study with Liszt, who builded on a foundation laid for the young man, in childhood, by F. Wieck. Wagner it was, also, who led him to become an orchestral and operatic conductor, placing him in charge, under his own patronage, of the theatrical orchestras of Zürich and St. Gall. Later, under the same patronage, he was put in charge of the royal orchestra at Münich. These beginnings led to numerous and varied splendid orchestral achievements.

Perhaps his greatest success, in this field, was when he was made musical manager at the Court of the Duke Meiningen, and transformed a very ordinary orchestral organization into a model orchestra of high He had a phenomenal memory, as was well exemplified in his piano recitals, and was one of the first to conduct exclusively without notes, having his men, so far as possible, commit their parts to memory.

In all his undertakings the educational instinct was apparent. It gave valuable service in his critical ediions of musical works. His editions of Beethoven Sonatas, of works of Bach, Handel and other composers and of the Cramer Studies, have had widespread use, and have been of great importance to piano teachers

He was one of the earliest and most ardent champions of Wagner's ideas. In personal intercourse with Wagner he made himself a ready helper by playing the master's scores for him on the piano. His tranecriptions from Wagner's Music Dramas are his best published compositions. In fact, making a just estimate of the case, Wagner's musical indebtedness to him was even greater than his to Wagner.

As a teacher of the pianoforte, Von Bülow had large experience. He taught for some time as Kullak's successor, in the Stern Conservatory, Berlin, and among other places, at Frankfort and Florence.

It was while he was still teaching in the Italian city that a young woman, neighbor of mine in Philadel-



HANS VON BÜLOW

intellect so grasped his Bach as to make his interpreta- phia, resolved to seek in a European musical atmosphere, what I was working, as she phrased it, "like a slave" to attain. To Europe she went and to Von Bülow in Florence. She did not find the kind of musical atmosphere she was seeking. She herself described her experiences when she returned home, unhesitatingly pronouncing Herr Von Bülow the most boorish person she had ever encountered.

She had appeared before the famous teacher, in his studio, carrying a heavily-weighted portfolio of music, and calmly informed him she had come to take a few finishing lessons on pieces she had studied in America. Following his instructions to give him a sample of her work, she selected the Chopin Ballad in A flat, and began

While she was at work, the master restlessly paced the floor, running his fingers through his hair and exclaiming "Mein Gott! Mein Gott! She runs the piano like an American sewing machine, and beats it as if it were a blacksmith's anvil. No shading. No phrasing. False notes. Wrong pedaling. Nothing memorzed. And she comes to me for a few finishing lessons l Young woman, I have no time for you (taking her notes from the piano). A preparatory course is what you need."

Nothing could give a better idea of Von Bülow, the pedagogue, than this incident. He could brook no trifling with his art. Always conscientious, always in profound earnest, fake or make believe attempts were abhorrent to him. It also affords some conception of his personality.

Personality, Influence

He has been called "the little irritable Hans," and he certainly had much in his life to make him irritable. Not only was he continually exasperated by the slackness and superficiality of pupils and other musical associates, he had much in his private life to rasp his delicately strung and excitable nerves.

Liszt once declared that this son-in-law of his lacked the genius of being a husband. Perhaps the greater part of the trouble in the marriage of Hans with Liszt's daughter, Cosima, lay in the fact that the masterful Cosima so wore his nerves he was never able to be masterful himself

To a friend in Philadelphia, Von Bülow spoke of how completely his life had been wrecked by the break up of his home. I know of no other instance of his mentioning the subject to anyone in terms of distress. In conversation with the same friend, he expressed regret at having placed the heavy strain he had upon his memory. Many have known his phenomenal power of memorizing, but few have realized how great an injury he caused his highly wrought musical temperament by excessive use of this power.

The influence of Von Bülow as teacher and interpreter, in various musical fields, was greater far than is usually recognized. In looking back, I can see that while I gained a wealth of inspiration from Rubinstein, I found in Von Bülow a worthy guide to accuracy and precision and to respect for the musical intentions of great composers.

Are You a Musical Nurse to Your Child?

By Mariorie Gleyre Lachmund

"Don't play it that way, dear."

"But, Mother, teacher said I was to give my own idea in playing this piece."

"Well, I always played it this way, and I want you to play as Mother does."

How many times has a conversation like this ruined the individuality of the child? Educators in all branches are agreed that the best method is that which induces the child to think. "Thought," says Emerson, "is the property of him who can entertain it." Unless you give your child the capacity for entertaining thought-for using his own brains and developing them, you are only a kind of musical mimeograph,

Sound Reproducing Machine Records and the Private Teacher; an Intensive Study in Interpretation

By John Ross Frampton

Have you a talking machine in your studio? Or would you scorn such an idea? Scorn is cheap, and it has sometimes happened that the subjects of popular ridicule have eventually proven to be of real worth. The phonograph is not merely an accessory to the dance, nor is it altogether a purveyor of entertainment. Did you never notice the inconsistency of purchasing books by great musicians about other musicians and the interpretation of their compositions, and yet neglecting to secure records of the actual performances of these pieces by the authors of these books, or by other artists of as great or greater ability?

You are delighted when you find an article by Josef Hofmann telling how to play the Rachmaninoff Prelude in G minor, for he plays it brilliantly. But have you a record of his performance of it? How much more may be learned from that record than from any article, no matter how well written! And have you the records of this same piece played by Lhevinne, and by the composer? Why read how one should play the Rachmaninoff Prelude in C sharp minor when you can purchase several different interpretations, including one by Rachmaninoff him-

A comparative study of some composition as performed by several master artists is very instructive.

The primary purpose might be to assist the student in grasping the real music back of the notes. In other words, it should help them see the beauty of the woods instead of the trunks of the individual trees to grasp the real musical thought rather than the printed marks on the page. Students have sometimes been surprised at some beauty brought out by a record and said, "Where did he get that? He must read between the lines!" Yes, he did, and all artists must. Indeed it is not too strong to assert that the main part of the student's training is not the notes, imperative as they are, but rather that which must be found between the lines; not the mere muscular control of fingers and feet, but the mental and emotional force which guides the muscles.

No Two Artists Play Alike

Moreover, different minds read different things between the same notes. Even with orchestral conductors this is true, for no two conductors secure the same interpretation from the same notes played by the same orchestra. If this is true with as complicated an instrument as the modern orchestra, composed of a hundred personalities (played upon by one leader) how much more will it be true with a single performer doing the entire work with his own mind and muscles. Even the same player will not play the same work exactly alike in different performances! That teacher who forces all students to play a solo in the same way, with the same interpretation, attempts a useless task, and utterly misunderstands his function in this world. Of course there must be uniformity to the extent of accuracy of rhythm and notes; and the pedalling and fingering must be satisfactory, though rarely uniform, (for these latter elements must vary with the interpretation, and are interdependent).

The teacher should choose a composition which can be followed on the said and the composition which can be followed on the said and the said the said that the said the said that the said the said the said that the said that the said th

Liszt's Rigoletto Fantasie Used

In one such an evening I used the Liszt Rigoletto Fantasie. There are several records of the vocal quartet, and at least three of the piano transcriptions. I chanced to use the record of Sembrich, Severini, Caruso and Scotti, (the label on this Victor record demands a speed of 80 revolutions!) as illustration, and the records by Godowsky (80 revolutions), de Pachmann (Victor, 78 revolutions), and Cortot, (Victor, 78 revolutions) to

Each student came provided with a pencil and a copy of the notes in which he had numbered the measures. Some students found difficulty in making 100 measures to the piece, for the double bar in measure 17 is not a measure bar-line, and some measures do not end at the

end of the score. I had chalked the following on the blackboard to assist listening to entire playings of the

Record "A" cuts 44-58, 76-89, 91-end.

A little spoken expinuation assisted materially in follow-the cuts. Thus Carna's first two tones are the last o notes of measure. IT also is so free from 37-47 that the state of the state of the state of the state of the tile his solo, and this is also so true of measures 52-90 then appear on this record) that the record was listed as ing at 77.

What a Transcription Should Be

when the measurement of the meas

Plan of Study

After explaining these things and the stage setting and emotional content of this scene from the opera, we listened to the vocal record with the notes open, (the teacher indicating the cuts on the blackboard). Then we closed the notes and listened to the three piano records, and recorded our free choice among them, using a card prepared by the teacher. The intensive study was interesting. I had selected excerpts for comparison, and the score cards were ruled accordingly. To enable me to start the records at the desired measures I had carefully measured the distance from the outer edge of the record to the needle. (My own note book shows also the metromome speeds of several portions). The following abridgement of my note book gives (1) the measurenumbers, (2) a brief indication of the contents, (3) speed, (4) distance for the needle and (5) some points

VOCAL starts 17, (Liszt free 37-47), cuts 52-69, ends

Record "B" plays 47 to end. Record "C" cuts 52-65.

coding at \$\frac{A}{A}\$, plays to the endenza in 44, then uses the cadenza of 55. It virtually ends at \$7\$ frepeated cetaves in the right hand, ditherent the right hand, attempts the necaure in which the right hand plays a passage of descending double three for \$\frac{A}{A}\$, which immediately follows a rejection of this same

By Mary L. Tenery

classes steadily grew.

exhibition pieces and looking back I feel that they were AFTER thinking on and casting aside a number of really my best advertisement. schemes for building up an exclusive class in a new town, I finally decided that the best course to pursue was to give the town all the free service it would stand for. Not that I was anxious to render service without charge, but I wanted the town-folk to hear me and know what my playing was. This was to be my "free sample" and

like all other free samples there was a "sell" back of it. After this beginning, I went to the churches, explaining that I was a new comer and offering to fill in for absentee pianists. This offer met with the ready response that I had anticipated, and I was kept busy

with rush orders. Then I proposed to the proprieter of the best café that he allow me to play one hour each evening for a month. This was gratis, too, and he was not even very enthusiastic. Yet at the end of the month he offered me the place at a good salary, as he had found the pleasant musical evenings added a city touch that his

patrons liked. Then I selected three promising pupils and instructed them without charge, the only stipulation being that they play for their friends whenever asked, and mention that I was their teacher. I coached them carefully on will resent that as quickly as criticism.

What Pagliacci Means

bewildered many, but Phillip Hale gives the following and then for the buffoon who wore the mattress cloth very clear explanation of the meaning of the term:

"Pagliacci is the plural of Pagliaccio—a type long mountebanks. He stood outside the booth and by his known to the Italians and familiar to the French as Paillasse. He was clothed in white and wore big Later, he wore a suit of bed tick with white and blue checks, the coarse mattress cloth of the period. Hence his name. The word that meant straw was after- clowns are pantomimists, singers, comedians.

THE name of Leoncavallo's famous opera has ward used for mattress which was stuffed with straw suit. This buffoon was seen at shows of strolling jests and antics and grimaces strove to attract the attention of the people and he told them of the wonders performed by the acrobats or the freaks within. The Italian Pagliaccio is a species of clown. These strolling

Teacher's Record general speed, ritards.

speed, power, brilliancy. $\begin{cases} V, 60, 1\% \\ \Delta, 2^{5}/4e \\ B, Duke 50, Mnd. 66; {}^{12}/10 \end{cases}$ subordination of figuration, contrast of singers.

77.85 repeat octaves ${B, 66, 2 \choose C, 76, 3\%}B$ fills in with third note in right hand.

85-89 $\left\{ \begin{array}{ll} B_{c} 2\% \\ C_{c} 3\%/\epsilon \end{array} \right\}$ independence of melody from chromatics

 $\begin{array}{c} 89.91 \\ \text{solos and} \\ \left\{ \begin{matrix} \Lambda, \ 31/2 \\ B, \ 2\% \\ C, \ 3\% \end{matrix} \right\} \text{ emotional contrast; \mathfrak{B}-thetic beauty.}$ 92-end $\left\{ egin{array}{ll} B,3\\ C,4 \end{array} \right\}$ speed, brilliancy.

The students recorded their choice of each excerpt as soon as all the records were played. After completing this, we listened to all three piano records with opmusic, using the list of cuts as placed on the board. final choice was then recorded, the cards signed and handed in. I promised not to divulge individual reports I then told them who the artists had been, and just a

little of the reputation each enjoys, and his strong points One record received 69% of its possible 100%, another 28%, and the third 18%. (These percentages are as on examination papers, each for itself, and should not possibly sum up to 100% for the three.) In the final per formances one record received 90% of the votes, one 6% and one 3%. I avoided saying anything to indicate my own preferences, throughout.

In conclusion, I would urge a careful study of the catalogues of all makes of records.

Many teachers will object to so much service without

compensation, but then it did pay in the long run, for people began to know about me and my work. The

pupils began drifting in, not so many at first, but my

To the teacher who tries this plan I would like to

make a few suggestions. First try and get a line on

the musical taste of the towns-people you have set out to please, and cater to it even if it is not quite your

own. An adroit question here and there soon gives

you an inkling as to the kind of music that takes best.

The record department of the local music store will

also be able to give you a list of the records that sell to advantage. The number of really good pieces on

that list will surprise you, and you will find that such

music is making a wider appeal than it ever has before.

As a final word of warning-do not criticise the other

teachers. By so doing you really harm yourself, for

your criticism will be construed as jealous knocking. It

is far better to assume an attitude of friendliness

toward them, not patronizing them, however, for they

Building Up a Class in a New Town

many may believe.

THE ETUDE

than instrumental music, and ornamentations were introduced by singers, as they offered them an opportunity to exhibit their high vocal attainments by singing TRILLS, TURNS, RUNS and other graces,

In the course of time rules were laid down as to how embellishments might properly be introduced, of which a few examples here are shown:

61111 [[[]]]]]]]]]

The time finally came, when the composer by signs indicated when and what kind of embellishment he desired, and some of the earliest appearances of such signs are to be found in England, and as they differ greatly from those in use on the continent, a few are shown below; they date from about 1659;

Expert Advice on Playing Appoggiaturas, Acciaccaturas and Slides



The difficulty of the average student is in determining whether to play the grace note on the the chinciply of the average student is in determining whether to play the grace note on the beat or before it. In reading the following article observe these definitions. Anticipation: taking the time for the grace note from the note that precedes it. Subtraction: taking the time for the grace note from the note that follows it.

(Adolf Dahm-Petersen was born at Christiania, Norway, Jan. 2, 1856. He was educated at the Royal Military Academy and later studied in Germany. Among his best known teachers was the composer

The "small notes", written to indicate the above mentioned ornamentations, have caused more misunderstanding among musicians than any other signs or attributes used in music, especially among those, who from lack of study have insisted on laying down ironclad rules for all cases and for all times as well as for all composers, when the fact is, that not only did composers of different times use the same attributes with different intentions as to their execution, but we find different composers living at the same time, nay even the same composer, using the same signs with different intentions, and it becomes impossible to lay down rules for their execution, which will hold good in all cases.

How then are we to tell, how one of these ornaments is to be executed?

To do so requires in the first place a knowledge, when the composer lived, what the usuage was at that time, a consideration of the character of the music, and then a good judgment on the part of the executant, so that no rules of harmony are sinned against, consecutive fifths or octaves.

To arrive at a sensible conclusion one must study the rules laid down, (as being the practice of the times), not by the great composers themselves, for only in exceptional cases have they taken the time to put down in writing anything in regard to the execution of such ornaments, but rather by well known pedagogues, who from time to time have written treatises on, what the custom was at the time they lived.

Musical History shows, that these and other embellishments originated and were developed by SINGERS and not by INSTRUMENTALISTS, as

Vocal music developed into artistic lines far earlier though not shown in the original work.

60 0 100 100 100 100 000

(These were known as anticipation.) Praetorius (1670)

Beat or Forefall (Appoggiatura upward)

1,10=10-

Svendsen. He became widely known as a choral conductor and as a singer-possessing a repertoire of over 1000 master works for all of which he also played the pianoforte accompaniments. He has given serious at-

Backfall (Appoggiatura downwards)

Double Backfall (Slide downwards)

1: 1.11

As these ornamentations were not included in the mensural value of the measure, it is clear, that there were three ways possible in rendering them:

(1) They may be struck with the main note and released immediately (Acciaccatura); (2) The time for their performance may be taken

from the note following (Subtraction); (3) The time for their execution may be taken from

the preceding note (Anticipation). The attribute 🔊 to indicate an appoggiatura appeared first in the latter half of the seventeenth century and was, as all other attributes for this ornament used

before that time, intended as short. The first one to show long appoggiaturas and to give rules for their execution was Quantz (1752).

Tuerk (1802) and Mueller (1804) were the first ones to show to indicate a short and anticipated apnoggiatura.

It is well to state in this connection, that in the eighteenth century, and even earlier, manuscripts often contained N or N to show N or Snotes; such was f. i. the case with Mozart and composers in South Germany, and even in Italy.

It should also be noted, that neither Beethoven, Cherubini, Weber nor Schubert made use of to indicate anticipated appoggiaturas.

Double-dotted notes ... were first introduced by Quantz and were therefore not known by Bach or Handel. Acciaccaturas (explained above) were re-introduced

by Gasparini and formed into a system though they had been known since the early days of the organ. From the above, it will be seen that i. really is to some extent guess-work to determine how appoggiaturas should be played, and one must be guided by the time when the composer lived, the character of the work, the rhythm desired and an attempt to avoid false har-

monic progressions. Up to the time of Bach and Handel Subtraction prevailed in England, Germany and France; thus Sub-

traction was advocated by: Murschhauser (1670-1724), (1667-1722), Kuhnau Chambonnières (1670), (1689), d'Anglebert Connerin (1668-1733) (1683-1764). tention for years to the correct interpretations of embellishments and the many Etude readers who for years have been writing us for information upon this subject will welcome this interesting and informative article. EDITOR'S NOTE.)

I. Rousseau (1679) however advocated Anticipation, which became known as the "French Manner." Saint-Lambert (1697) suggested Anticipation for In-

strumentalists and Subtraction for Vocalists. G. Muffat (1695) and his son, A G. Muffat (1727), showed the influence of the "French Manner," though Subtraction prevailed with them.

Fuhrmann (1706) shows partly Subtraction, partly Anticipation.

Mattheson (1739) advocates Subtraction.

From this it will be seen that, though Anticipation was known, Subtraction was the rule before and during the period of Bach and Handel.

It would seem clear that the note played on the beat, whether it be the Main Note or the Appoggiatura, must get the accent, which means that in the case of Subtraction the Appoggiatura or the first note of the Slide gets the accent, whereas in the case of Anticipation the Main note is accentuated.

Subtraction:

Anticipation:

An execution thus: with the

appoggiatura subtracted (played on the beat) and the accent on the Main Note is an impossibility.

In order to show the length of time to be occupied by the appoggiatura different values of the "small note" have been used by some composers: 1, 1, but

this has by no means been the habit of all. When one considers the unlimited number of "Editions" (now on the market) of the Great Masters' music, in most of which "graces" and "slides" are not shown in the manner in which they were shown in the original manuscripts and editions, the difficulty of showing their execution by referring to the printed music becomes still more difficult, as modern editions. especially those published in this country, reem to differ considerably one from the other. The student should therefore get authorized editions either published abroad

(or reprinted from the original editions). Slides and Appoggiaturas

Below is shown some of the attributes for Slides and Appoggiaturas used before and A were introduced.

Slide (Schleifer, Coulé) from below:

367 18 9 m 9 m 9 3 9 3 1/19/2

Appoggiatura (Vorschlag, Port de voix):

+ 1111

Tarantella

presta. The name is acquired from the old fiction that

there is no cure for the bite of the tarantula spider but

for the sufferer to dance until he falls exhausted and

perspiring. This legend called for the invention of a

suitable tune; and it cannot be said that the early efforts

Neither of these tunes would induce exhaustion or per-

spiration in the dancer; hut the modern-the despised

modern-composer has produced many far more suitable

specimens. That in Auber's Masaniello is almost too

68 P PREFERENCE STATE OF STATE

but they are too typical to omit. Also there is an admir-

able one by Raff for Piano Duet, called The Fisher-

wamen of Pracida. Neither must Heller's hackneyed

Another name for the same dance-which is of course

merely the Italian version for our Jig-is Saltarello,

under which name it appears in Mendelssohn's Italian

cert-piece by Gounod. It lends itself well to instru-

mental elaboration because of the easy triplets of suc-

Tempo

A term used to express the rate of speed of a piece of

music. This has always been sadly confused by the lack

of certainty as to what value of note represents the beat

or pulse. Thus the Introduction to a Haydn Symphony

is marked Adagio 34 or C and the beat is generally an

eighth note, so that it averages = M.M.80. But when

Schubert or Mendelssohn writes a similar introduction,

the beat is usually a quarter-note and the time is thus

perceptibly quicker; while it is not uncommon for

Beethoven to take a sixteenth-note for his beat, thus

These anomalies are being gradually eliminated; and

composers are learning not to address their notation

merely to the eye. It is a very ridiculous fact that the

employment of the half-note instead of the quarter-note

as the normal beat in sacred music is far less a survival

of ancient methods than because the white notes look

Modern practical methods of tuition are gradually

bringing even the irrational artistic mind to realize the

confusion caused by representing one thing in many dif-

ferent ways. For all practical purposes the quarter-note

should be the beat. If you require a broad movement,

of which the actual swing is as slow as M.M. 56 (a rare

thing), then consider this pulse to be a half-note and

write your actual tempo as six, or eight, quarter-notes

There are two points about change of Tempo that de-

cessive notes which form its principal feature.

obtaining a broader tempo than any other.

so much more pure than the black!

of M.M. 112 to the measure.

Tarantella in A Flat be omitted.

well known to quote.

Liter Clevely

Tarantella: 1680

Auben "Masaniello"

Possini "La Danza"

of Italian composers were adequate to the occasion.

An extremely animated Neapolitan dance in % time,

What has been said of Appoggiaturas also holds good for Double Appoggiaturas.

From the explanation given of an Acciaccatura it will appear that the use of this appellation for a short Appoggiatura is improper and should be abolished.

George Friederich Handel (1685-1759)

As has been stated, Subtraction prevailed at the time of Handel and Bach and continued so until their death. To fully understand the reason why this was so, one need only consider the character of the music of their time, which was strictly CONTRAPUNTAL and of a rugged character, to which "Subtraction" lent itself par excellence. However it must not be supposed, that Handel never wrote Anticipation, as some of the examples here will show.

In Ex. 1 we find undoubted Subtraction

as is proven when practically the same theme is written out later on for the voice and the violins thus;



However Anticipation is just as clearly shown in Ex. 2, where in the second measure the same theme is shown without the prall trill, indicating the rhythm demanded



Exs. 3 and 4 give better rhythm with Anticipation, and especially is this true of the latter, where the third measure shows the rhythm intended.



Ex.4 - Concerto De Concern De Concern

Attributes for Appoggiaturas found by Handel include the following: N, N, , , and should as a rule be played subtracted and short, except where harmonic difficulties (parallel fifths or octaves) are encountered or where an easier flow of melody or better rhythm are obtained by Anticipation.

John Sebastian Bach (1685-1750)

Bach is one of the few great composers who have left us anything in writing to indicate the manner of execution of the attributes used by him.

We find this in his "Clavierbuechlein," written in 1720 for his son, W. F. Bach, and in which he shows Appoggiaturas subtracted.

In his works we find the attributes shown below, executed as indicated.



Acciaccaturas:

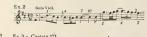
The attributes for appoggiaturas are all meant for short ones, without any indication of their real value. They are usually "very short," sometimes "a little longer," as may be in keeping with the quiet character of the music. They are usually subtracted.

Ex, I shows a case where Bach has indicated Anticipation (compare the part as written out for the solo.) Ex. 2. is a case where Anticipation is clearly wanted

(see second measure) In Ex. 3 subtraction must be used in order to avoid hidden fifths and octaves.

Ex. 4 demands Anticipation for the same reason. Ex. 5 shows subtraction as clearly, as shows Ex. 6









The general rule then to be observed in Bach's Compositions is to subtract Slides and Appoggiaturas and to play the latter short, some times "a little long" (in sustained passages), but to use care to avoid wrong harmonic progressions; anticipation sometimes brings about stronger rhythm.

End of the Contrapuntal School

Bach and Handel were practically the last representatives of the contrapuntal school the school of ruggedness, so well adapted to the principle of Subtraction. Musical composition took a new direction and free thematic development came into being, which naturally brought about a gradual change in the manner of rendering embellishments, a manner which better conformed to the melodious character of the new school.

The number of attributes were in the course of time reduced to a minimum, a special sign was adopted for the short and anticipated appoggiatura, , subtracted appoggiaturas came to be written out in full as part of the mensural value of the measure, and as a consequence all uncertainity as to the execution of embellishments

That this change did not take place all at once is self-evident, a period of transition was necessary, and not until comparatively recent times was the new order of things universally adopted.

However even at this late date we find musicians, who insist, that "the old manner" in the rendering of embellishments in modern works be followed, where it is clear, that the modern way (Anticipation) is in-

We have already learned, that anticipation found supporters before Bach's time, though subtraction prevailed, and we shall even find that new signs were suggested in the middle of the eighteenth century to show when anticipation was intended, which would show when anterpation which would beyond a doubt prove that anticipation was gaining a foothold.

Marpurg in his "DER CRITISCHE MUSICUS" (1749) suggested the sign as attribute for the short, anticipated appoggiatura and any see that the real value

of subtracted, long appoggiaturas be shown.

Even though he mainly advocated subtraction, the above would show that a need existed to make the distinction between the two manners. He also shows acciaccaturas thus:

the two notes struck together.

Quantz (1752) distinguishes between

"Anschlagende Vorschlaege," appoggiaturas that are subtracted from the main note, and "Durchgehende Vorschlaege," appoggiaturas that are anticipated.

He further says, that the latter ones originated in France and "are generally liked." Ouantz was the first one to use long appropriaturas and

to give rules for their rendering. He also introduced the double dot (



Bach's Successors

Philipp Emanuel Bach (1753) in his "The True Art to Play the Clavier" insists on SUBTRAC ION and condemns the "ugly AFTER-BEATS, will have attained such extraordinary popularity" (anti-pated appoggiaturas). He (as many others) stall that all subtracted graces must be played louder the the main note-that is, not both equally heavy.

Others who mention the growing popularity of the AFTER-BEATS are Agicola (1757), Reichardt (1776), Rellstab (1790), Milchmeyer (1797).

Leopold Mozart (1756) and Tuerk (1789) teach that by short appoggiaturas the grace note must be played on the beat, but the main note must get the a nt, thus: Buelow's Edition of Beethov shows a

similar execution. It will take a little argument to show that the listener will feel that the beat occur when the accent is heard, and an execution as demand by Mozart is therefore an impossibility. In order maintain his position Buelow goes so far as to sugge the addition of an extra sixteenth note to the measure 22 of the Adagio cantabile of the Sonate pathetique in order to play it correctly. How any musician can nake such a suggestion in regard to a composition by any one seems incredible, but what of it, when the composer is

L. Mozart also mentions the "durchgehende appoggia-turas, where the value is taken from the preceding note"

-anticipated appoggiaturas. We draw the conclusion that ANTICIPATION was rapidly gaining ground and had come to stay, as was unavoidable with the new style of composition, and we make no mistake in stating that with HAYDN, MO-ZART, BEETHOVEN, WEBER and SCHUBERT anticipation prevailed.

The same holds good for MENDELSSOHN; try his "Spring Song" with subtraction and watch the result. We have the statement from Clara Schumann that all her husband's works demand anticipation, and who would play CHOPIN and GRIEG with subtracted graces? See Grainger's edition of Grieg's "Bridal Procession" in the November, 1920, ETUDE.

A pupil of Mozart's son has stated that the latter (the son) knew of nothing but anticipation in his father's works with one exception.

Long appoggiaturas shown with their real value in small notes are found in works before Mendelssohn; after that they are written out as part of the measure That many will insist that ANTICIPATION is amateurish even in the works mentioned above, we are aware, but feel that we will be in good company with

some of our foremost composers. Some of our foremost composers.

We want to mention that the figure: has to be played thus: in works by Haydn and his successors; before that it was played thus:

Exceptions to above rule are sometimes found in vector and Schulzer.

THE ETUDE Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

notation, such as



the composer usually writes L'istesso tempo (the same time,) but this is open to misinterpretation. The only safe way is to mark such a passage



and, on no account, as is frequently done by careless en-



To put both notes on the same side of the double bar renders it completely uncertain whether the sixteenth-note retains its duration or is doubled or halved in length.

Similarly, when (as in Chopin's C Minor Nacturne) the triplets change from sixteenth-notes to eight-notes, retaining the same speed, do not put-as Chopin does-Doppio movimento (double the movement), because again the change is only to the eye. The movement is unchanged; and the bars being twice as plentiful as before makes no difference. The device,



would have made the matter perfectly clear; while doppia movimento might mean either that the actual pace had become twice as fast or twice as slow as before.

Few people have a natural memory for Tempo. The student should endeavor to memorize the three most ordinary speeds encountered in music: Slow time beat, =M.M. 72; walking time beat, =M.M. 112; and quick time beat, = M.M. 144. From these he will be Symphony, another fine example being the capital con-

able to calculate most others Transcription

Often employed as a mere synonym for Arrangement, the term Transcription really implies considerably more. It should be employed in the sense of Adaptation; in which case it would be applicable to the writings of scarcely anyone but Franz Liszt, the most ingeniousminded musician that the world has yet seen. Not only did he transcribe quantities of songs and other pieces by his contemporaries into brilliant piano-pieces, but he also often did this in such a way that the original work disappeared altogether and a new one arose in its place. Such adaptations as Schubert's Madchens Klage, Die Stadt. Beethoven's Adelaide, and his own Liebestraume, show his power of converting songs into piano pieces. His treatment of Dadid's Bunte Blätter and the Paganini Studies are specimens of the same power applied to violin music; while of his four arrangements of the Hungarian Fantasia-for piano, two and four hands, piano and orchestra, and orchestra alone, it would be difficult to say which was the original version, so completely different and so satisfactory are the details of all.

This fine, bold adaptation of the original details to the needs of the new medium is, indeed, the most admirable of lessons. Compare with these masterly transcriptions, Grieg's cumbrous arrangements of his own songs for piano pieces, or Schumann's attempt with the Paganini Studies, and note the difference! The mistake which all unskilful adapters make is to keep the original too much in mind.

Busoni's transcription of the Chaconne of Bach, for piano, and Weingartner's version of Weber's Invitation

mand attention. When there's a change of the unit of (which compare with Berlioz's) are splendid specimens of what may be but so seldom is done in this line.

The "drawing-room music," to which the title of "Transcription Brillante" is so often applied, has the one merit that it strives to be pianistic at all costs. But, saving in one or two instances by Thalberg, there is never any attempt at composition or joining the sections, in this class of work.

Variations

Before attempting experiments in this delightful branch of musical ingenuity, the student would do well to make himself familiar with the most recent developments therein.

Commencing his studies with the E flat, F major and C minor pianoforte variations of Beethoven, he should get all the modern examples by Dvořák, Tschaikowski, Brahms, and so forth, paying special attention to Dvořák's Orchestral Variations in C, Parry's Symphonic Variations, Elgar's Enigma, the Glazounow Piano Variations in A, and the Dale Sonata in D Minor. He will then perceive what a prodigious artistic scope there is in this device, how any number of pieces can be built on the same harmonic skeleton with amazingly diverse results. Very special attention is due the little-known Variations Chromatiques of Georges Bizet, where, on a simple ground-bass of a rising and falling chromatic scale, numerous entirely different melodies-genuine tunes

The modern device of Metamorphosis is freely used for variation purposes, often with the most admirable results. The composer is bound by no rules or restrictions whatever as to how far he may depart from his original theme, provided he can obtain ever new musical interest. Even so early an example as Bach's thirty "Goldberg" variations affords us a lesson on this point.

In first writing little heed need be taken as to the order or connection of one's variations. It is best to write as many as possible, reject the inferior ones-not trying to show how clever you are by "bestowing all your tediousness" upon your hearers, but limiting yourself sternly to a half dozen or so.

Most music-lovers will tell you frankly that they detest variations. If you inquire into the reason, you will find it to be the sense of disappointment which comes from the perpetual ending and beginning again, which is undoubtedly the weak point in the Variation Form. Recognize this, and seek to overcome it. Compare Beethoven's Thirty-two Variations in C Minor with the ingenious but futile thirty-three on the same theme, by Stephen Heller, and if that does not teach you nothing

The cheap stencil-plate variation of the minor composer, in which a mere one-measure figure is stuck all over the original theme, must be shunned. The Finale (see Coda) is the grand opportunity for the composer to exhibit his powers of originality.

The development of this dance during the nineteenth century-we need not go farther back-has been in the hands of but a few individuals; Labitsky, Lanner, the three Strausses, Gung'l, Lumbye, Czibulka, Siefert and Emil Waldteufel-all bandmasters and musicians of the second rank. With the exceptions of Chopin and Tschaikowski, the great composers have done but little to develop this form.

But, though the first named writers have almost mononolized the production of Waltzes, an acquaintance with their works will show that, though all are meritorious, two only stand out as true inventors and original thinkers in this field. These are the elder Johann Strauss and Emil Waldteufel; and of these two the latter (a French bandmaster, b. 1837, d. 1911) was the more accomplished musician and did the best work, though coming after so many others. In the original orchestral version of his waltzes, the device of an occasional countersubject in the tenor, rarely indulged in by Strauss, is used with the most felicitous effect. This, of course, with many other tasteful details, disappears in the meagre piano version, which is all that the general public ever hears of a Waltz. Waldteufel has shown a wealth of

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imagination in melody, harmony, and above all, in rhythm, unapproached by any other waltz writer.

Tschaikowski has shown us that a really heautiful and original waltz may be worthy of a place even in a Symphony. It is a most deplorable defect in our rhythmical sense that our composers should be unable to invent a good waltz even when required. O young composer! do Study waltzes and learn how to write them.

The Tendency Towards Shorter Anthems By F. Leslie Calver

IT is interesting to note that many new anthems are now appearing in England which consist of not more than about fifty bars, and are written in one movement-"composed through," as the analyst puts it. The ternary idea is still there, but it is much less sharply defined than formerly, and there is seldom any division of the music into water-tight compartments. Exactly what constitutes the "middle section" it is sometimes difficult to say, but contrast as regards spirit, rhythm, and key

Imitations in the voice parts are now much freer in character, and suggestive rather than either real or tonal. The old fugal idea of tonic being always answered by dominant has almost entirely disappeared, and a lighter and more pleasing effect is the result. Moreover, the laborious method of giving each of the voices an equal participation in every figure announced for imitation, after the manner of a fugal exposition, is being discarded. Nowadays, the episode, rather than the exposition, of a fugue furnishes the germ of the modern anthem writer's ideas in this connection.

After a figure has been given out by, say, the basses, and then imitated, more or less closely, in the tenor, the general tendency of modern composers seems to be to adopt ellipsis in the alto entry, and still further to curtail the soprano response, thus avoiding the dreary, obvious and heavy fugal procession of which Handel was so fond. We have long had ellipsis in ordinary conversation, and it is surprising that it has hitherto been used so sparingly in musical sentences. It must come if the music is to be polyphonic, with everything packed into the narrow confines of about fifty or sixty

The modern anthem writer displays considerable literary taste in his selection of words. A musician has same justification for piecing together passages from Holy Writ or other sources, for musical treatment, as a preacher has in doing so for the purposes of his sermon. The composer who shows discretion in this direction goes a long way towards making his work acceptable.

Repetitions of words are less frequent than formerly, and when they do occur, there is usually some point in them. Few lovers of Church music admire Stainer's repetitions in the opening of his anthem I saw the Lord in which, after the words and the house was filled. have been heard many times the first conrance with a comical squeak on top A, finally let us into the secrett was with smoke that the house was filled! Again, Kent, in one of his poor productions, (which, nevertheless, attained considerable popularity) has a long discourse on "the skirts of his clothing," containing nothing of interest-either scripturally or musically.

Happily the modern composer displays a much better idea of the fitness of things in his treatment of the words

American composers have lately produced many fine anthems, (both short and medium length) and it is to be regretted that these are not, so far, as well known in England as they deserve to be. The foolish ideawhich the Germans seem to have instigated-that America has no composers of her own must certainly be dismissed as mere nonsense. The American composer is knocking hard at the door, and must perforce be admitted.

Works versus Vision

By Martin II. Fredericks

LESCHETIZKY is said to have been immensely amused at the way in which the average American student went about his work. To the sensitive Pole it appeared that the American seemed to be filled with a philosophy that work would accomplish everything, and from this he came to regard his work as a kind of drudgery that had to be done as a duty to himself. Instead of finding a joy in study or practice, he took it as a sort of a business obligation which, if adequately fulfilled would some day open the doors to triumph. Leschetizky felt that if the average American would do a little more quiet thinking, depend a little more upon his vision, dream a little more instead of plugging away like a steam engine he would accomplish far more to his credit and that of

Climbing the Ladder of Pianistic Success

By Sidney Silber

[Mr. Silber, Professor of Planoforte Playing at the University of Nebraska, and one of the later Leschetzky pupils and exponents, has contributed a series of practical, inter-

THESE remarks are intended for those serious and gifted students who may be so engrossed with the attainment of pianistic excellence that they have taken little thought of how to meet certain inevitable conditions which make for the attainment of fame and fortune-those will-o-thewisps whose lure they are sub-consciously pursuing. These conditions are sure to obtrude themselves when the young aspirants have arrived at the point of bringing their talents to market.

While it may appear sordid to state bluntly that earning capacity is an index to success; it remains true, nevertheless, that in most instances the artist who is in greatest demand and who has the largest receipts, is looked upon as the most successful. He may not be deemed the greatest by his colleagues, but the general public will look upon him as such.

Let young aspirants and worshippers of material success first of all be assured that the world teems with real talent of a very high order and that countless scores of young students are justified in striving for pretentious

These are all listed in a great race from which, ere long, the greatest number will, for one reason or another withdraw; a race, in which there may be many honorable mentions, but which yields no ties and but one real winner in every generation,

In the great majority of cases the real cause for withdrawal can unfortunately be directly traced to lack of sufficient funds for publicity in a big way. One of the most tragic realizations of the young artist is the fact that the great masses of music-loving people (so-called) are really not interested in good, legitimate, or musicianly interpretation, except for local consumption. The test of success lies in the ability of an artist to play over large areas, in communities large and small. We are therefore concerned with the problem of how to bring to the attention of large numbers of people those compelling powers which are always in demand and which are usually designated by such terms as uniqueness, novelty, personality and individuality. These powers need not always necessarily (sad to relate) be of a strictly legitimate nature. They may be merely exotic. We have seen charlatanism attain to high eminence

Publicity and exploitation are absolutely indispensible requirements in the attainment of material success. By publicity I do not mean merely the taking out of display advertisement in musical periodicals. I refer to any or all means of interesting not only the profession through the medium of periodicals of all kinds, but more especially the public through the medium of the daily pre s. For such exploitation a clever press agent is a dire necessity. Here, too, we realize that strenuous methods, not always actuated by the highest ethical motives, may

be used with telling force. The public often seems to care less to learn of the excellence of an artist and his work than about his personality. As regards his excellence the great public (we blush to record the fact) has neither the ability nor the courage to hand down a verdict. An artist must of

esting articles to THE ETUDE Music Magazine. In this be endeavors to show what the Young Artist must do to get a start. EDITOR'S NOTE.]

listeners and his standards of excellence must be higher

The point I am trying to make is that he must, through various means, get into public notice so as to create a demand for his services. It is this process of becoming known which is the greatest stumbling block in the path of the young artist.

There are many ways of becoming known-too numer. ous, in fact, to mention. Successful appearances must be made in recognized music centers. This must be followed up by publicity and energetic booking agents. The expense of these items is by no means inconsiderable. Neither of them, however, is an absolute guarantee of material success. They are only aids toward the diffusion of information regarding an artist's status. It is the public, that court of last resort, which decides whether an artist shall stand or fall.

Many a European celebrity has come to us armed with old-world prestige, has expended vast sums in publicity, has perhaps been fairly successful for a season or two, and then, as if by magic, has dropped from public sight and hearing. The public, having hear I him, no longer showed any adequate interest in his offerings, which interest is always expressed in terms of patronage.

Students who pause to consider for a moment the small number of artists who year in and year out remain in the public eye, will now realize what a hazardous enterprise the attainment of material success is. These old "standbys" must evidently possess some rare qualities in order to maintain their hold upon the public

What are these Qualities?

Simply stated, they are individuality and personality of a high and extraordinary order. They cannot be acquired through training, even under the greatest of instructors. In the majority of instances, our truly great pianists were innocent of higher training in an academic sense. They became great and successful because of the possession of that irresistible inner urge which bade them forge their way despite all obstacles and hindrances and above all, to impress themselves in terms of individual endowment and life experience. They were gifted with keen powers of observation and perception of men and things, they won and continued to win because their message was sufficiently important and urgent (in the estimation of the public).

Here is the crux of the whole matter: Fame and fortune, which are synonymous with success (in the estimation of young students), are mere by-products of widespread recognition and patronage. These, in turn, come with the possession of personality and individuality plus publicity and exploitation; the latter two factors serve to give the artist an opportunity to deliver his message. The public decides whether that message is of sufficient interest and importance to merit long-continued patronage. It is consoling to realize that only the great in art survives. Publicity emploitation commands first attention but after that all effort is wasted which does not course be able to play better than the majority of his come through the pure art of the artist himself.

Hymn Facts for Busy Readers

is the most popular hymn of the day among musical people. The interesting results of this contest will be published shortly. Meanwhile we are presenting the Sir Joseph Barnby. following which will be interesting to many musical

Handel, according to records, wrote three fine hymn ture them musically. tunes. One of these is that used to the words, "Awake My Soul, Stretch Every Nerve."

THE ETUDE recently had a contest to determine which was a very powerful man and once when attacked by a bandit he choked the robber to death. This brought on insanity. The music of this beautiful hymn is by

> Hymns came so rapidly to Charles Wesley that he was obliged to resort to a system of shorthand to cap-

"One Sweetly Solemn Thought" (Jewett) was written by Phoebe Cary one Sunday morning in a little third-"Come Gracious Spirit, Heavenly Dove," was written story back bedroom. It is sung as a hymn to a melody by a clergyman (Dr. S. Browne), who was insane. He taken from you Weber's Der Freyschutz.

A very human little story is told in Music, (London), naturally, he scrupulously observed. During one of about Rachmaninoff, the well-known Russian composer and pianist, who when quite a small boy was invited to play at a big social function. He chose a piece which play at a big section and impressive rests, which, thing you know, dearie!"

these rests an old lady seated near him leaned forward. patted him on the shoulder, and said: "Play us some-

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

Vincenzo Bellini, 1801-1835

Some supercilious, puffed-up critics, who deem themselves the high priests of art and champions of its dignity, used to sneer with contempt at Bellini, and specially at the "vulgarity of his melodies," at the "lack of scenic effectiveness," at the "sacrificing the truth to vocal display," at the "lack of profundity in his music," at his "thin instrumentation" and what not!

THE ETUDE

These prejudiced Aristarchs forget that Bellini's "vulgar melodies" were, and are still now, the delight of the whole world; that the scores of Bellini's operas-Sonnambula, Norma, Puritani-are abundant in powerful, thrilling dramatic effects; that a certain absence of complexity in Bellini's orchestration is more than compensated by the wonderful treatment of the voice. They overlook furthermore that the light instrumentation had the purpose not to suffocate the voice, which is of fundamental importance in opera.

Modern orchestra in opera has more the construction of a symphony. A tremendous ensemble of a hundred powerful instruments "accompanies" the poor vocalist. Often one sees him open the mouth and pities him at his useless efforts to make himself audible. How could a single voice penetrate the thundering, deafening noise of a modern orchestra? The melody-if there is anyis given to the instruments. The singer is relegated to the background. He furnishes only the "atmosphere.

Similar exaggerations are to be noticed in modern songs. The piano accompaniments can be mastered only by a virtuoso. They are often a "difficult piano piece with modest accompaniment of voice." The singing part is drowned by the powerful waves of the pianoforte. The singer could as well dispense with singing; nobody would miss him.

The craze for complexity prompts sometimes comosers to grotesque attempts. I heard recently a "Lullaby" for soprano, whose piano accompaniment had been arranged for Grand Orchestra. Think of the poor infant who is supposed to be put to sleep by the joint efforts of a hundred musicians !

When Bizet Failed

It is difficult to see how the music of Bellini's peculiar style would be satisfactory if treated elaborately for the orchestra. Cherubini, the great master of counterpoint, used to say that he did not see that any fuller accompaniments could improve such lovely melodies. This opinion is borne out by the following incident. A certain French publisher commissioned Bizet to write fuller accompaniments for Norma. The composer tried but gave up the task, declaring it to be impossible.

Bellini, like Rossini and Donizetti, thought that the orchestra ought to sustain and show off the vocal parts. He had a thorough knowledge of the voice, a branch which many a learned musician has never mastered. He possessed more than anybody the art of drawing out of the voice its most beautiful qualities. That is one of the reasons that the most famous singers of his time, Pasta, Grisi, Lalande, Tamburini, Rubini, Donzelli, Lablache, obtained in Bellini's operas their greatest triumphs. And even in our days singers like Marcella Sembrich, Lilli Lehmann, Caruso, Bonci are fond of impersonating Bellini's heroes and heroines. I witnessed Lilli Lehmann's-one of the most versatile vocalists-greatest artistic victory in Bellini's

Norma at the opera in Berlin. Two men had a very beneficial influence on young Bellini; the poet and famous librettist Romani, who had great experience of the theatre, and Rubini the "King of Tenors," as he was called, who was constantly with him, at one time even staying in the same house and, at his suggestion Bellini often made alterations, additions, changes in his scores and much experience was gained by the young composer in vocal writing by this opportunity of studying the style, the voice and the

method of the great artist. It must not be supposed, however, that Bellini neglected the ground work of music, while pursuing his operatic studies. He took lessons of counterpoint under two renowned masters, the one Tritto, professor at the Naples conservatory, the other Raimondi. Bellini was all his life a sincere student.

It is always interesting to know what works a genius studied when young. Bellini became familiar with the works of



VINCENZO BELLINI

Leo, Durante, Jomelli, Piccini, Cimarosa and above all Pergolesi.

Italian Genius

Chorley said of Italian genius that "it learns and grows while creating—it strengthens its force on unconscious experience." It may be said also of Bellini that much of his studying was done when his career had actually begun-by constant and incessant practice. Specially in operatic composition there is nothing so beneficial as persistent application to that form and there are indeed many operas very remarkable from the purely musical point of view which as theatrical works have no merit at all.

Besides his famous operas Sonnambula, Norma, Puritani, Bellini composed a Mass which gives testimony to the talent of the master also for sacred music. One has reproached this work with too much "theatricalism" although the same accusation is made against nearly all Italian sacred music of the nineteenth century, Verdi's Requiem and Rossini's Stabat Mater included. This rebuff involves the other that these works lack religious and devotional feelings, while the truth is that every style is religious and devotional according to the temperament that created it. Consequently the ways expressing those feelings through the medium of music are liable to become very much similar. Besides, as Harveis remarks, "Religion is felt in a somewhat different way in Innsbruck and at Palermo."

The fact remains that even the most bitter opponents

A SCENE FROM BELLINI'S "NORMA."

minimum property design

of Bellini must admit his unparalleled genius for beautiful melodies.

What an inexhaustible vein of inspiration! Even great composers do not hesitate to make out of a theme of few notes a whole symphony. Take for instance the theme of Beethoven's C minor Symphony. Bellini's themes, on the contrary, are of unusual length. E. g. the theme of his famous aria Cata Diva, in Norma, is a whole page long.

It will be interesting to hear from Bellini's own mouth the method he used composing.

How Bellinl Wrote

"When I intend to write a score-never more than one a year-I bring to bear on it all my energy. Persuaded as I am that a great part of the success depends on the choice of an interesting subject, on the contrast of the passions, the harmony of the verses, on the warmth of the expression no less than the theatrical situations, before all it is necessary to choose a writer well versed in this branch and that is why I prefer Romani to all others. Great genius created for the musical drama! This work accomplished, I study carefully the character of the personages, the passions that dominate them, their sentiments and their minds. This being done, I try to place myself in the position of each and to understand what they would feel and express, knowing that music results from a variety of feelings and that passion can be expressed in many different modifications and I try to attain this by incessant observation and to bring to the aid of my art the manifestation of different sentiments.

"Shut in my room, I commence to declaim the parts of each person of the drama with all the fervor of passion. I observe as much as possible the inflections of my voice, the haste or languor which the situation demands, the accent, tone and expression of the person filled with passion and I find the motives and the musical rhythms appropriate for showing this. Then I write these on paper and try them on the piano, and, if I find that they correspond with the emotion that I feel. I judge that I may proceed, but in the contrary case, I recommence and return to the work.

How generous of Bellini to reveal to us all the secrets of his creative procedure!

Some personal notes will help us to a more intimate acquaintance with our master.

Bellini was since early youth quiet and reserved to all but his nearest friends, thoughtful and rather melancholy, for while still in his teens, moods of depression would steal upon him for no apparent reason, which increased as he grew older and to which even the success of his operas could do no more than effect a temporary banishment. Like most Italians, especially Sicilians (he was born 1801 in Catapia) he had the true southern warmth of heart which prompted him to many a kind action.

Bellini's Romance

While in Naples, Bellini was a constant visitor of the house of Judge Fumaroli and between him and Maddalena, the charming daughter of the Judge, a

warm friendship sprang up, which soon turned to love. Both were good looking. The young composer had a face of singular charm and nobility, large, clear blue eyes and abundant light hair. Maddalena had also artistic propensities, being a distinguished poetess and one of her most charming poems, "Dolente immagine," was set to music by Bellini. And so Vincenzo asked the father for permission to marry his daughter. He was met with a blank refusal. The shock left an indelible impression in Bellini's sensitive nature and from this time the moods of depression stole over him with greater intensity. Florimo, the eminent librarian of the Conservatory of Naples, an intimate friend of Bellini, related that the composer passed most of his time in absolute seclusion. He frequently shut himself up to work in a little room in the library and for hours he would remain absorbed reading classic masters, mostly Beethoven. Through a round hole cut in the door Florimo could observe him often grow pale and tears would run down his cheeks.

In the summer of 1835 Bellini was work-

play I said:

A LADY came to my studio today for a "consultation

hour." She is a busy teacher herself, and in preparing

for her work, has been with several well known masters.

In our preliminary talk she seemed wide-awake on all

technical subjects, and I felt she must be a conscientious

As she put her hands on the keyboard and began to

"Why do you allow the outside of your hand to sink

"In order that the hand may be quite easy and relaxed,"

she answered. "The truth is that for years I have culti-

vated an arched hand, have even tipped it somewhat to-

ward the thumb and have felt convinced this position was

correct and logical. Then some one whose opinion I

value, returned from Vienna after a period of study there

with a celebrated teacher, whose name is such a house-

hold word I need not mention it, and she brought the in-

formation that the hand should no longer be held up in

place, but should be allowed to flop down on the fifth

finger side, so as to be quite relaxed. This did not seem

right to me: I argued against the idea, from my point

of view, but yielded enough to try and cultivate her posi-

Retween Two Fires

"You were indeed between two fires," I said; "or

rather, it was a case of a house divided against itself.

"Why, arching the hand and keeping the fifth finger side

pianist and teacher, William H. Sherwood, and it seems

"Then why should you change this position? Why

resort to the old fashioned and slovenly position of by-

gone days? Use your intelligence and think things out

for yourself. For instance, if you drop down the outer

side of your hand what becomes of your fifth finger?

You will find it cannot act at all; it is absolutely crippled,

Does not that prove the whole thing wrong, on the face

of it? Why go further and attempt to acquire some-

thing that is false and unnatural? Use common sense.

'Prove all things' holds good in piano study as well as in

other things. If you have once learned a logical, correct

way to work out a principle, hold fast to it and don't be

Common Fallacies

It is proved to me daily that the teacher and the pianist

must understand principles underlying tone production,

relaxation, velocity, chord movements and the like. Be-

cause there are many strange theories of piano playing

going about, clamoring for acceptance, we should be on

our guard. We should have a good working knowledge

of the necessary principles involved, for if not, we can so

"Another thing I learned to do, through this same au-

thority," continued the lady. "I practiced the scale in this

way," and she illustrated at the keyboard. "I raised the

wrist at each note, except the one played by the thumb.

The wrist was raised so much, by the time the third or

fourth finger was reached, that the hand almost stood up

perpendicularly. This was of course for analytical play-

ing. In faster tempo the hand and wrist constantly

"Could you play an even scale by means of these move-

"Far from it," she answered. "My scale became very

"No wonder, when the hand was hobbing up and down

in the way you describe. Would not common sense tell

you this was an unnecessary and false movement? Use

intelligence, know the principles of scale, arpeggio, chord,

trill and octave forms, and you cannot be twisted and

turned here and there, where fundamental rules are con-

It may be the Viennese master never taught these posi

tions accredited to him. He had many vorbereiters, who

have transmitted these ideas, it is true. But they may

have misunderstood the full import of them. And then

it is possible the master may have applied some of them

to very severe cases which needed limbering up by very

radical means. Taken at their face value, however, such

raised. This position I had learned from the American

tion, yet retain my own, so I should have both."

or rather which brought the best results?"

to me absolutely correct."

turned about like a weathercock."

easily be led astray.

moved up and down."

uneven and necessarily slow."

ideas can work a deal of harm.

instructor, according to her lights.

so much below the thumb side?"

ing steadily in Puteaux, near Paris, when suddenly he learned from Florimo the sad news of Maddalena Fumaroli's death and once more depression overcame him.

He wrote to Florimo: "Thus all things pass in the world of dreams. It seems to me, and I tell you with a shudder, that it will not be long before I follow to the grave the poor girl who is no more and whom I loved so dearly."

Heine's Tragic Irony

On one occasion he was at Prince Belgioioso's house and had been accompanying his host in a song, when he was accosted by Heinrich Heine, the great German poet, who approached him as he was seated at the piano and bade him to prepare for an early death. Most geniuses died young, he said-of course meaning a compliment to Bellini-and cited as an instance Raphael, Pergolesi, Mozart and Byron. The superstitious Sicilian was terrified. Pale and trembling he rose from the piano and making with his fingers the horns, to exercise the "mal occhio" (the evil eye), left the room and returned to Puteaux. In a few weeks he was doad

Arrogance born of mediocrity sought often to minimize the importance of Bellini's genius. Truly great artists, on the contrary, among them Rossini, Cherubini and Richard Wagner, were his ardent admirers. Wagner never hesitated to eneak and write of the high consideration he had for Bellini. Resuming, we find among the elements which con-

tributed to Bellini's glory:

The inspiration he derived from his intimacy with two dear friends. Romani, the experienced dramatist and Rubini, the famous tenor:

The thorough study of human voice which enabled him to enhance with his music the most beautiful qualities of his vocal interpreters: The careful and discriminating choice of a subject.

The elaborate procedure of composing his operas, as explained in one of his letters:

The sweetness of his character, which captivated the sympathy of all with whom he came in contact: The inexhaustible vein of melody which gives him a

right to a place of honor in the glorious trinity "Rossini, Bellini and Donizetti" and entitles him to the epithet: THE GREATEST MELODIST

Little Secrets of Success in Teaching Children

By S. D. Parkham

To teach children successfully, it is necessary not only to love your work, but also to love your pupils. Let them realize that you are interested in their general welfare and happiness as well as in their musical prog-

Explain to them why it is necessary to practice certain exercises, for often they think that teachers enjoy punishing them by making them play what they don't like.

Children love "playing teacher." In your class work let each child take his or her turn; they will appreciate the honor and will do much better work. What they enjoy most of all is playing blindfold; playing this game they learn to find their way along the keyboard, which gives them the sense of touch, and it also cultivates their sense of hearing.

When boys play ball they keep the score; when your pupils are learning their notes let them also keep score and see who will win. See which one can read the notes in a phrase with the greatest speed; keep them

In teaching very small pupils to get a sense of Time, take them by the hand and walk across the floor to the time of quarter notes, then eighth notes, then sixteenth notes; they will then feel the time and realize that they are running when they get to the sixteenths.

When they play a march have them march to the time; when a slumber song, picture a cradle with a sleeping child; in fine, make your lessons interesting to

For me, there is no pleasure so great as to pursue Reethoven

The Success of Public Concerts for Children in England

By Sidney Grew

In England, for the past fifteen years, concerts have been given to children in several towns. Sometimes, as at Gloucester and Ilkley, the concert is an organ recital. Sometimes, as at Birmingham, it is a full-fledged orchestral concert. Often, as at Manchester, Liverpool, Newcastle, and other places, it is a miscellaneous concert of songs, violin pieces, piano pieces, and works for string Occasionally, as at the Scottish town of Glasgow, the concert has been a performance of short choral compositions, from madrigals and Bach motets up to modern representative part-songs.

The concerts are usually successful. The children are interested, and very well behaved. They come in good numbers; at the Birmingham concerts averaging about 2.200 for each concert.

In every town, a musician has been present at the concert to speak to the children about each work immediately before it is played. Sometimes the concert takes the form of a definite instruction in some intellectual aspect of music, such as form, melody and harmony, or instrumentation. The occasion is then not so much a concert as a class, though it is as thoroughly enjoyed. In the Birmingham concerts, the speaker confines himself (after a preliminary half-hour's excursion round the rchestra) to a few simple remarks designed first to tell the children what instruments will be most noticeably apparent in the coming piece and secondly to quicken their minds to its poetical subject. Thus the Birmingham concerts for children differ from ordinary concerts only in the respect that they are planned to direct the minds of the children into quickly profitable paths by means of a personal exposition. It is found that children are not held by music when it is set before them without such

The moment a grown up individual starts to describe things, the interest of the children is caught. They are flattered to be told that something definite may be looked for in the music, and very keenly desirous of making the discovery. There is no audience like one formed of children mentally alive. I have stood on the platform at a concert for young people ranging in years from eight to sixteen, and drawn from the poorer quarters of a town, and have been thrilled to the centre of my being by the magnificent energy rising from the body of the hall. The musician who has not had such an experience as this, does not yet know everything of the power of

Few musicians, however, can speak well to children. If the speaker is scientific (at any but a class-concert) he is useless. If he moralizes, he is tedious, If he is poetically extravagant, the children laugh at him as freely as they would were he illiterate. In an instant an audience of children becomes naughty if the speaker does not please and instinctively charm them; and then the value of the occasion is destroyed.

A speaker need not fear the result of an appeal to the imaginative qualities of children. He can speak to them quite openly of the poetry of music (as in the case of such a work as the Swan of Tuonela of Sibelius) and of its beauty (as in the case of a Mozart symphony). If he avoids making them self-conscious, they will rise to any such appeal, and be very grateful to him, for the reason that their real life is lived in a world of imagination, and they welcome any opportunity to enter into it.

The speaker has to be careful not to say too much at a time or to suggest more than one or two points for special observation. The child perceives a single matter vividly, but is confused when the presence of several simultaneous matters compels reason and calculation,

What is chiefly required of the speaker is the provision of links between music and objects of interest which are familiar to the children. These other objects are naturally those the child is familiar with from school-life, reading, games, and ordinary observation. A reminder of some fact of history, geography, or biography, is often enough to set children all agog with excited expectancy; and when they are in such a frame of mind they are never disappointed with the issue.

Malibran's Little Joke

MALIBRAN the famous soprano of the Garcia family once had a manager in London named Bunn. He had a habit of becoming very violently irriated when little things annoyed him. In one of his spells of anger Malibran annoyed man in the first of the special states and the special states and the special states are also as a special state of the special states and the special states are also as a special state of should be addressed as Good Friday. The soprano smiled, kicked up her heels and replied: "Because you are a hot, cross Bunn."

The "Raw Recruit"

By Marion G. Osgood

A WELL-KNOWN teacher of piano recently remarked "If I had my choice of pupils, I would select those who had never before taken a lesson; the 'raw recruit' for me every time; that is to say-" he continued reflectivelyess I could double my fee when I taught the other sort, but" (with a rueful smile) "one can't do that "Why the double fee for the pupil who has studio

I asked

"Simply because they have not studied to any purpose, and I have to do double the work. Either from lack of good instruction or from lack of careful pracnine-tenths of the pupils who think they have studied piano a long time (as they generally put it know little, if anything, of piano playing, and still less of the fundamentals of music. Time values, musical signs, and (in many cases) notation, are but vague names to them. Instead, such pupils have contracted an enormous amount of trash, all of which must b gotten rid of before a teacher can conscientiously begin to teach. By 'trash' I mean the accumulation of bad habits, such as the ignoring of accidentals, of rhythm. the wretched habit of trying to make rag time out of all studies and pieces; the trying to 'play fast' before the muscles are prepared; a four hand position; banging and so forth. Faults of a pupil of this sort are woven into the very woof of his being, so to speak; therefore a teacher must 'pull down' before he can build up, because the pupil's faults so mar his playing that he does nothing well.

Of course the personality, (differing in each punit) must be reckoned with also. Few will hear the naked truth stated bluntly, and such a pupil as I have described usually has a pretty firm belief that he is already some player' and is surprised, if not actually offended, when I (tactfully) demolish his little illusion.

"Oh yes give me the 'raw recruit,' every time!"

A Vice of Old Age

By John U. Bodley

KEEP interested in others if you do not want to grow old. There is a teacher in our town who is as sprightly and youthful as a young man, but who is well past seventy. He has always made a fair living but has not grown rich. He constantly courts the society of people ounger than himself and makes it a point "not to be hurt by what people may say when they are not think-I asked him once how he came to have such a philosophy and he pointed to a line from the Latin poet Terence, 185-159.

"It is the common vice of all, in old age, to be too intent upon our interests."

Selfishness, and narrowness and meanness are the things which make most teachers old, and not real hard Keep sweet and you will keep young. Be interested in others and others will be interested in you.

Zinfonia and Symphony

By J. W. Chester

MANY musical novices are baffled by the appearance of the word symphony at the beginning of the introduction to certain vocal pieces. They are inclined to look upon this as a rather ignorant modern corruption of the word symphony, as a few measures of instrumental introduction to a song are certainly little like the

glorious creations of Beethoven, Schumann and Brahms. As a matter of fact, the use of the word as a label for such a short introduction or interlude is far older than its application to the symphony itself. Thus the older meaning of the word has fallen into disuse or had use; it is often found applied to very cheap and trashy introductions to purely popular music.

The first use of the word symphony is not certain, but one of its earliest recorded uses is to be found in the work of the remarkable iconoclast Peri, who in his Euridice (about 1600) used it as a label for a sevenmeasure flute introduction to a vocal part. Then many contemporaries came to use the term. In many of

the songs of Handel it was used regularly. a tangible basis for the modern symphony the word was adopted almost exclusively for the symphony as we

Not What You Play but How You Play it

By HARRIETTE BROWER

Another fallacy which is working havoc among the army of piano amateurs, is the idea of abolishing finger action, and keeping the fingers on, or close to the keys all the time. I have met many who are following this idea, and not one of them has any tone quality or resonance, no clearness nor velocity. If such are the results of following this idea, why continue? Why not use common sense and learn to play with the fingers-that is to say, with free, well-articulated action from the acting or knuckle joints? What is the objection to using the fingers? All the great artists do so. If you are watching them in recital they may not show you with how great digital action they do their work in the privacy of the studio. There they move the fingers to the fullest extent, according to their own testimony. By so doing they gain—and keep—such consummate facility and command and control, that before the public there is no need for much finger action; they save their nerve forces, and concentrate on the interpretative side of the work in hand. But the amateur, watching for points, and failing to discover much finger action, hastily concludes that the great master, So and So goes against this necessary de veloper-finger action. If only the amateur would think! A little thought, a little common sense would convince him that such clearness, quality of tone and various degrees of power, could never be gained by holding fingers close to the keys, and using such meager efforts as he himself is in the habit of using. The thing is self evi-Which way of holding the hand did you think correct, dent fallacy from the word go l

And yet another error which keeps the amateur always behind and in the background in his musical attainments, and that is the lack of rhythmic sense. It is not much his fault as his teacher's. Teachers will blandly write articles, and will teach their pupils that there is no use in trying to teach rhythm by means of any outside aid like the metronome. Some of them say either you have a sense of rhythm or you haven't. If you have it you don't need to learn it, and if you haven't it you can't learn it. Could there be a worse fallacy than that? It is often said that one of the greatest deficiencies i American pupils is the lack of rhythm. Whereupon the piano teacher tries to kill what little rhythmic sense there is in his pupil, instead of fostering and cultivating it. Such teachers will tell you they never use a metronome because that would be a mechanical act, and there must be nothing mechanical about music, which is the language of the emotions. If you were to examine any of the pupils of these teachers, you would not find one who could play in time. This is perfectly true, for I have had to do with a great many of this sort myself. I cannot refrain from citing one case, where neither the teacher nor the pupil seemed to use any common sense.

Battledore and Shuttlecock

Thousands of students are forever in the air like shuttlecocks between the battledores of their musical convictions. A new "master" with ideas sufficiently radical and with a voice sufficiently blatant can persuade enough people to follow his advice so that almost any queer kind of a technical twist is taken as the new gospel of music. We have known of many young women who have had as many different styles of playing or "methods" in ten years as they have had styles of hats. They depend upon getting a new mode every season, as it were. Miss Brower has touched upon this annoying habit in her helpful article.

A lady brought her daughter for lessons. The girl was large and strong, with splendid hands, wrists and arms. She had studied two years at the piano, but I found she had accomplished almost nothing. Her musical fare had been: Hanon, for technic; Czerny Octave Studies; Kuhlau Sonatinas; Chopin Valses. I told her one might play Hanon till doomsday, and if one didn't know right principles of finger action, relaxation and tone production, one would get nowhere. Then I asked her to play. Ye gods! Her tone was about the size of a pipestem, hands all out of shape, time all wrong. "My teacher never made me count and would not let me use a metronome, for fear it might spoil my sense of rhythm" she said. But she had no real rhythmic sense; what little she had might have been cultivated, and no doubt would have become accurate with the right treatment,

Preparatory Exercises

She was now asked to play one of her octave studies. Raising her wrist until it was almost at right angles with her knuckles, thus making it perfectly rigid, then cramping her hand until it was stiff and-so to saybrittle, she began. The effort was painful to look upon and must have been more painful to the poor girl herself. After a dozen measures I called a halt, for she could not have held out much longer.

"Did you have any preliminary exercises to prepare for octave playing?"

No, she had never heard of any; she was supposed to learn octaves by doing octave Etudes. She had never thought there was any other way to go at them. But I remarked it certainly would have been sensible to prepare for the thing you wanted to do before at-

The mother had followed this little scene with deep interest. "Her father and I have not been satisfied with the sort of teaching she has had; we feel it should have been much more exact and thorough. If it had been, the girl would have taken far more interest. As it was she did almost nothing last year. I am glad to know she will now have some real piano lessons.'

These parents were not satisfied with the ineffective and slip-shod sort of teaching that had been given their daughter (when will piano teachers learn to be thorough from the very first lesson1) They wanted music to be taught as correctly and as exactly as other

The "How,"-Not the "What"

Why not? Until it is we shall never arrive at anything definite and dependable. They felt that in playing for the kind of instruction their daughter had had, they had thrown their money away, besides wasting the girl's time and making her dislike the study, though she loves music. If more parents would awaken to the common sense, or the sensible manner of studying music, more young people would love this facinating study, and there would be fewer failures in the profession,

The above incident is only an illustration of the oft repeated remark: " It's not so much what you play as how you play it." With understanding of correct principles, this girl could have used the studies and pieces given her to advantage and could have learned to play effectively, if her teacher had only the common sense to give her a foundation first.

Etudes and technics may be of the best. In the hands of one teacher they may be just what are needed to form an intelligent pupil into an interesting player. Another teacher may not be at all successful with the self-same material. It is the How every time and not

This being the case, those of us who know, who realize the vital necessity of a thorough and logical foundation which should be laid at the very start, we, I say, do not look upon the subject of standardization as an unmixed blessing. Indeed it may not be a blessing at all, if it eliminates the proper foundation and confines the pupil to a certain sort of material, which in nine cases out of ten, he does not master correctly. Indeed he cannot master anything correctly until the foundation has been rightly laid.

The common sense way is to start the right end, at the very beginning-at the first lesson- with a teacher who understands this part of the work. A correct start having been made, advancement is steady and sure, because there is nothing to unlearn, and all is consistent and interesting growth,

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The Grumbling Teacher By S. M. C.

Whoever you are, and whatever may be the disadvantages of your position, don't be a grumbling teacher. It never makes things any better, sours your disposition, and makes those who are obliged to live with you unhappy. Do the best you can with the pupils that fall to your lot, and do not criticise the other teacher too severely. Perhaps he labored under the same difficulties which now confront you and cause you so much worry and dissatisfaction.

It is unreasonable to expect all our pupils to do ninety per cent work. The grade teacher in the public schools does not expect it, for she knows well from experience that there are sixty, seventy, eighty and some few ninety per cent pupils in her class; yet she must bear with them all and keep up courage and enthusiasm, unless she in their music, wishes to lose her job. One grumbling grade teacher said to the principal:

"This is the most hopeless class I ever had; they don't know anything."

"Well, then, teach them something," said the principal. When tempted to grumbling and discouragement, the teacher would do well to reflect on the following beautiful lines of Henry Van Dyke:

"Let me but do my work from day to day In field or forest, at the desk or loom, In roaring market place or tranquil room; I et me but find it in my heart to say. When vagrant wishes beckon me astray, 'This is my work, my blessing, not my doom, Of all who live, I am the one by whom This work can best be done in the right way.

Then shall I see it not too great nor small To suit my spirit, and to prove my powers, Then shall I cheerful greet the laboring hours And cheerful turn when the long shadows fall At eventide, to play, and love, and rest, Because I know for me my work is best."

Mental Music Making

By Sigmund K. Proctor

Do you ever think music? Do bits of melody sing themselves and snatches of harmony repeat themselves in your imagination? Do you live in the world of tone, where sound is an ever-constant fact?

Mental music-making is the happy process of reproducing or creating musical ideas in the mind. It is a strangely neglected art, and yet not a difficult one for the musically-minded. Once one has ascertained that he has the ability to mentally reproduce tone-images, careful listening is the only requisite of an intellectual concert. While listening to a piece of music, think of your mind as a wax cylinder prepared to record auditory phenomena. Afterward think over the experience carefully, trying to reproduce in your mind the more distinctive tonal effects. Great music lends itself very easily to this sort of thing. It is well to begin with music that is melodic in character.

The next step is to establish a correlation between note-symbols and tones. When you acquire a new piece of music, restrain for a moment your desire to play it and look it over carefully, trying to imagine how it will sound. Then see how familiar it seems when first you do play it. Do not be discouraged if at first unsuccessful; it will require much practice to get your mental music-machine to respond with an image of every tone for which you see the printed symbol.

When accustomed to think music, you will probably be visited by involuntary bursts of music, just as longago scenes flash before the mind. Later you may begin create something of your very own. This is the logical road to composition; one should not require the aid of physical sound in crystalizing musical fancies.

If interested in harmony and counterpoint, to think music is an excellent correlation of theory and practice. Mental music-making is the best possible aid in memcrizing, because it makes easily grasped the progress of musical thought, and the memorizer need not rely on irrelevant memory guide-posts.

Use spare minutes for little private concerts in your mind. "Great music is a psychical storm, agitating to fathomicss depths the mystery of the past within us." What a rich emotional life one then may lead who bathes his mind in a perpetual flood of music!

Against stupidity the very gods themselves con-

Schiller.

Department of Recorded Music

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

Conducted by HORACE JOHNSON

FOLK DANCES AND THE TALKING MACHINE

formed in the beginning by spontaneous action of the people; that is, by the desire to show by rhythmic experience that its by the desire to show by rhythmic carries to the people of t pression what the music suggested to them. In time, or dances and their accompanying folk times assumed the cells will work when we want them to. What a relief, shapes which have been handed down through the centuries to us. The Morris Dances of England, for instance, are the survival of an old religious ceremony which is found in somewhat similar form in many parts of Western Europe. It is in this way that the characteristics of the people of each country are first expressed

In order to stimulate the creative musical and rhythmic expression of the children of America, the educational departments of two of the largest phonograph companies have compiled a complete series of these folk dances

Singing games are the natural outgrowth of folkdancing, as in almost all cases the music for the dancing was either sung by the dancers themselves or by the onlookers. In that way our children have come to have the pleasure of playing "London Bridge," "All Around the Mulberry Bush," and many other similar games. some of which I had not heard nor played as a boy until I heard the records of them. Reproductions have been made of them all in most accurate manner. Some records are reproduced with the air of the game-song first sung that the children may learn the words, and upon repetition played by a miniature orchestra so that the participants of the game may sing to its accompaniment. Such records are a particularly valuable asset to anyone who has children for they not only afford much daily pleasure to them, but help to make their parties most successful.

In addition to singing games there are many songs, which have appeal to youth, recorded in like manner These songs the children quickly learn to sing; and, indeed, they are much better for this purpose than reproductions in which the solo voice continues without interruption, throughout the playing of the disk. Children instinctively prefer to be entertained and hesitate to respond to advantage unless they are allowed full liberty. With careful illustration of the solo voice, however, followed by the orchestra playing the tune, the children

respond eagerly and sing with lustiness and enthusiasm. These records are of inestimable value and worthy of the analytical attention of every teacher and parent of children; for it is only by giving youngsters the chance to express their interest in action that musical development can be attained.

America is often called an unmusical nation, but this is a very erroneous statement. We are full of music, and of the right kind, too. Unfortunately we have been plunged into the middle of the musical history of the world and are handicapped by the lack of a firm foundation.
All we can do to rectify this fault is to train our future citizens from their childhood and teach them the joy and happiness that comes to him who has a cultural appreciation for the best music. For those who are not fortunate enough to sing or play any instrument, believe there is no more valuable aid for such accomplishment than the phonograph and recommend very strongly that you investigate the material which the educational departments of the phonograph companies offer

Every once in a while a phonograph company publishes an English record sung by one of our noted foreign-born ano solo artists who usually perform in their own language-a language native to them, but foreign to most of us. How Sacred song.

Among the people of all nations, Folk Dances were many times have we wondered what every word means. We know enough Italian, by vigorous perment translations of operatic scores, to help us gather contipeople; that is, by the desire to snow by rhyanme to pression what the music suggested to them. In time, the multi, but we never can count that our Italian cerdeal

The Victor publish such a record of "Marietta," a gay little ballad of French extraction sung by Guiscope de Lucca. Sounds quite international, doesn't it? rather like a Disarmament Conference or what not.

At any rate, Mr. de Lucca has acquitted himself in superb order. He has expressed the true spirit of this scintillant little tune marvelously, and his voice has registered with vibrant forceful tone. There is no question but what this record will be in great demand. An American ballad, simple and melodious, is the offering Theo. Karle has made for the current list of the Brunswick. The orchestral accompanion at is unusually fine in this disk. It has a sustained organ-like quality that is distinctly novel and is most pleasing in effect Karle sings with his usual perfect diction, Every word is clearly enunciated; consonants and vowels, all with full value. Students of music can learn much by aural concentration on Mr. Karle's diction.

Another vocal record of interest is a new publication of the Vocalion of Evclyn Scotney's production of that most difficult coloratura aria, Lot Hear the Gentle Lark. This is a most excellent impression Mme. Scotney has accomplished fluid cadenzas with skillful ease, Particularly praiseworthy is her attack on staccato tones; her singing is always sure and clean. The Vocalion deserves great credit for achieving this production.

Not to be outdone by the Vocalion's coloratura record, the Columbia offers a vocal arrangement of the Blue Danube Waltz sung by Rosa Ponselle. As the Scotney disk, this record abounds in vocal calisthenics which Miss Ponselle exhibits in perfect form. The outstanding quality in this record is that of phrasing. The selection in its vocal form, revels in pitfalls of this variety, for the reason that the English used is crude in structure. Miss Ponselle never once has lost the thought she is expressing, and her interpretation of such an unwieldy text deserves the highest praise.

E. Robert Schmitz, one of our most talented younger concert pianists, offers his first re-creation with the publication of the Waltz in E Minor (Posthumous) of Chopin by the Edison. This disk, as indeed all pianistic publications of the Edison, expresses the tope of the piano with almost life-like quality. Mr. Schmitz has mastered the art of recording with unprecedented speed; for this, his first record is one of the best contributions to the pianistic literature of phonograph libraries Mr. Schmitz is alwyas unfailing in his recital interpretation of Chopin and he has not disappointed with his re-creation. Pianoforte students can gather many valuable hints for performance of this delightful waltz from listening to it carefully and analytically.

. Brunswick-Lovable Eyes (2280 B) Oriole Terrace Orchestra. Fox trot.

Columbia-Waltz Gems, Victor Herbert. (Introducing The Singing Girl, The Serenaders and Babes in Toyland.) Waltz. Edison-Erin, You're Wearin' a Wonderful Smile

Walter Scanlan, tenor. Victor-Etude in F Minor, Sergei Rachmaninoff. Pi-

Vocalion-Holy City. John Charles Thomas, baritone

Three Thoughts About Pupils' Recitals

By May Hamilton Helm

QUESTIONS usually precede answers, but this time we will state three facts and ask some questions about them,

- 1. Pupils enjoy showing what they can do well.
- 2. Parents enjoy seeing their offspring "show off." 3. The younger children learn to give pleasure to others through their music, the less self-conscious they are
- 1. Is the average pupil's recital a genuine demonstra tion of what the child can do? Doesn't the drill on the one piece (often to the neglect of essentials) correspond
- to touched-up-by-teacher drawing or painting? 2. Is the show-off spirit good for the child? 3. Is the recital looked upon as a means of giving pleasure to others, and does the child really enjoy it?

Answers left to the reader.

The Teachers' Round Table

Conducted by N. J. COREY

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

Another Incorrigible

"A pupil has come to me, from mother teacher, whose only merting encloses in all her playing, and all the playing, and the playing of the playing

I assure you I comprehend and also sympathize with the position your pupil has placed you in. Given an established reputation and unquestioned authority, one can assert oneself freely and fully for the good of the pupil and the maintenance of one's own standing. There will be for all of us, no matter how successful, instances of pupils whose shortcomings are credited to us, and we can only protect ourselves by falling back upon the average achievement of our classes. But in the beginning anything of this sort fills us with dismay. I think, however, you will have to handle the matter firmly, thinking only of your pupil, and disregarding a temporary setback you might owe to her.

A clear setting forth of the absolute necessity of accuracy in acquiring technique, and of skilled and facile technique in successful piano playing may help somewhat. Correct fingering must precede facility, and accent is the essential of clear, musical speech. You know so well the weak points you have to correct; I feel sure you will succeed. Personal liking will sometimes influence a pupil greatly.

How about trying a piece more in agreement with the apparent temperament of your scholar? Something lively with an easy rhythm, insisting upon its study until it is thoroughly well done. There is, after all, a terrible amount of individuality about individuals, and much of any teacher's success depends upon finding the keynote, as it were, of the pupil. A knowledge of theory, and its most conscientious application, needs a supplementary knowledge of personality. Sometimes we can never conquer an inaccuracy which is the direct result of a mentality incapable of consistent concentration. Sometimes we can develop a latent capability for genuine study. Hope and patience are important parts of the teacher's armor in the battle, as well as knowledge and ability, especially with young pupils to whom all consecutive work appears most unnecessary drudgery. Music appeals to the ear and not to the brain, except in the rare and gifted instance. Have you tried playing over for your pupil a piece in the slovenly manner she plays it, and then playing it as it should be played, asking her which she likes best, and then assuring her that your united effort, (and nothing else) will enable her to succeed? I shall hope that success will come to you both.

The Metronome

"1, I am studying part three of Hanon's Virtuon Planish, Brevan' Velocity and Certys, on 2000. "100 been I was study and the Certys, on 2000. "100 been I was study and the Certys, on the Certys of t

calls for = 52. Does this mean that all three-eighth notes receive one heat of the pendulum, or should each separate eighth note receive a heat ?"—H. D.

1. I do not know how many hours daily you practice, but should think that practicing Berens and Czerny Velocity at the same time was rather overdoing matters. However, that should be a matter for your teacher's judgment. The tendency, now, however, is not to give too many etudes, but to select carefully for the accomplishment of a given technical purpose. The Hanon is doubtless used in connection with your strictly technical practice, scales, arpeggios, etc. The Songs Without Words vary in difficulty from easy to advanced requirements. The easier ones ought to be well within

your ability. 2. You will find an answer to this in the files of the past few months.

The metronomic markings in the Czerny Etudes are extreme. Perhaps on the old-time pianos with their

actions so easy that the keys could be depressed almost with a breath, pupils could more easily approximate the speed, but modern hand actions make more demands. Recognizing this fact, Mr. Liebling, in his selections from Czerny, has made a more rational metronomic remarking which very materially increases their academic value in study. An excellent method of use for the metronome is to set it at a low speed and work up notch by notch. Suppose your etude is marked 120 for the quarter note. Set the pendulum at 60, which is one-half the required speed. When you can play freely, correctly, and with hands perfectly supple, set forward one notch and continue thus until 120 is attained. Do not pass beyond the point where your fingers stiffen, however. Absolute freedom of action is essential.

4. In the example you give, the dotted quarter note is equivalent to three eighth notes, which is the number that fills the measure. The metronome mark calls for one beat to the dotted quarter, which is the complete measure of three eighth notes. The marking may be triefly described as meaning one beat of the pendulum to each measure.

Lame Shoulder

"A young planist is troubled with stiffness and sozeness in the shoulders. I think this was caused by practicing Hanou's Virtuon Planist according to directions printed at the beginning. She has the in this condition for nearly two years. Do be think she will ever get over this, or will she have to give up male?"—M. K.

She could only have acquired this lameness from the practice of Hanon: First, by an entire misunderstanding or misconstruing of the directions, which is not uncommon. Second, as a result of this practicing with stiff muscles. Third, overdoing the practice. Fourth, practicing them before the technique was far enough advanced to undertake them, in which case everything becomes constrained. You should see to it that for the present she practices nothing that does not permit her hands and arms to hang freely and comfortably. One of the main points at issue is, has she ever learned to hold and operate her playing mechanism (fingers, arms, etc.), correctly? More of the ills among wouldbe pianists are caused by this than by any other influence. I see no reason why she should give up her music if she will practice carefully upon suitably selected music. I more than suspect that she has a native tendency to rheumatism. A thorough examination by her family physician will determine this.

An Age of Disagreements

"Some months ago in Ther Evror the writer of an article still—on the independent and the still—and t

All readers of THE ETUDE should take note of the fact of its broad and comprehensive spirit. Its purpose is to give every musical thinker an opportunity for a hearing. It assumes that there are thousards of intelligent musicians and teachers who would like to learn through its columns what other teachers are thinking and determine for themselves whether they consider these opinions progressive or not. Of course The ETUDE endeavors to shape progressive opinion, but not to the extent of narrowness on its own part. So large a magazine must necessarily have a very large staff. It is not likely that even they all agree among themselves on all points.

Teachers in large musical centers have a class of pupils who come to them with well formed musical taste, having been in the habit of hearing the best music in their homes and living with people in the habit of listening to symphony concerts and the greatest artists constantly as well as hearing the same themselves as they grow older. Many of such eminent teachers have been

so fortunately placed throughout their lives that they are completely oblivious of the fact that there are hundreds of thousands of pupils throughout the country who have never heard anything of a higher quality than jazz or a Gospel hymn, and to whom even the most melodious of Heller studies seem tuncless. The problems of teachers in building taste among such pupils is lems of teachers in building taste among such pupils is a heroic one, and little realized by many highly favored teachers in the large cities. Some of these teachers are disciples of that class of modernism which does not hesitate to strike a dozen notes of the chromatic scale at a time and frantically endeavor to lead taste in this direction. The object of these remarks is to stimulate Round Table readers to investigate, think and draw conclusions for themselves, thereby improving their own independent judgments. Where it is impossible for teachers in various parts of the country to familiarize themselves with the practical side of the theories they read about in various articles, it is better that they confine themselves to the routine methods that have been tried and proven for years, and which they understand.

Personally I consider many of the Heller etudes invaluable. (Naturally, among so many there are some that are very dry and of little use, and should be eliminated.) They are precursors of the modern art etudes, of which Chopin's are the most famous examples, many of them being considered among the finest of his compositions. Cramer is still widely used among the majority of the best teachers, although the number of these etudes that are considered essential is being constantly reduced. The Jensen Etudes never appealed to me personally, although I know many teachers who value them highly. Their opinions are doubtless as good as mine, which puts it right "up to you" to study them and determine what they mean to you in your work.

At First

How many and what features should be taught

1. 100 mes of the control of the con

1. Just as little as possible. The principle of one thing at a time should be applied everywhere. Also it is a good thing to show a pupil how a thing is done before explaining it to him. Printed signs and notes come easier to the pupil if first tested out in this way. Assuming the pupil knows nothing about music, first show about shaping the hands and fingers, and making the motions. Two-finger exercises are excellent, either on the table or on the keys. Tiny tots do not take kindly to much of this sort of thing (and can you blame their still almost non-existent understanding?) and therefore some teachers begin to teach them little tunes at once and with words to sing with some of them. So far as using the keys is concerned, the plan in Presser's Beginner's Book is one of the very best, simply using the alphabetical letters to start with. In learning the notes of the staff, it is also a good plan to let the beginner play from them by position before learning their names. Let everything come very gradually with those just starting. I have read many articles by many teachers on how to start pupils. Their

processes are almost universally dissimilar. 2. Nothing except general and ingratiating remarks that will make your pupil feel that he is going to try and learn to be a musical player and co-operate with you in trying to make him so, following all your instructions

3. As to the hands, your question is already sufficiently answered in the foregoing. At this early stage nothing need be done about the arms except to teach that they be allowed to hang freely and easily at the side

A man with fine capabilities has the absolute duty imposed on him of becoming something really Mendelssohn

TWENTY PENS FOR RUBINSTEIN

EVERYBODY remembers Pauline Viardot, sister of Manuel Garcia, and one of the foremost singers of her day; yet few have heard of her daughter, Louise Heritte-Viardot, an extraordinarily gifted woman who attained some prominence as a composer and is the author of the book of reminiscences, "Memories and Adventures," from which the following admirable criti cism of Rubinstein has been taken:

"I think that his compositions have been overrated, Undoubtedly he wrote too much, and did not exercise sufficient care in his choice of themes, for he thought anything good enough. Yet if a selection were made of the good works and the repassages they contain.

He was visiting Edouard Lalo, who took him into his study. Rubinstein no sooner

"This explains everything. Lalo was too careful and Rubinstein too careless in his

Altogether too many piano students follow Rubinstein's method-not of course in they think they have "learned" a piece when a great many passages are only half understood and therefore poorly played, They need to "erase" such passages and work them over.

THE soul must exercise something more than the fingers .- IGNAZ MOSCHELES.

THE BEETHOVENS MOVE OUT

satirist of "The Way of All Flesh," could be pleasantly humorous when he chose. In which are of interest to the music-teacher, affords a guarantee that the teacher has at "Essays on Art and Life" he deals gaily with the captivating and popular subject of the transmigration of souls. "We meet people every day," he observes, "whose bodies are evidently those of people long guarding our exit from school, throwing sincere. Considering how easily the gooddead, but whose appearance we know through their portraits."

ings" with various noted people, and eventually comes to the musicians. "I have never seen Mendelssohn," he says, "but there is a fresco of him on the terrace or open-air dining-room of an inn at Chiavenna. He is not called Mendelssohn, but I knew him by his legs. He is in the costume of a dandy of some five-and-forty years ago, is smoking a cigar, and appears to be making an offer of marriage to his cook.

"Beethoven, both my friend Mr. H. Fest-ing Jones (Butler's biographer, by the way) and I have had the good fortune to meet; he is an engineer now and does not know one note from another; he has quite lost his deafness, is married, and is of Seven Arts," gives a vivid little pen-picture and then write something.' He liked to course a little squat man with the same of Beethoven's well-known tendency to lie on his back, staring into the sky; in refractory hair that he always had. It turn to nature for inspiration. "When I the fields he could give way to the intoxiwas very interesting to watch him, and said that Becthoven had the innocence cation of his delight; there nothing came Jones remarked that before the end of of the saint as well as that of the child," dinner he had become positively posthu- he writes, "I was thinking partly of that mous. One morning I was told that the passionate love of nature which, in him, Jacks-in-the-box. 'Sono indentro?' said I, the roofs and walls seemed to hedge him ommended the student to go out into the

The Musical Scrap Book Anything and Everything, as Long as it is Instructive

Conducted by A. S. GARBETT

MUSIC AND OLD AGE

WILLIAM ALLEN WHITE, writing of mu- Certainly there are few of the masters sic in wartime Paris, observed, "Bands and among the composers who have not proorchestras play in theatres, but the music gressed. Handel, Wagner, Verdi, Beethlacks fire. It is beautiful music, carefully oven, Brahms, and Liszt marched steadily ing books," done, artistically executed, but the orches- forward and did better work in old age mainder thrown aside, people would be tras are made up for the most part of men than in their fiery youth. On the other service rendered to mustic by Jews the amazed at the great number of beautiful past military age...in Paris, the music hand, Rossini, Leoncavallo and Mascagni— world over. that should be made from the soul of "I must relate a very characteristic anec- youth, crying into reeds and strings and dote to illustrate his method of working. brass is an echo, an echo altogether levely but passionless!"

claimed, 'why you only have one pen and age, or was Mr. White exaggerating a lose our grip? Does the drudgery of twenty knives for erasing. It's the opportrifle? It is an interesting question how years of teaching wear out that love of to write fugures—all about the subject and site with me. I have twenty pens for one far a musician can lose the vital fire with music which drove us into the profession the answer, tonal, real, authentic, plagal, out which music, the best of music, is less at the start? Undoubtedly it is easy for the stretti, the episodes, inverse movement, than nothing. It is our notion that older and more experienced musicians to musicians who have the magnetism of the become perfunctory and dry, though accutrue artist never lose it. In our own day rate enough in reading the notes and obwe have seen such masters as Paderewski, serving the nuances of expression; but the should write fugues, and that is the man composition but in playing. Too often Godowski, Saint-Saens and other great true music-spirit never dies. An old fav- who twents to do it so builty that you performers go on from year to year gain- orite piece or a new work of genius will couldn't stop him if you tried. ing in power rather than losing anything. reawaken it any time,

none of them geniuses of the first rank-

But what happens to the average pian-Do musicians get "burned out" by old ist and teacher, the bulk of us? Do we

EINSTEIN ON EDUCATION

Professor Einstein, the author of a Harmony, who can't harmonize a hymncomplicated theory of relativity which has tune or read decently at sight? Who, also, puzzled the scholars of the world, is also has not met the successful teacher with a university teacher who holds strong views little or no academic training, but an alon education. In a book, "Einstein, the mighty gift for pedagogics? Searcher," by Alexander Moszkowski (brother of Moritz), he is quoted as have ing strong views on education, some of It automatically eliminates the quack, for it

fully for a teacher's diploma in music classics and something of pedagogy. At hear faintly but delicately musical the disthink of the following? The examination, the worst he will be a weak copy of his tant peel of oranges. he says, "is like some fearful monster, own teacher, but reasonably honest and its shadow far ahead, and compelling natured public can be fooled in matters teacher and pupil to work incessantly to- musical, this is something of value.

views. Readers of the North American stein is again worth quoting: "To know Review and the Pacific Monthly must have how to teach is to be able to make the WELL, ANYWAY—IT WAS HANDEL been struck with the number of professors subject of instruction interesting, and never who find fault with the examination system. to allow the curiosity of the pupil to wane.'

Sheepskin teachers with "an artificial The music teacher who "never allows the

He relates a number of interesting "meet- ward an artificial show of knowledge." Einstein is not alone in such heretical teacher—of music or anything else—Ein-

> show of knowledge," vouched for by musi- curiosity of the pupil to wane," during a cal conservatories of solid standing, are by protracted course of Czerny, Duvernov no means scarce in our midst. Who has Kullak and the rest, certainly has the gift not met the Associate of the Royal Acad- even though he has never passed an examiemy of music with a Gold Medal for nation on the subject himself.

BEETHOVEN'S LOVE OF OUTDOORS

ARTHUR SYMONS, in his "Studies in music paper in his hand, look up and down. stand still as if listening with a piece of into concrete shape.

between him and the sun; which, said

As to the requirements of a really good

There is little doubt that some of Beemous. One finanting I was tout that the Beethovens were going away, and before was like an instinct which becomes a rethoven's best music came to him in this Omaha, Nebraska, says, "Two masked
long I met their two beavy boxes being ligion. He wrote to Therese: 'No man way. So also did that of Schubert, Londits who told their victims they were long I met their two heavy boxes being ligion, rie whole to increase I do. It Mendelssohn, Brahms and Wagner, The once in a church choir sang the hymn carried down the stars. The boxes were our cause and over the stars are considered through a depressing which includes the words, 'We will come so squab and like their owners that I half is tree, woods and thought. He rushed mumber of treatises on musical composition rejoicing, bringing in the sheaves, as they thought for a moment that they were ints the ecno of our trought. The trained to see them spring up like a couple of miscrable lodging after another, in which
to see them spring up like a couple of miscrable lodging after another, in which
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WAGNER AND OFFENBACH

THE ETUDE

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ANTICIPATING Mr. Henry T. Ford Wagner developed a feeling against the Hebrew race waich found expression in a book, "The Jew in Music." He sent a copy of it. we are told by Wilhelm Ganz, to Offenbach, himself a Jew, who, after reading it replied:

"Dear Wagner,

"You had better stick to music."

Wagner retorted by sending the composer of "The Tales of Hofmann" a copy of his "Die Meistersinger," and a few days later received the following:

"Dear Wagner, "I think you had better stick to writ,

All this, notwithstanding the immense

FUGUES FOR THE FUGAL-MINDED

An English musician, 11. C. Banister once quoted John Cramer as saying: "By about it; and then when you have learned

There is only one kind of person who

MUSIC IN THE JIR

Music by radio seems to be a new and permanent factor in our lives. It is especially popular in the West, where the air is so dry and clear as to climinate static disturbances. In California, which, as everybody knows, has such a very, very wonderful climate, the conditions are par-Yet there is much to be said for the ticularly good,

It is said that in Hollywood, where many strange things happen, the static conditions are so good that on a quiet even-What do those who have struggled pain- least been through the mill, knows his ing from a hundred miles distant you may

> "No one has yet repented from having proceeded slowly and cautiously with the publication of his works." R. Franz.

We have never quite believed the French-

man who said of the English that they take their pleasures sadly. But the idea apparently has a grain of truth in it, judging from the case of an old lady who visited an English "gramaphone" store for the purpose of buying records. The report is as follows:

"As she arrived in a bath-chair with an escort of three attendants, room was found for her with some difficulty. She heard three records of which one was a hymn and one a carol, and finally departed with the record of her choice, the "Dead March"

MUSICAL MASKED BANDITS

A newspaper report emanating from

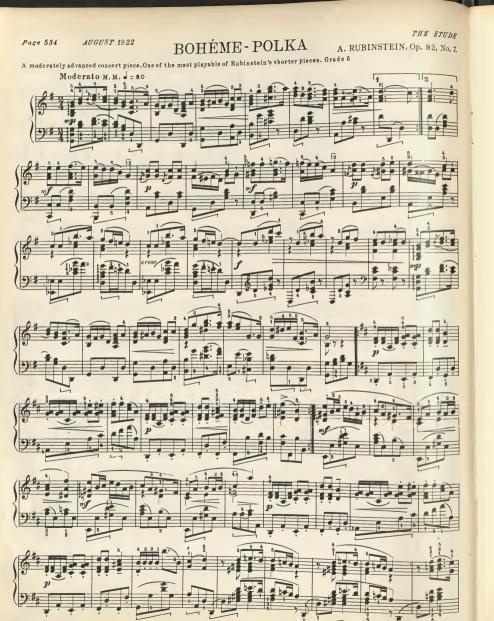
with a frown of wonder, pointing to the atomic, boxes, The porters knew what I meant when he was in the country, he would tunes worth harmonizing and working up to have a place allotted to them in Sing

VALSE MIGNONNE

The melody of this very pretty waltz has the true"floating"character so desirable in pieces of this type. It is like voices singing. Grade 3 ½.









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