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# Volume 40, Number 11 (November 1922)

James Francis Cooke

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# ETUDE MUSIC MAGAZINE



Franz Schubert

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Theodore Presser Co. Philadelphia, Pa.



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The World of Music

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the lat of the month preceding date of issue to insure insertion in the following issue. THEODORE PRESSER CO., Publishers

1712 Chestnut Street, Philadelphie, Pa.

The Weich Elsteidfod, "Front of Song," or in Scott Strategies, and the olders musical relations in the work having the second strategies and the second strategies with the biology, was not ably for work in the ins biology, was not ably for which the birth second strategies and the second strategies and the biology, was not ably for which the birth second is the second strategies and the second strategies and the second strategies and second strategies and second strategies and the second strategies and birth second strategies and second strategies and birth strategies and strategies and birth second strategies and strategies an The Vienna Philinrmonic Orchestra left Europe for the first time to fill an en-gragement at Rio de Janeiro, where Brazil is celebrating the Contenary of her independ-ence. The organization consists of one hun-dred and ten men under the direction of Felix Weingartner.

Marcel Dupre, the eminent French or-anist, arrived in America on September 7, to begin a recital tour, including most of ur States and Canada. A unique feature of is programs will be his improvisations, for which he has a rare gift.

The Mozart Festival, held in Salzburg. the mozerer Festival, neld in salbourg, his birthplace, was a great succes, bindplu; together from all parts of the wond to be beding mostlenns of the globs. Tweiry com-posers, and executants of a dozen nationali-ties, all together representing fifteen com-tries, were in attendance at what was the ingrest international muscal gathering since "Shanewis" has been chosen by the "Opera in Our Language Foundation" as the first work to be performed by it in Chicago.

St. Louis closed its senson of 1922 with a total profit of \$41,873.

Richard Genere, the Austrian componen-the died in 1895, was buried han an old evently went to care for his grave they ound a tombstone engraved with a new ame. Under a law which allows graves, neared for during a certain period, to pass o a, new purchasse, his had been sold for

The "Nibelungen Ring," complete and without outs, 10 - 00. See York, during the second of the second The "Mikado," with DeWolf Hopper

stis, 100 Dray on a Callie of new reservency recently paid by Yale University. The Church of Our Lady of Good Voyage, of a fishermen's parkh of Glowcester, Massachn-setts, was more fortunate with the chime of twenty five bells made for them Ih Lough-borough, England, as Congress passed a spe-cial act to admit them free. as Ko-Ko, closed the season of summer opera at Baltimore on September 9, before an audience of three thousand. The Leipsic Signate has celebrated its eighticth year of publication, as transferred to Berlin by the late August Spanuth.

3.000 Saxophones Per Month is present output of the American factories Juzz ! Jazz !! Jazz !!! Sousan's Basad, in its thirty years of ex-latence, has traveled more than S00,000 miles. Aside from many tours of the United States, Crunda and McGeo, it has five times visited Europe and gone once around the world.

\$18,406 Daty on a Chime of Bells was

Mrs. Theodore Thomas' Seventie Mrs. Theodore Thomas Seventer Birthday was celebrated at Los Angel-on September 4, by the National Federatic of Music Clubs, of which she was the found-and is still the Honorary President. Mr Thomas will make the journey across th continent in order to be present. Federal Swiss Song Festival,

A Federal Swiss Solid Festivity, which brought together nearly seven thou-and singers of various Swiss choral organi-zations--hout one-third of all the choral and church singers of Switzerland--was re-cently held in Lucerne. Verdl's Requises was the item of chief importance on the program Joseph Bonnet has recently head deco-rated by the French Government as a Cheva-ller of the Legion of Honor. He will return to America in January for an extended series of organ recitals.

Schuhert's 125th Birthday will be the A \$1,000 Prize is offered by Balaban and Kutz, owners of Chicago moving picture thea-ters, for an American Symphony. occasion of general Schubert memorial cele-brations throughout the musical world dur-

> No "Juzz" in Asheville is the slogan of No "Araza" in Askeville is the signs of that esteptimity North Carolina monitality Music Oth, Level 128 of the American Fré-cration of Musicans, has a dorid the follow musicines playing an engagement music con-duct the music was as fully were on a pre-fessional engagement, and refrain from the free music playing an engagement music the music or malking movement completions, note-subic that would tend to detter from the digatity of their performances.

The Ukranian National Chorus, with The terminan Antional Chores, with Mile. Oda Shookaka (tealing source of the Petrograd Opera) and Min. King source opera) an assists, are to using America. Alexander Koschetz, well known thrombour Russia as composer and conductor, is "a true muzicha, a singularly fitted leader, and the soul of the whole chorus." PAGE Mile

Miguel Fleta, a new tenor, has been the sensation of the Boyal Opera season in Madrid. A New "Barher of Seville" was pro-

duced at Turin, Italy, in October, by a native composer, Leopeldo Cassone. He has had the courage to use the same libretto as was done by Rossini.

Felipe Pedrell, known as "The Wagner of Spain," died September 1. His chief works are Los Pirincos and La Celestina, of which he was hoth librettist and composer.

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**CONTENTS FOR NOVEMBER, 1922** World of Music..... Limitations of the Keyboard Francesco Berger 734 Plano Manners at Recital. Mae Allern Erb 734 Lesson on Chopin's Raindrop Prelude Clayton Johns 735 Department of Recorded Music

LOBIN AGO, BE COFFRE, widely known teacher and composer, passed away in Bos-ton on the lith of September. Mr. Coerne was the composer of the opera Zenobia, pro-duced in Bromen in 1905, and since 1915 he had been Director of Music in the Connecti-cut College for Women.

Xaver Scharwenka will visit America next year when he will tour in concert and later conduct a master class in Chicago at one of the leading colleges of music. A Band of 6,000 Pieces, the largest A Band of 6,000 Preces, the hirgest orranization of this class in the world's his-tory, is to be a feature of the annual con-clave of the one hundred and fifty-six temples of the Mystic Shriners of North America, which is soon to couvene in Washington, D. C. Jaques-Daleroze, originator of the sys-tem of Eurhythmics which bears his name, is reported to be contemplating a visit to America next year. This has been a blennial report for the last decade.

History of Church Music Services History of Church Music Serv are being held in muny American chur In these, specimens of church music, Palestrina to the present day, are luterpu Before ench number a short talk is with the idea of making the listeners far with the composers and their works.

W. H. Jude, composer of The Mighty Deep and Bill the Bolsan, formerly so popu-lar with bass singers, dicd in London, on the Sth of August, at the age of seventy.

The Eastman Theater, a gift The Ensiman Theirer, a gir from Au-feerge Eastman to the University of the Sep-ter, was fit will be devoted to the linking or art and music of the heat type with the work of the University; and through this it is the hope of the donor that these benefits shall be dispersed through the lives of the people of a great city.

The Tentro Italiano del Novito, a new opera house, is to be opened in Rome this autumn. Thus a really musical people will have their opera in spite of wars and rumors

of wars. Fifteen Thousand People attended the final Stadium Concert in New York, with Yan Hoogstrasten conducting the Philhar-monic Orchestra. Five hundred were turned

monic Orchestra. Five hundred away for lack of standing room.

The Cornerstone of the Salzburg Festival Playhouse was laid in the for-mer imperial park of Heilhrunn on August 19. President Heinisch, of the Austrian Re-public, made a brief address; the Prince-Archipishop of Salzburg, blessed the stone; while Richard Strauss was among the leading musicians who took a part in the cere-

An Orchestra and Choir of Native Indians is maintained on Annette Island, Alaska, far off the heaten path of travel. Presbyterian missionaries direct the organi-zations, and the choir of forty voices sings in the services of the local church.

John Henry Gower, Mus. Doc. and maternal descendant of Sir Walter Scott, died in Denver, Colorado, July 30. A native of Rugby, England, he was a remarkable or-ganist and composer. At twelve years of age he was assistant organist at Windsor Castle. The Municipal Opera Association of

Alfredo Caselia, Italian planist and composer, will begin a tour of the United States in January of next year.

# The Max Reger Archives have been moved to the former Grand Ducal Palace at Weinary where to boyness. The accepting the rift the Minister of State characterized them as a worthy addition to the Goethe, Schiller, Liszt and Neitzsche archives which are al-rendy located in the "German Athema."

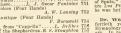
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## MUSIC

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It is always pleasant to discover that our attempts to develop in the field of art and the broader life are recognized. The following editorial from a recent number of the Music Standard of London requires no comment. No one realizes more than our own experienced musicians how great is the task ahead of us. Our English contemporary would possibly be astonished to learn of the advance in every musical activity, eeonomic, educational, managerial, industrial, as well as artistic, in enabling Americans to prepare themselves to meet their opportunities. English musical papers for years have been bewailing the neglect of the native-born artist; and the British people will unquestionably understand and appreciate America's attitude in desiring to help her own sons and daughters as well as extending a hospitable welcome to those of other countries who can and will grasp the big spirit of America and add to our artistic capital by broadening our usefulness in the world of art.

"It becomes increasingly obvious that in America the public for music is very large. Opera in the United States flourishes to a degree undreamed of in England, and the new works performed there and the big artists that vast country supports form interesting material of study. If the United States has produced few more than ordinarily interesting composers, it has welcomed practically all the prominent artist-musicians, composers and teachers of the world, and the American musical press is immeasurably in advance of ours. We can in no way afford to neglect the American music public, since it offers us a great field for the exportation of all our musical wares, and we note that the talking machine over there is regarded as a decidedly praiseworthy factor of musical education, although mainl / as a means to an end. A musical nation is built up of many things, and we venture to think a good talking machine record catalogue is not the least of them. A few pessimists hurled abuse at the first motor-cars, and covered themselves with ridicule ever after; it is much the same with the talking machine-it has come to stay, and we must realize this fact by the enormous sales of instruments and records daily. All we ask is for the selection of the best records in schools-only the best is worthy in any matter. and a good talking machine record is a lesson and nothing less."

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#### Many a Mickle

As all of our ETUDE friends know, it has been our privilege to assist in coming to the aid of a very great musician, who like so many of us, suffered a collision with Fate and found himself after the devastating war, without means and seriously ill. M. Moszkowski's sufferings and privations are being relieved temporarily through the kind thoughts and the kind dollars, francs, marks, reis, pesos and lires of the multitudes who have played his exquisitely beautiful pieces. You are one of the multitude. Your little becomes a part of the whole beautiful tribute which the world has now seen fit to lay at his feet in his time of great distress. So many of us, however, feel the impulse but do not obey it. It is hard to write a letter, make out a check and mail it unless we have some hope of visible response. Why not add to the pleasure of your season by starting it with a little aid to a fellow musician.

Ten little ETUDE readers, pupils of Mrs. Logan H. McLean of Jackson, Mississippi, at one of their class meetings each brought ten cents. That dollar multiplied itself in francs and

names of the girls who contributed: Margaret Whisenhaut, Mary Lee Stone, Olga La Branche, Marianne Nance, Imogen McCollister, Lucile Cullen, Elizabeth Dear, Lena Barringer, Carolina B. Gordon

Many a mickle makes a muckle. Hundreds and hundreds of francs could be raised by this method alone, if the teacher would only remember. The right kind of pupils are glad to help in such a worthy cause. If one in a hundred of our population takes a music lesson once a year a ten cent contribution from each would amount to over 100.000 francs.

We still have several cards bearing an authentic autograph of M. Moszkowski and his portrait. We shall be glad to send (as long as they last) one of these cards to anyone making a contribution of one dollar or more. If the cards are insufficient, we shall send the autograph of some other prominent musician. Every penny of the money goes to M. Moskowski.

Despite the fact that the past eight years have been the most trying in the history of the world, music in America has made a greater advance than ever before.

#### Going Up???" "Going Down???"

WHICH way are you going to-day on life's elevator? Not which way were you going vesterday or will be going to-morrow -but which way are you going to-day? To-day is the determining factor.

Probably the chief cause for retrogression among adult music lovers and adult musicians is contented conceit. With graduation from the music school the average musician goes out satisfied that little can be learned about the subjects he has already studied. He therefore dismisses them in a superior manner and at once commences to go down hill.

We have repeatedly met certain supercilious young men and women who have intimated that they have no particular use for the articles in THE ETUDE; at the same time implying that they knew it all. How amusing this would be to older and more learned men like Moszkowski, Scharwenka, Professor Corder, of the Royal Academy of Music of London, or Walter R. Spalding, Professor of Music at Harvard University, and scores of their rank and attainments who have written us of the eagerness with which they read new issues of THE ETUDE and pass them on to their students. The real progressive men leave nothing undone which will place them in contact with the live, useful thought of the hour in their professional work. You are "going up" or "going down" in your art in proportion to the interest you take in the new and vital things that other men and women are finding out and in the measures you take to revive your ambitions by contact with inspiring minds.

Princeton University is now regularly circulating among its Alumni selected current lectures delivered by their best members of the faculty upon subjects about which intelligent college graduates in all lines should know. Old Nassau does not intend that its students' education shall start to die or dry rot with the last gestures of the Valedictorian.

Of course, the busy college graduate and the busy conservatory graduate cannot take time to delve deeply into abstruse cultural problems. Prof. Alfred Einstein admitted that there were probably only a dozen men living who could understand one of his books on the theory of "Relativity." It is possible, however, to make his great purposes known in more or less understandable language and that is what Princeton has done in one of its recently circulated lectures. The ETUDE aspires to bring a similar service to busy music lovers and busy musicians. It aspires to help you upon your trip upward.

#### You are Paying this 900 per cent. Tax Increase

The musicians and music lovers of America, who suscribe for magazines (and practically all musicians are at a disadvantage without a practical musical magazine), are subjected to a tax, born of war needs, descring serious reconsideration now. You are paying this tax whether you know it or not, because, it affects the cost of all living expenses in all parts of the country. At the same time the tax acts as a kind of brake upon our national progress and prosperity. We refer to the abnormally high postal rates imposed on second-class or magazine postage. It is not necessary to tell any intelligent person, at this time, what the press of America does for public integrity, political and social freedom, and the development of the minds and character of our citizens.

More than this, all business is given a continuous boost through the advertising columns of the best papers. Stop that advertising for one month and millions of prosperous Americans would be looking for jobs and not finding them. Advertising is the oxygen which keeps the firss of the furmace of industry at which keets. If you have ever been among those who are indifferent to the advertising columns as an intrusion upon the reading space of your favorite magazine, it is time for you to take the whole-some, sensible aspect and realize that without that very force, there night he no butter on your bread.

Our Government thinks nothing of supporting a navy, an army and many other branches, but it seems to fail to realize that such cheation and business expansion as can only come through the magazines is one of the very greatest possible national assets. Therefore, postal rates quite out of keeping with those established by other countries are imposed in such a manner that they really constitute a tax.

The magazine publishers are now fighting in Congress, tooth and nail, to have these postal regulations changed so that the cost of magazine shipments may be reduced and the public entitled to the immurrable benefits which must ensue.

Very few Americans are permitted by our Governmental system to have much of a hand in the Government. Even at that we dodge our duty in a shameful manner. Let's all come up to the mark on this.

It is very casy to find the name of your representative in Congress and for just one penny postal, you can send a note which reads:

As one of your constituents, I ask you to interest yourself in the House Bill, H. R. 11965 (sponsored by Congressman M. Clyde Kelly, of Pennsylvania). I believe that a war tax aimed at one of the chief arteries of our national progress, the magazimes and nexeappers imposing increased postal rotes of from 100 to 900 per cent., deserves the immediate reconsideration of Congress.

This is our country and our legislators are selected to make laws to improve living conditions. Nothing you can do to-day could be more useful in behalf of our country than sending the postal suggested. Let Congress see that the music-loving follss are not neglecting their duty and do not want to be side tracked.

#### The Twin Brother of a Machine

ONCE we knew a compositor who had set up most of the Encyclopedia Britannica.

He could make a linotype machine spell and punctuate. Other than that he was just as much a machine as every screw, every lever, every plate in the Merganthaler.

Indeed, it often seemed as though he did not display quite as much intelligence as his wonderful mechanical twin which he operated forty or more hours a week.

He was worse than ignorant because he seemed to have no desire to learn, no desire to discover those rich fields of information which make life glorious.

We knew another man who had engraved the better part of the planoforte literature of Beethoven.

He knew nothing but how to make the symbols of musical notation.

The symbols had no more significance to him than would a cunciform inscription on an ancient obelisk.

Yet, that man had laboriously stamped out every note, dot and line on a metal plate; and thousands had learned Beethoven through those same editions.

Don't you see that it is possible to go through all the physical and mental processes of passing the symbols of a great masterpiece through your brain, letter by letter, note by note, and yet get nothing from it.

Thousands of pupils play the piano in a similar way.

Thousands wonder why they do not succeed.

The proper direction and intensification of your mental powers by the electrification of the will, the pouring of the great life current into your brain so that all that you do is tingling with your vital forces, produce that mental condition which makes study productive.

Don't be a twin brother to a machine if you are looking for

#### Ideals or Bread

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SOMEONE has sent us a newspaper clipping telling of the suicide of a musician who, unable to get employment except where he would have to play "jaze" in a cafe, took a revolver and unlocked the door to eternity at the end of seventy-two years. Too bad! Our hearts go out to a man who has reached the mental state where such a course seemed unavoidable.

Principles are the bulwarks of society. We must have certain life standards and we must believe in them from the very depths of our souls. On the other hand, it is very possible to carry such principles to absurd limits. Any man with a sense of humor could have played "jazz" and given a great deal of fun to many light-hearted people. The rational man would have said to himself, "I abominate jazz. Yet these dancing puppets seem to have a splendid time cutting up antics to it. They are like a lot of under-grown kids who have never developed themselves to enjoy anything better. Perhaps sometime they will get out of this musical mire. Meanwhile it is bread and butter to me until I can work myself out. I will not help myself by morose thoughts. On the other hand, if I do this as a bread-winner and still keep to my ideals, I will stand a thousand fold better chance of getting up in the world than if I starve because of my pride. Is it not pride and obstinacy rather than ideals that is keeping me from accepting this work?"

### Plan Now for a Joyous Christmas Season

"For God so loved the world, that He gave His only begotten Son."

Thus through the greatest gift to man the spirit of giving became the Christmas spirit.

Remember how, when you were a child, you used to count with ecstasy the days before Christmas.

Why not start to-day to restore that Christmas spirit by preparing for your giving and making some provision for it every day now when your Christmas making may be done without the hurry and bluster and rush which takes all the joy away from Christmas. Three or four days before the greatest festival of the year your mind should be free so that you can join with the little folks and the old folks in the giving without the needless worry of securing gifts.

Musical gifts may be procured long in advance and put away until Christmas morning. Nothing seems to go better with Christmas than music.

If you ruin your pre-Christmas season with belated rush and tear and bother, you have lost the child's spirit of joy at Christmas. Plan now for a Joyous Christmas and do something every day toward making the Christmas of 1922 the best you and your friends have ever known.

THOUSANDS make THE ETUDE their Christmas gift. Check up your Christmas list. Someone will surely be delighted with it.

# Getting the Right Start in Piano Playing

By the Noted Virtuoso-Pedagogue

## ALEXANDER LAMBERT

## The First of Two Practical Talks From a Renowned Teacher to Parents, Students and Young Teachers

I are surce that every musician will agree with me when I say the study which should at least hogin the study of multiple study of the study of the study of multiple expression and appreciation of the art, as individuals, is indered by our not having commenced its study at a pliable age. I speak now, not merely of the plano, bat of music in general and its manifold forms of expression.

The tremendous vogue of so-called "socular music" indicates to what extent our mational soul carese for a melody. There is harder a raise and the source of the coast so mean are solved and phonograming the source of the source of the source of the Aurily of the source of the source of the source of the Aurily of the source of the source of the source of the Aurily of the source of the source of the source of the Aurily of the source of the source of the source of the Aurily of the source of the source of the source of the Aurily of the source of the source of the source of the Aurily of the source of the source of the source of the Aurily of the source of the sour

#### Do Not do Your Child an Injustice

The neutrats who decide not to have their child take up the analy of masic at all, nonetimes out of midfracted up the start of the start of the start of the start is, diften unwittingly do the child a great injustice. Quite agart from the question of cultural development and the exhetic value of music, no other art seems to give quite that degree of soul-satisfying joy. The musical life of the land is rich; the fraternity of people who are hand, although my oon work is donk out of hand are hand, although my oon work is donk outby it very seriously. I still set the of the pains of noder to be in touch in melliperuty with music and its myriad opportunities for enformed.

Even a modicum of talent which will permit simple improvisation or the rendering of operatic scores gives a pleasure to the player and those about him that is unequalled. But, once thiost has a how the target of the date up the begins that is not a set of the study, and one is cheated out of perhad- insufally damb by parents who lacked into the forestilth or the interest to start and push one through the early, sometimes exeruciating, but usually well-renaid days.

The piano is the foundation stone of musical expression. It is often the fountain of the composer, the guide of the singer and the invaluable ally of every other sort of instrumentalist. An ability to play it is the imperative need of all wayfarers into the readm of harmony. To the musical amateur it is a constant good companion and friend. But I need searcely dwell on the value of the piano nor the desirability of being able to play it. The prevalence of the instrument speaks for itself. I shall concern myself rather with the general rules that can be laid down for its study.

#### What's the Best Age to Commence?

When should a child begin to study the piano? I have been asked this specific many thousand times, and to the parative size of the for starting depends entirely on the case. Morari played in public at the age of five, and, to come down to our own times, such a well-known artist as Josef Hofmann played in public long before nine. But the usual age for usual children to begin is eight or nine.

Of course no exacts like to think of their child as being either "usual" or "ordinary." But this is an instance in which they can do so without highry to pride, for, after all, a child may be both highly intelligent, exceedingly beautiful and gifted in many directions, and still be, musically spacking, an "ordinary child" who shows no premature inclination for musical expression.

Moreover, a child who shows no such bent and who does not start until the age of nine or ten can turn out to be an excellent pianis just the same. But, for the most part, if a child is to manifest unusual and prodigious talent in that direction it starts to do so before the parents have even considered the question of its musical education.



ALEXANDER LAMBERT

Extracts Nors.—Two Extra is fortunate in scentring the following article from ML hankers. If will be concluded in the next have of The Extra 1980. The fortunate in the conclusion of the Extra 1980. This fortunate in the article of the extra 1980. This fortunate in the article of the concentration. There he was the pupil of Julius Epstein. North is well to the was the pupil of Julius Epstein. North is well to the article and the in 1981 and the concentration. There he was the pupil of Julius Epstein. North is well to the start of the in 1981 and the concentration of the start of the start is 1981 and the start of the start of the start of the was associated with Friedmann, Shoft, Reisenant and the Extra 1 the the New York College of Music and west director of this heattriftic number of the transmission of the material work in America he has had many successful pupils.

#### Precocious Children in Music

There are children who cannot be kept away from a piano if there is one about, and who, without any lessons whatever, play tunes of their own conception, as though pre-natally instructed in the art. This is a frequent, though not absolute, sign of talent and is part of the life story of practically every master of the instrument. In my own ease, for instance, musical hereful; probably played a prominent part. My uncle was a well whown composer in Poland, while my father was a gifted violinist. I played by ear at the age of eight without any instruction. A year later, after a little instruction, while Anton Rubinstein was in Warsaw I played for him and was rewarded with a letter of introduction from him to the famous Vienna Conservatory where I was accepted as a pupil.

But in cases where heredity seems to play little or no part, parents desirous of having their child develop a love for music which will lead to a desire to create music itself should put music before the child as much as possible and as attractively as possible. The phonograph, music boxes and toy planos are good incentives, while, best of all, are good concerts of not too heavy a nature. In this country the idea is spreading of giving concerts especially for children. Every year in New York, for instance, the "Young People's Series" is given, at which Walter Damrosch, the conductor, explains to the children the character of the music and where the programs are specially selected to appeal to the mind and ear of the young. To show that parents are seizing this opportunity. I might add that these concerts are invariably crowded to the doors of the large Carnegie Hall with youngsters of all ages.

Above all, the fatal mistake must not be made of giving the child to understand or believe that in taking up the pinon it is facing a solema or fearful daty. It should be prepared to love its work at the keys and treat the thing as a rather delightid sgame. It is my experience that no child, however talented, likes work. But something which is to be some rather than done will usually receive its keen interest and most assiduous and serious attention.

In the matter of getting started, a good rule is that it should be done as soon as a child's talent and strength warrant. While nine is the usual age, if a child is already the equivalent of that age in strength and development at sight, makes are forming fast and the sooner they begin to develop the easier, better and quicker the progress will be.

A child's hands have taken definite form by sixteen; and its mind, too, for musical purposes, is not nearly so flexible after that age. The most important years in many ways are the very youngest and hence no time should be lost. A child who has not started by the time it is sixteen will have but scant chance ever to play at all well.

#### How to Pick a Good Teacher

It is perhaps natural that I should emphasize the matter of getting a good teacter. In my many years of vertification of the state of the state of the state effects of faulty and harmfal instruction by incompetent reachers who, at the time the pupil started to study, were considered by the parents to be "good enough for a beginner."

There is no such thing as a teacher who fits merely into the category of heim 'good enough for a beginner.' This is usually the classification of the so-called cheap reacher. Against such I warr all parents who are in carnest about their child's musical education. A good foundation is insparable to lasting progress; and for that reason parents should exert themselves to get the best instruction for their child that they can possible afford And, if they see really fine possibilities in the fluorable approxed that they can possibilities in the fluorable more than they could afford for a teacher would becrifted as "good enough for a beginner.' Later on, if the child is genuinely gifted, a teacher of reputation should be enzaged.

Now the questions come up, what constitutes a good teacher and how one can know he is a good teacher.

teacher and how one can know he is a goot exact Technically speaking, unless the parents are jet on have of knowing whether a at. A the parent are jet on have of knowing whether a at. A the parent are jet on have of what price have a state of the parent are son necesone indicates that a teacher is good any more than a low one indicates that a teacher is bad. On the contrary, I have found some wretched teachers who charged exceedingly high fees and also some truly skilled pedagogues who, scarcely seeming to *know* their own work, set unswally low rates for their services.

#### The Love Force and the Child

But there are certain things that the uninitiated parent can determine for himself. A teacher who does not give an impression that be (or she, for there are many more women teachers than men teachers) loves his work is one to avoid. He will almost inevitably lack the strong spirit of endusiasm that alone can carry a teacher through to success with a uppil. He must appear to have patience with children and genuinely to love them. The hastycranky teacher, easily irritated, does more harm than good, for he alienates the affections of the child and withers its desire to do anything for him.

A teacher who can inspire love in a child can get almost anything from that child. As Director of the New York College of Music, i marahaby requested the resignation of new teachers who showed that they had no real affection for their work. A child is mareloasly responsive to the love force, but becomes hard, unwilling and even stupid under the influence of its opposite.

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A mistake once made, can be readily remedied; but made many times it becomes a habit and then is eliminated only with the greatest difficulty.

#### No Progress Without Enthusiasm

Much has been said everywhere about "temperament." To me, temperament spells enthusiasm. A performing artist, must unquestionably have a great deal of temperament if he is to arouse genuine interest among his hearers. A teacher must have it even more, for it is his mission to infuse enthusiasm into his pupil's work. A teacher, half asleep at his lessons, cannot expect enthusiasm on the part of his pupils. And, without enthusiasm on the part of the pupil nothing can be expected of his work. Then there is that dangerous though affable type, the

"easy going" teacher. When a pupil comes unprepared for a lesson, his instructor says genially: "Well, you can learn that for next time.

He means well, but actually his intended kindness is quite the reverse. I have found discipline to be a necessary ingredient of all study. The acquiring of even the most modest piano technique is no exception to this rule.

A teacher should not be either cruel or hard, but he should certainly be strict in matters of lesson learning and punctuality if anything whatever is to be achieved. Parents should swiftly change a teacher who is obviously letting their child "get away" with little or no work. He is taking their money and giving them absolutely nothing for it.

#### Avoid Cut and Dried Systems, Methods and Courses

Avoid, too, the teacher or school that proclaims the use of a certain "system" of teaching piano. No one method or system can be employed for everyone. The teacher who amounts to anything has a different method for each pupil that comes to him. Each case requires its own special treatment. Personal and particular attention to the pupil's peculiarities and qualifications are exceedingly important. A teacher capable of this analysis and competent to act upon it is the ideal teacher.

#### How to Acquire Technic in Musical Theory

By G. F. Schwartz

STUDENTS of musical instruments, including the voice, expect to find the foundation of their art in the mastery of instrumental technic, and for this purpose they provide themselves with texts in which are to be found scale studies, arpeggios and various other exercises. Theory students-and all instrumental students are of necessity theory students in a greater or less degree-"take harmony," hurry along for a year or two and complete the work. In such cases, to say nothing of the numerous others where there has been very little if any theory study, it frequently happens that the student has (on account of insufficient drill in scales and chords) a pitifully small and inaccurate knowledge of elementary theory. A musical person whose sole ambition is skillful execution may possibly boast of such ignorance, but it is not likely that a musicianly person will do so.

The fault is doubtless, in most cases, not so much due to the indifference of the student as it is a result of there being no definite and effective system of "Theory Exercises." To overcome this difficulty, in a measure at least, the following simple and not unattractive plan is offered: Procure from the printer clippings of heavy paper or better, light card board; three different colors are necessary or very desirable.

For Group 1 cut out 30 pieces of the same color about one inch square, mark each of these with a letter representing a key, including all the major and minor keys up to seven sharps and flats. (Capital letters may be used for major keys and small letters for minor keys).

Group 2 will require seven cards of another color; they will be lettered to represent the degrees of the scale, thus: Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone.

Group 3 requires but four cards marked 1, 3, 5, 7, to represent the different members of the usual chords. Exercise 1-Turn the cards of the Groups 1 and 2

face down, take up one card from each group (the first card. T of group 2 may be omitted) and as quickly as possible name the note indicated : thus (Key) Ab, (degree) Submediant = F; (Key) G#, (degree) Subdominant = C#, and so forth.

on it. It is one of the few skilled professions which may be practiced without passing examinations or obtaining a state diploma or license. I anticipate a reform of this condition in time, when the public generally realizes that charlatans are taking free advantage of this laxity and injuring, thereby, the musical welfare of the community. It is well, almost always, to go to a teacher whose name you have obtained from some prominent amateur or professional musician of your acquaintance.

For subsequent judgment of the teacher chosen parents can learn much by using their eyes and their intelligence. I do not mean for a moment that, once having selected a teacher, he should be constantly doubted. On the contrary, it is well to give him immediate confidence and complete charge of the situation. Every teacher has his own way of teaching and "many roads lead to Rome." But nevertheless a proper survey of his ability does not harm. On the contrary he usually will be glad to answer questions on matters that either parent or pupil are inclined to be puzzled about.

#### Avoid Inattentive Teachers

Inattentive teachers should be promptly left. Some are so unconscientious as to scribble notes and memoranda while their pupil is playing, a thing which is bound to create indifference in the pupil and mitigate against the teacher's really "getting" faults. Others never correct faults for one or more of the following reasons: 1. They don't hear the faults because they don't know faults.

#### 2. They lack interest.

3. They think it's easier to get on with a pupil if the teacher refrains from criticism and lets everything run along peacefully.

Any or all of these incompetencies on the part of a teacher are fatal to progress.

The absence of a reasonable amount of fault finding on the part of a teacher is a more suspicious than favor-

able sign. No pupil, however brilliant, fails to make errors. And it is to correct these errors that a teacher is employed.

A Second Article by Mr. Lambert entitled "The Most Important Step" will shortly appear in The Etude

Exercise 2-Use only the Capital letters of the Group 1 and let each letter represent a note, not a key. Take up a card with each hand. Let that in the left hand represent the lower note of an interval and that in the right the upper note. As quickly as possible name the interval indicated by the combination thus: (left hand) Eb, (right hand) D=major 7th; (right) C\$, (left) F=diminished 4th. Cards giving non-diatonic combinations, as for example G# - Bb, which will now and then be turned up, must be replaced; determining whether an interval is diatonic (both notes belonging to the same scale or key) is in itself a valuable part of the exercise.

Exercise 3-Is an extension of the preceding, and consists in naming the keys to which the interval turned up, may belong. This may at first be done in writing instead of orally. Thus the interval E - Bb may belong to (major) F and to (minor) D and F.

Exercise 4-Use Group 1 complete and all of Group proceed as in exercise 1, but name the three letters of the triad indicated, being careful to state the chromatics where required, thus: (key) F#, (degree) SD = BDF#; (key) B, (degree) LT.=A#C#E.

Exercise 5-Extends the preceding by using Group 3. In this case one card from each of the three groups will turned up so that we may have something as follows, for example: (note) E<sup>#</sup>, (member) 3, (degree) Leading-tone-C double-sharp, E natural, G sharp (d<sup>#</sup> minor vii°), (note) Db. (member) 7, (degree) Dominant-EbGBbDb, (Ab major and minor V').

The ingenious student may invent various further applications or modifications of these exercises. Thus, for example, two cards may be taken from Group 1 and transitions made from one key to the other at the keyboard; and also by including not only the secondary sevenths but the Chromatic Chords as well.

The cost of the equipment need be but little if anything, and the time, perhaps from five to ten or fifteen minutes, will soon bring results that will amply repay any serious effort that is made by the conscientious student.

## THE ETUDE

Anyone can hang out a shingle with "Piano Teacher" Is the Teacher Without a Music Club as Successful as the Teacher With a Music Club?

#### By Norma Glennie Batson

No! Emphatically not! How any teacher "gets by" or does his or her conscientious duty without a Music Club is beyond reasonable comprehension. This applys especially where the teacher has a range from the kindergarten to or through the seventh and eighth grades. Of course after a pupil is beyond these grades, (doing conservatory work), he or she realizes and assumes the responsibility required to go forward without this extra coaching. A teacher keeps life in the work and the students fully interested if there is a club. Naturally, we always think of a club as a place of diversion or entertainment. Granted, yet why not make of it a definite two-fold affair-instructive, enlightening and entertaining? A Club promotes good-will, fellowship and case among the pupils, instead of the usual rivalry and antagonism created by not having a Club. Also confidence and self control, important factors in a musician, are given a chance for cultivation by the

frequent Club programs. The writer lives in a town of about 1200 inhabitants. My classes are always large every season-winter or summer-yet always of various grades. I give thirty minute periods, but I cannot find time in that period for my musical history and harmony, so I use my Club for that purpose. A Club should meet every week. Each pupil, at the beginning of the Season, is made to understand that he or she is obligated to come to the Club. I always have my Club meet at my Studio where everything is convenient-charts, blackboards, and so forth. My programs cover the two-fold purpose strictly. The following is the average program: (All officers are of course members.)

(a) President in charge.

(b) Regular Club routine of business. (c) Piano solo or duet by a pupil-generally all selections are in keeping with the biography being

studied on that day, if any. (d) Roll call-each pupil is supposed to answer with the name of a composer and giving the names of some of his compositions. There are other answers just as interesting, for instance, names of instruments, scales and signatures

(e) Fifteen minutes lecture and applied lssson of harmony on blackboard. Every studio should have a blackboard. Pupils take notes and having their own text books are required to prepare their theoretical lesson. These lessons are turned in for grading. I give my advanced pupils private lessons or in very small classes, and they generally help in a Club by giving musical numbers, or by short essays and talks from musical history. Following the harmony lesson, my program is interspersed with available musical numbers, kindergarten songs, and so forth. After this part is rendered, we have our musical history. Each pupil has a history and of course prepares his lesson before the Club meeting. Business concluded we have a social hour, in which I sometimes invite criticism of work and pieces rendered. The whole consumes about two hours or less-time well spent for both teacher and pupil. Every Christmas and Spring, we have public recitals. In the meantime, we often have studio recitals for parents and a few select friends

Now every conscientious teacher knows that these important subjects cannot be taught during the piano lesson in a thirty minute period. If the teacher loves music, has his heart in his profession and wants to progress both for reputation and pupil's account, he will make time for special classes in theory, harmony and musical history so that the pupil can get all that makes an intelligent and thorough student. Because you are not paid extra for these subjects is no reason or excuse for your pupil being neglected. There is a certain amount of harmony accompanying the analysis of each piano lesson, but for instruction I am speaking of the science proper. Have you ever stopped to think that music is very much like literature in comparison? Our lines, spaces and notes are the A. B. C. of music; theory is the art, the pupil the artist; harmony the mathematics; expression the language; history the life, and inspiration the execution. Just as literature could not get on without any of the above named subjects, so it is with music. We could never have music without these factors; one as important as the other. Do not take the pupil's playing time away. They need all of the period for execution. I would say to any teacher beginning the Fall term-inaugurate your Club with your classes and if you have never had a Club you will readily realize how much more progress and work will be yours for 1922 and 1923.

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# What to Do at Children's Musical Parties

## By COLLEEN BROWNE KILNER

Perhaps you were fortunate enough to read the first section of this very practical and helpful article last month. Teachers are constantly "put to it" to find new ideas and interest-making devices for students-particularly those in their early teens or younger. Mothers, club workers, teachers and students all will find this article and its predecessor, "Turning the Practice Hour Into Play," most useful in their work. Each article may be read independently .- Editor's Note.

WHEN I found that the games we were playing at our lessons were helping Sue so much, as her mother quite enthusiastically agreed, I asked, when 1 heard that daughter was to have a party, if I could not manage the entertainment and teach Sue and her friends other and even more interesting musical games. Readily the mother agreed; for Sue, she said, was learning so much about her music outside of her practice hour at the piano that it was necessary to make that only half as long for her as for other children; also, the peculiar thing was that what she learned she did not easily forget, for she had played the games so many times and done the even more helpful thing of showing others how to play them that she couldn't forget. Besides, brother and dad, who didn't know a thing about music, had learned something and were consequently ever so much more interested in Sue's progress.

To the party were invited other little pupils of mine of Sue's age and other little friends of Sue's, who almost all were taking music lessons. So much fun was it that they wanted to have musical-game parties every month so that they could learn to play new games at home.

I have space to tell of but a few. They were games that every child knows, turned into a musical game.

Drop the Handkerchief First there was "Drop the Handkerchief," to which

we sang the old song :





-One Cent Stamp -Two Cent Stamp -Three Cent Stamp

each must post his own. If the lad with the handkerchief had this stamp on his back, and I said: "It takes four cents to send a letter to your love," then he would have to drop the handkerchief behind a little lass with the same kind of music stamp on her back. If he had this kind of stamp on his back he would have had to drop the handkerchief behind the lass with this kind of music stamp on her back .

If he didn't, then he would have to forfeit the next turn the little girl hehind whom he had wrongly dropped the

or the little girl behind whom he had wrongly dropped the handlererbid. I hendlererbid. I hendlererbid. The standard hendler had been hendlererbid. That four the most, won the game. No one could send more than four letters in mccession and one could not think to abouty offler, for the handlerchief had to be dropped while about or the standard hendler had be been being at all should counting, or even about music, he could in this fom-loring way quickly learn.

This game 1 also told them they could play at home by themselves or with mother or as nany folls as they around with by drawing a circular of a handlerenic, while algo-ing softly "A Tikket, a Takket," something was done in "The Take Take Taket," and then a strateging and the large of the soft of the soft of the soft of the soft of the original soft of the soft of

regards note  $\{g_i^{(*)}\}$  a one core stamp, and then six costs would be the most involute cost to send a letter. There would tell here what kinds one is been as the sense would tell here what kinds on a set the sense in the sense mother what kinds of unside stamp she was and how much it would cost to send her letter.

The Peanut Race

The Peanut Race

There is scarcely a child's party which does not have a peanut race. A bowl of peanuts is placed on a chair at one end of the room and an empty bowl on a chair at the other. Each contestant tries to see how many peanuts he can succeed in carrying on a silver table knife from one bowl to the other. He is given three turns. The one who succeeds in getting the most peanuts into

the empty bowl wins the prize. My little players, however, had to imagine that each peanut was a sharp or flat, whichever I should designate. If she carried three sharps, she had to tell me the name of the scale which had three sharps and the name of each sharp. If she carried four flats, she had to give me the name of the scale and each flat. For the name of the scale correctly given, she was credited with two; for the name of each sharp, one. Whoever had the highest

The result was that not a child went away from that party without being able to sing off at a rapid rate the seven sharps, F#, C#, G#, D#, A#, E#, and B#, and the seven flats, Bb, Eb, Ab, Db, Gb, Cb, and Fb. The latter

I told them it was easy to remember by thinking of the word "Bead" and the first letters of three good things to eat-"Gum," "Candy," and "Fruit." Lotto

After the Peanut Race, I always found the old-fashioned yet ever popular game of Lotto, reconstructed into a musical game, a good follow-up. The former was an aid in memorizing the seven sharps and seven flats, while the latter was excellent drill in locating them on paper and in perfecting scale practice.

It was the only one of the games we played the afternoon of Sue's party that needed preparation. To the children it proved by far the most entertaining. In fact, they all wanted the exact directions so that they could play it at home, as "it was so much fun." " I know the three scales on my card backwards and forwards and I never could remember them," was the spontaneous and enthusiastic testimony of one lad.

If you should wish to provide the game of Music- Ex. 20 Lotto for your lad or lass, here is a copy of the instructions I mailed each of Sue's guests the following week. The game you can see is easily made and, like the old game of Lotto, is one at which the whole family can gather round the table for an interesting after-supper

#### Directions

hour.

1. Cut out 15 cards, size 3 x 51/2 inches, ruled with five lines and four spaces. Each represents one of the fifteen scales, C, G, D, A, E, B, F# and C#. If the mother is unacquainted with the 15 scales, she ask the teacher or someone who knows to ink in the corn





The dealer allows the players to select three of these cards each, which they lay on the table in front of them, with printed sides up. 2. Cut out 120 small squares of colored cardboard

paper, each bearing the name of one of the notes necessary in playing the fifteen scales in one octave. These 120 notes are:--

8 a's	8 bb's	8 F‡'s
8 b's	7 eb's	7 C#'s
8 c's	6 ab's	5 G#'s
8 d's	5 db's	4 D#'s 3 A#'s
8 e's	4 gb's 3 cb's	2 E#'s
8 f's 8 g's	1 fb's	1 B#'s

After shaking these small squares together in a box. the dealer takes them out one by one, without looking into the box, and calling out the name of each as it is drawn, places it on the table in sight of all the players. The players watch the name of each note drawn, and immediately cover the corresponding note, wherever it can be found on their cards. (These can be covered with small squares of white paper on which the note is written, or with small squares of glass.)

The player who first succeeds in covering all the notes on one card, which represents a scale, calls "Lotto" and wins the game.



Eb scale as it would look when completely covered and the player calls Lotto.

#### London Bridge

Last of all, that afternoon, we turned the old game of London Bridge into a game of ear-training. After every one had gone under the human bridge made by the upraised hands of two of the children, singing

6130000 0 0 0 0 0 0 0 0 0 0 0 0 0 Lon-don bridge is fall-ing down, Fall-ing down fall-ing down

Lon-don bridge is fall-ing down, My fair la - dy.

and the player retained there at the last word "lady" was being led off to the words:

Ex. 2 Off to pris-on she must go, She must go, she must go,



This game proved most interesting to the children as an amusing musical penalty for the little prisoner.







-Four Cent Stamp We were each going to send a letter to our love, but

A note was struck on the niano, either by me or the mother. The fair prisoner had to tell which note on the keyboard it was. If she guessed correctly, she went behind one side of the bridge; if she guessed incorrectly, she must go behind the other side of the bridge (As an assistance, Middle C was also generally struck) When all had passed under the bridge, those on the side of the Rights had the privilege of determining what forfeit those on the side of the Wrongs should pay.

The children had failen into the spirit of the afternoon, heart and soul. Evidence of this was given in the forfelts they demanded, for almost all were of a musical nature. I might also add that once you start the imagination of the child to work, regardless of the subject, it will soon begin

this is well, regardless of the subject It will some segme. The second second

But when practice in reality becomes fun in which mother, playmates and even dad can join, little Sue eagerly exclaims: "Mother, I want to practice!"

#### A Scale Guide

#### By Rena I. Carver

MARY LOUISE had just begun to study music. One day she said. "Shall I have to study scales? I hope not because my cousin says they are horrid."

Why do children get this idea? Scales may be made extremely interesting. The great teachers of the past and of the present, with hardly an exception, declare that daily scale practice is indispensable

When the time came to teach Mary Louise the scales I led up to them by introducing half-steps, whole-steps and tetrachords. Then I told her that we were going for a trip through Scale-land and that we would need a

The keys on the pianoforte appear to be of different width. That is, the white key C seems to be much wider than the black keys. As a matter of fact at the back of the keys just in from the "dashboard" the keys are nearly all about the same width; in my piano they were about one half inch wide. Therefore on a piece of light cardboard about seven inches wide and four inches tall, I rule perpendicular lines as indicated, each line being one-half inch from the next adjoining line. Then the numbers were inserted showing which degrees of the scale were whole steps and which were half-steps. Finally on each step I put the harmonic name. Tonic, Supertonic, Mediant, etc.

This card was then placed standing perpendicularly over the keyboard, right back of the black keys. Place it first with I over C. The scale of C will then be apparent. Place I next over B, the scale of B will then be apparent. This makes the finding of the scales extremely easy. If the nunil can look upon it as a man it becomes just that much more interesting.

The minor scales can be studied in the same way. It is a good plan to mark the scale notes by shading or coloring the card as indicated



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

By Francesco Berger hlemish may be fine musicians, but their pieces are not IF we carefully examine the bulk of existing pianoforte There can be no doubt that in many familiar cases com-"nianistic music, we cannot fail to perceive that a large portion of posers have evolved their "subjects" from material it, probably seventy-five per cent., is what it is because of posers have evolved their subjects from material dictated by the exigencies of existing conditions. They two equally governing conditions, viz.: the peculiar dishave adopted theme, or passage, or harmony, because it position of the white and black keys in the keyboard, and lay well under the fingers, and because the keyboard lone the formation of the human hand. This is more apparent itself more readily to the object of their choice than to in certain pieces than in others, but even in those least affected by these two determining causes we still detect some other. There may have been moments when, not their influence, and almost wish things had been different. without a pang, they decided to give up a portion of their Could we imagine a keyboard not arranged as is oursoriginal conception, as a necessary concession. They a keyboard in which the twelve semitones within each acted wisely in conforming to the advice of "cutting one's octave were so disposed as to obviate the necessity of coat according to one's cloth." reaching north for the black and dipping south for the To illustrate my point, consider the first movement in white keys-and if the human hand were furnished with Beethoven's so-called Moonlight Sonata. The harmonies he employs, not new even in his day, was nevertheless of

Limitations of the Piano Keyboard

six fingers instead of only five, what a tremendous opening for additional effects would be created! What an increase of sonority, what development of passages hitherto undreamed of because impossible, what complete metamorphoses of melody and harmony.

The pianoforte, as we know it to-day, is a very ingeniously constructed instrument, capable of an immense variety of effects which no other instrument can yield. It is also a convenient substitute for the orchestra. If we cannot hear a Henry Wood or a Landon Ronald, we can comfort ourselves with a Busoni or a Lamond. If orchestral effects cannot be reproduced, they can at any rate be imitated. Nevertheless, the piano has its limitations, caused, as stated above, by "the nature of the beast" and the structure of our hand

On an orchestra we can hear a high note on the flute simultaneously with a low one on the double-bass, while the intermediate harmonies are rendered by the strings, the horns, the fagotti, or what not. But it is quite obvious that if the pianist's hands are engaged at the two extremities of the keyboard, he cannot possibly strike keys lying in the center register at the same time, unless he resorts to Mozart's expedient of using his nose for the purpose. Even the hand of a Liszt or a Chopin was but a human one and as such had human restrictions. And though they could do wonderful things themselves, they were careful not to write down music that only they could perform. They showed some consideration for "the poor devils" who, in subsequent years, had to grapple with their compositions, and therefore eliminated much which they might have included if less charitably disposed. What they have left us may be difficult to play, but, generally speaking, it is not awkward for the hand, and certainly not impossible.

On the other hand, composers could be easily named who have either intentionally or inadvertently disregarded the comfort of the player. Their music is not any the more effective, because of its inconvenience to the hand; if modified but very slightly, without sacrificing anything essential, it would appeal to thousands against whom it now wilfully shuts the door. Composers guilty of this the requisite keys .- From The Monthly Musical Record

Piano Manners at the Pupils' Recital

away

sary for public appearance?

ness will have vanished.

#### By Mae-Aileen Erb

OFTEN the one discordant note at an otherwise suc- --but deep in their hearts, did they not criticise the cessful pupils' recital is the awkward, unpolished stage teacher for failing to coach them in the essentials necesmanners of the performers. The teacher's mind has been probably so engrossed with the perfecting of the numbers on the program that, in anticipating the recital day, he only pictured the pupil as seated at the piano, playing his selection. The thought that the player must face the embarrassment of approaching the instrument, with the eyes of the audience upon her, and that she must leave it at the conclusion of her number, entirely escaped him until too late, when something like the following occurs, It was an elaborate evening affair held in a beautiful city club room. Palms and flowers were banked on the stage, in the center of which stood the two grand pianos. Occasionally, glimpses could be had of the happy, expectant faces of the little girls in their party frocks and of the boys in their Sunday-go-to-meeting attire, as and for five or six weeks before the recital they should mencement of the program. These same children certainly proved later on, that they were proficient in expe-diting matters. One and all dashed across the platform as if they were engaged in a Marathon race. The pieces public appearance there is no reason why they could not commenced before they were fairly seated at the piano, one small boy hanging so perilously on the edge of the piano stool that it was a surprise to all that he managed to retain his equilibrium. Often a player arose simul-

The audience was amused and smiled indulgently, exward manners of the novice give way to the poise and cusing them on the ground that they were "only children" graceful bearing of the experienced artist

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his own selection, necessary for the setting forth of his

own idea, or imagination, or inspiration, or whatever you

like to call it. But the arpeggio triplets of which the en-

tire movement consists are quite ordinary-their counter

part is to be found in Czerny's Exercises. They lie easy

for the hand to execute, and the keyboard acts like a

hand-rail in assisting from one to another. The same

remark applies to the Finale of the same work. The dis-

position of the keys and the formation of the hand are

probably responsible for the figure which the composer

We trace a like origin in the figure of the Final: in his

A Flat (funeral march) Sonata. Only a pianist's hand

would have so constructed the recurring groups of four

semiquavers. And this becomes doubly noticeable when

the left hand enters with its inversion of the identical

group. But though this "thusness" obtains so markedly,

it is only a Becthoven who could utilize so essentially

Again, in his Sonata in E Flat (op. 31, No. 3), the

Children are not wild, unteachable creatures, but are

intelligent, reasonable little beings. If properly instructed

they would much prefer to act in the "grown-up" way.

Explain to them the manners of such famous players as

Hofmann, Rachmaninoff or Paderewski. Tell them of

the ease and deliberation with which they walk across

the stage; how they pause to nod an acknowledgment to

the audience before taking their place at the piano; how

then they sit and think a certain length of time before

commencing to play; and how, at the end of the compo-

sition, they wait several seconds before arising to nod a

"thank-you" to their listeners before walking calmly

The children will be eager to imitate the great pianists

practice doing this at home as well as at their lessons.

By the time the important day arrives all self-conscious-

When children have advanced sufficiently to merit a

go a step farther and learn to do it in a professional

manner. The many children who act on the stage and on

the screen prove that it is not impossible. Train your

pupils to pattern after the highest type of players rather

than the mediocre; and do not be satisfied until the awk-

technical a figure with sufficient mastery to produce a

initial subject (chord of the added sixth on the sub-

movement of such sustained beauty and interest.

occurred to any other composer than a pianist.

selects for conveying his thought.

# A Lesson on Chopin's Famous "Raindrop" Prelude, Opus 28, No. 15

## A Practical Reduction of Notes to Dollars and Cents

#### By CLAYTON JOHNS

Professor of Pianoforte Playing at the New England Conservatory

#### (The Music of this composition will be found in the Music Section)

#### EDITOR'S NOTE

Of all the Chopin Preludes none hos been so much loved by the musical public as the so-called "Raindrop" prelude which Mr. Johns has taken for a very practicol lesson. Any student of the piano will find in this lesson a great many sensible hints which he can try out immediately at the keyboard and which will enable him to play the piece with far more interest and effect.

Mr. Edward Baxter Perry in his well known collection of Descriptive Analyses of Piano Works gives the following excellent account of Chopin's source of inspiration for this beautiful composition.

"One bright, late autumn morning the little party of friends had taken advantage of the weather, and of the fact that Chopin seemed in unusually good health and spirits, to make a long-talked-of excursion to the neighboring village, promising to return before sunset. During their absence a sudden tropical tempest of terrific severity swept the island. The wind blew a hurricane, the rain descended in floods, the streams rose, bridges and roadways were destroyed, and it was only with ex-

THIS is such a practical world, it often comes down to dollars and cents. Let us suppose we come down to a practical study, of a single measure of a little piece of music for the piano and think of it as a dollar divided into four quarters, each quarter of a dollar represents a quarter note, each eighth note represents 121/2 cents, each sixteenth note 61/4 cents, and so on down to near a penny. These values are relative and imaginary and they can be taken, only as an illustration.

Now, instead of a quarter of a dollar, etc., think of the quarter note of a musical measure as a tone. Each tone should have, not only quantity, but also quality; and the tones should be related to each other. The quantity depends upon musical dynamics, and the quality depends upon musical instinct. We get more of anything for a quarter of a dollar than we get for 121/2 cents. So a quarter note of music should have more tone than an eighth note. The relative quantity of lines depends upon the relative value of notes in a phrase. (The first quarter note of a measure should be like a new bright quarter of a dollar, the third quarter note should be like a quarter of a dollar, less shiny than the first; and the second and fourth, rather dulled, comparatively.) The amount of each tone produced by the finger, depends upon the relation of the other tones.

In a measure of four quarter notes, the relative quantitative tone of the four notes is quite different. The first quarter beat of a measure, usually, has more pressure or accent, than the other three. The second quarter heat should have less, the third more than the second, but a little less than the first, while the fourth should have slightly less than the second.

The above proportions are those in the usual measure of 4/4 time; but, like all rules, they are subject to exceptions. When it comes to a four-measure phrase everything is different, particularly when the melodic phrase is more or less like vocal prosody, upon which pronunciation depends. A strictly instrumental phrase is apt to be more regular.

If a quarter note should be divided into two eighth notes, each eighth should have less pressure; and if a dotted quarter is followed by an eighth, the dotted quarter receives much more pressure and the eighth much less. As a rule, the violinist obeys the natural laws of music more readily than the pianist. The violinist draws the tone out, while the pianist has to put it in. The pressure, or the stroke of the finger upon the key of the piano needs no end of muscular training as well as mental control, combined with a musical sense of meter and rhythm

These observations have only to do with the mechanical part of technic. It is hoped, however, that the musical person will add the musical spirit to the mechanical law, without which no real musical interpretation is possible.

Before going into practical details, let us consider a concrete case of a pupil who didn't appreciate the quan-titative value of notes, or tones. This pupil, like many others, gave wrong values in each measure, until she was given an example of the relation of dollars and cents, instead of half, quarter and eighth notes. She

treme difficulty and considerable danger that they suc- lentlessly monotonous fall of great drops upon his heart. ceeded in reaching the convent about midnight, having spent six hours in traversing the last mile and a half of the distance. They found Chopin in a state bordering on delirium. The physical effect of the storm on his shat tered nerves, combined with his own depression and his keen anxiety for them, had combined to work his sensitive and at that time morbid, temperament up to a state of feverish excitement, in which the normal barriers between perception and hallucination had well-nigh vanished. He told them afterward that he had been a prey to a gruesome vision of which this prelude is the musical por-

"He fancied that he lay dead at the bottom of the sea; that near him sat a beautiful siren singing in exquisitely sweet and tender strains, a song of his own life and love and sorrow. But though her voice was soothing in its dreamy pathos, and though he felt oppressed by a crushing languor and fatigue and longed for rest, he could not consciousness, because tormented by the regulor, re-

then immediately began to understand the real value of notes, or tones. She had a certain technical facility but understanding of the different values in a phrase. Her fingers were unruly because her mind was unruly. As an illustration, let us take Chopin's Prelude No. 15

in Db and study it together, measure by measure, first analyzing the prelude, more or less in detail and numbering the measures. Instead of quoting certain numbered measures from the prelude, let the student be referred to the whole prelude, printed and measured, in this issue of THE ETUDE, page 748.



#### D FLAT PRELUDE By the Noted European Artist, Robert Spies

#### A General Analysis of the Prelude

In the first four measures, the tone pressure must depend upon the note value and upon the outline, or the architecture of the phrase. The dotted eighth notes have distinct pressure while the sixteenth notes following the dotted have nearly none. The half notes, on the other hand, should have a double pressure, and the quarter notes of the fourth beat should be partly relaxed, because fourth beats, as a rule, have less pressure than the third. The architecture of the four measures demands a rising outline of increased tone, up to the second beat of measure 3, and increased tone, upon the dotted quarter of the first beat of measure 4, from which it declines, down to the third beat of measure 4. The connecting link, on the fourth beat of measure 4, should be re-

As the drops continued increasing steadily in weight ond in importunate demand upon his attention, as if burdened with some great and sad significance which he must recognize, he became aware that they were the tears of his friends on earth whom he had loved and lost. With this knowledge, vivid memory and poignant pain awoke together, and his anguish grew to an overpowering climax of intensity. Then, nature's limit being reached, the force of his tempest of grief finally exhausted itself, and he sank aradually into a state of dull, despairing lethargy, and at last into welcome unconsciousness, the last sound in his ears being the soothing strains of the siren, and his last sensation the now faint and feeble, but still regular falling of his friends' tears upon his heart."

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We are pleased to announce that THE ETUDE has in reserve several lessons upon famous musical works which will be published together with the music in future issues. Editor of THE ETUDE.

laxed. The next four measures are like the first four. Beginning with measure 9 the phrase becomes more modulatory, and in measure 10, the eighth notes are more persuasively melodic, needing more pressure. In measure 11, after the third beat, the grace notes should be entirely relaxed. In measure 12, beginning with the second beat, the quarter notes should receive more pressure, because they are more persuasive. Measures, from 13-16 are like those of 9, 10 and 11. Those from 16-19 have increasing pressure. The dotted half note on the first beat, measure 19, is still more persuasive, then diminishing through the quarter note on the fourth beat of the same measure, it leads back to the theme at measure 20. With measure 27, the first part of the prelude closes, ending in the dominant. The key then changes, and the middle part is quite different.

#### Middle Part

The repeated note throughout the prelude, whether it be Ab or GE should be played, sounding like drops, drops dropping into a pool of water, not dropping on to a hard surface. The fingers and wrist should be relaxed, the chords not interfering with the continual dropping. In the left hand, the whole division should be built up architecturally, resembling a series of arches, up and down

Measures 40-43 must be treated harmonically in the right hand and in the left hand, thematically. The rest of the middle part should follow the same directions as those of the preceding measures, fingers and wrist relaxed. The second half of measure 60 leads back to the first theme of the prelude, which is practically like it, up to measure 66. The forte entrance, on the fourth beat of measure 66 needs a strong pressure, almost an accent owing to its syncopated character. Measures 67-68 should have a diminishing pressure as far as measure 69. For the six closing measures, 69-74, the whole notes should be well pressed down and the thematic notes well brought out, while the reiterated Ab should gradually diminish to the end.

#### A Special Analysis

We have now got to the real question of the argument, dollars and cents, starting again with the Prelude, and studying it, note by note, with the already numbered

In the first measure, the dotted eighth note is worth about twenty cents, while the following sixteenth is worth about seven cents. The half note on the second beat is worth, let us say, forty cents, forty cents worth of pressure, however, not stroke. The fourth beat of measure 1 is worth fifteen cents, perhaps, and it must be of very good quality, like all pressure beats. In measure 2, heat one is worth sixty cents, more or less, and also should be of excellent quality. Beat four, measure 2, is worth, shall we say, twenty cents, as the market is on the rise and continues to rise up to beat two, measure 3, which is worth more than half a dollar, because it borrowed from beat four of measure 3, beat four being worth twenty cents. Beat one, measure 4 with its dotted quarter is possibly worth 35 cents. The following eighth worth a little less than 121/2 cents, as beat three is

chords, and their reiteration through a number of bars, impart a hollow, sombre, foreboding color which no other combination could produce, and, as an effect, is quite unique in the entire range of pianoforte music. But it unquestionably originated in the composer's brain by the formation of the hand in conjunction with the vicinity of

ture, is one of the easiest scales to play) would have selected it for this miniature gem. And equally obvious is the case of the left-hand chords that open his Funera. March. The omission of the interval of the Third in both

dominant) is a purely pianistic device, and would not have The opening group of notes in Chopin's little D-flat waltz tells the same tale. Only a pianist's familiarity with the peculiarities and possibilities of the D flat tonality and its scale (which, in spite of its formidable signaworth a little less than twenty cents, because the market is falling. The seven eighth notes of beat four of measure 4, are worth six or seven cents apiece, more or less equally divided, and very much relaxed.

The next four measures are like the first four. The first heat of measure 9 is worth about twenty cents and the second beat fifty cents, while beat four is worth about twenty-seven cents because the market rises a little, up to the first eighth of measure 10, and continues to rise up to measure 11 which might be played with less tone than that of measure 10, something like robbing Peter to pay Paul, as often is the case in music. With measure 12 beat two, the borrowing process begins again, each quarter of a dollar demanding a few cents more, until all through the next measures, 13-19 become more insistent, begging more and more until it gets it. Having got it, with measure 20, the theme begins again, more subdued, after its struggle and continues through measure 27. Enough has been said about the monetary value of

notes; it will now only be necessary to add a few sugges tions concerning the middle and last parts of the Prelude

In the middle part in C# minor, the pulsating tones are worth eight or ten cents each, through seven measures, when the octaves begin; the wrist must be free and relaxed, while the inner thematic tones must be pressed down by the proper fingers and the tones, gradually in creased in value up to f, which are worth a good deal more than a dollar in a measure. The second division of the middle part may be treated similarly, like the first section of the middle part, the dropping to be continued, while the chords forming the melody should be pressed down with a loose wrist. The monetary value of the tones may be reckoned relatively according to the printed dynamic signs marked in the Prelude.

This fanciful comparison between Chopin's Prelude and dollars and cents, must be taken with a great many grains of salt. If each music measure could be reckoned as a single dollar, divided into four quarters, it would be an easy matter, but since each measure has a relation to every other measure and to the whole movement, the values are all different. Some measures are worth less than a dollar, while some others are worth more. This little prelude is taken only for an illustration and the figures should not be arbitrary. The idea is but a suggestion and it needs much latitude. The pupil mentioned above, received much assistance in her general study from the dollars and cents comparison. Let us hope others may receive the same assistance.

The well-known story about George Sand, Chopin and the Monastery, when the rain was falling on the roof outside and the Monks chanting inside, needs a certain poetic license. Think of it, as has already been said, drops dropping into a pool rather than upon a hard roof. Music should not be too literal, only suggestive. In any case it must have been a steady shower, as shown by the Ab and G#. Fortunately, however, the shower not only gradually slowed up but stopped.

#### Starting at the Cradle

#### By Louis G. Heinze

PARENTS should do some preliminary work before engaging a teacher for the child.

The first step of preparation should be in babyhood when the mother sings her child to sleep. This first pouring melody into the ear of the child creates an early love for music

Later on the parent should play little tuneful compositions for the child, also pieces in march or dance form to impress time and rhythm. All children enjoy this very much

Next to the cultivation of time and rhythm the melodic and harmonic element needs early attention. This can best he done by the singing of easy songs alone and in classes. It is a good idea to tell some story connected with the song.

Later on piano pieces of a simple construction should be played frequently; and the child should be encouraged to nick out tunes by itself at the niano.

As soon as the nunil realizes that finger exercises are the means to an end, he will notice an improvement in the touch. The fingers become more elastic, the composition will sound better, the improvement will be noticed by the listener and the pupil begins practice with greater interest and enjoyment.

Pupils should not at first play scales from notes. Let them build the scales themselves, which makes them think. Done in this way the scales do not become tiresome. In fact, it gives the pupil considerable satisfaction and pleasure as well; for he will feel that he can do something unassisted.

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

WITH the approach of winter and the opera and concert season "we" all somehow feel more interest in the new publications of the phonograph companies. "We" house-clean "our" phonographs and play a few of "our" records to see how they sound and finally decide that "our" library is sadly old-fashioned and rather shopworn. Therefore "we" run with mad haste to "our" nearest and most favorite dealer and spend good moncy for ten inch black plates with red, blue or purple labels. That "we" may not buy records which the family and "our" friends do not like it is well that "we" know what "our" favorite dealer has to offer. So I am taking it upon myself to tell you about what "we" found and liked.

#### A Messiah Aria

The Brunswick issues on their current list a record of the famous sacred aria, He Shall Feed His Flock, from Handel's Messiah, sung by Elizabeth Lennox, Miss Lennox has never made a better record. Her voice, always true and clear, has registered beautifully, and her diction is excellent. She has caught the connotation of peacefulness and calmness which permeates this marvelous yocal work in perfect manner. I can never forget hearing Mme. Homer sing this aria at a Philharmonic Concert one year; and listening to Miss Lennox's record recalled the memory very vividly. Without hesitation I recommend that you hear this disc; it will fill that niche in your record cabinet which you have been holding for a paramount sacred selection.

On the same Brunswick bulletin there is a Giuseppe Danise reproduction which will greatly interest you Mr. Danise is the baritone of the Metropolitan Opera who gave such superb performances last winter. His record is Zaza, Piccola Zingara (Zaza, Little Gypsy), the renowned aria from the opera Zaza-the rôle which Geraldine Farrar played with such vivacity and charm. Mr. Danise's warm vibrant voice is excellently suited for interpretation of this aria. Accompanied by orchestra, he sings with fire and dash, building up to a smashing climax at the finale. The selection is full of passionate utterances and exciting rhythms, which Mr. Danise has certainly painted in bold flaring colors.

Two more operatic arias of musical worth are published on the bulletins of the Victor and Columbia companies. The first is the aria, Il Sogno (The Dream), rom Manon, sung by Tito Schipa, the tenor of the Chicago Opera. Mr. Schipa, who has been making records for a number of years for the Pathe, is a new acquisition to the Victor's roster. His first record with them appeared a few months ago. Mr. Shina has a voice of unusual beauty. His pianissimo tones have an cerie, floating quality which lends great distinction to his recorded interpretations. This Manon disc abounds with artistry of this sort. From the recitative passage, at the beginning of the selection to the final exquisitc head tones at the end of the number, the record is an unsneakably beautiful selection. Vocal students can gain a great deal of benefit in their work by careful aural attention to this disc. I know of only one other phonograph artist who achieves this wondrous head tone quality in his record impressions. This man is Louis Graveure, but he is a baritone while Mr. Schipa is a tenor.

The other noteworthy operatic selection is the record Jeanne Gordon, the contralto, has made of Voce di donna o d'angelo (Voice of Angel or Mortal) from La Gioconda. The Columbia publishes this record. It begins with two or four measures of orchestral prelude which strings play pizzicato. Then Mme. Gordon enters singing with splendid diction and precision, warm full round tones. The aria is full of pathos and an inherent tenderness which Mme. Gordon expresses in most convincing manner. It weaves to a dramatic climax which the contralto mounts easily, and finishes with a skillfully executed cadenza. This disc is one of Jeanne Gordon's finest productions and an important addition to the Columbia catalog

LOUIS MARCHAND, chiefly known in musical history as the organist whom Bach triumphed over so effectively Dresden, was at one time a favorite of the King of France. The King was disgusted with the very shabby manner in which Marchand treated his wife. In order to punish Marchand the King cut his salary in half and

In addition to the excellent Schipa record which a have mentioned, there is one other recent Victor diswhich I want you to hear. This is the 'cello reproduction Hans Kindler has made of Reverie with orchestral accompaniment. The balance of the record is unusually fine; the orchestra is never predominant, although flute sages are accented in one or two places to give color to the reading. Mr. Kindler is a master technician, and this record is a splendid example of his skill and artistry He plays with well-rounded phrasing and careful shad. ing; every tone he offers has registered with true color. For a 'cello record the selection is well worth your

Kerekjarto, the young Hungarian violinist, offers Scenes de la Czardas, a Hungarian violin selection on this month's Columbia list. The composition is a potpourri of several of the Hungarian folk songs, and Mr. Kerekjarto has interpreted them with all the fire and intensity which we associate with the native music of that country. The selection opens with a lento theme smooth and even flowing, which suddenly shifts to a rapid scherzo movement, crowded with quick and difficadenzas which Mr. Kerekjarto accomplishes with deft fingers. If you like the Liszt Rhapsodies or the Brahms Hungarian Dances you will be enthusiastic about this record.

A new Edison piano record-indeed, one of the first records Olga Steeb, the young American planist has made-is a wonderful achievement. She has reproduced with extraordinary clarity two short familiar selections, The first is Rigaudon of MacDowell, a sprightly elhnlike composition which abounds in staccato runs and quaint little passages. The second selection is Kreisler's Schon Rosmarin, a whimsical, jaunty little tune full of sunshine and happiness. Both pieces are in much the same vein of emotion and make a mighty attractive double number. Miss Steeb plays them incomparably. Her phrasing and staccato tone is the finest I have even heard and secures for her all admiration and greatest praise. Piano students should hear this re-creation immediately. Miss Steep's performance will be a revelation to them,

#### Old-Fashioned Songs

An Edison record which will give pleasure to many, many people is an orchestral quartet arrangement o Stephen Foster's Massa's In the Cold, Cold Ground. The instruments used are a violin, violoncello, flute and harp. This combine gives a great variety of tonal color and they have interpreted the famous old darkey song in a way that will bring tears to your eyes. The violin first carries the air and then later the 'cello plays the melody with a warm resonant tone. On the reverse side of this disc the same organization, Losey's Instrumental Quartet, plays Forgotten. I would suggest that you get this record for your parents. They will particularly appreciate it

There is one other disc which your mother and father will enjoy. That is the quartet arrangement of The Old Oaken Bucket, which the Actuelle issues, sung by the Peerless Male Quartet. Their voices have registered with clarity and the diction, shading, and the precision with which the four men sing cause this record to be one of the outstanding features of the October Actuelle Bulletin. The tenor of the quartet I am sure is Henry Burr, though I have naught save my own ears to tell me. The quality of his voice is unmistakable, however.

On the same list, Rudolph Ganz, the pianist and the conductor of the St. Louis Symphony Orchestra, offers a fine pianistic reproduction of Rubinstein's Melody in F Though this selection is one of the most commonly in terpreted of any of the simpler classics, under Mr. Ganz's fingers, it regains all its inherent charm and appeal. For a needle cut piano record this disc has splendid tone There are no blasts or holes, and all arpeggios and cadenzas are perfect in resonance, which credit is due the Actuelle for the merit of this record.

## Full Pay or Half a Mass

at Mass the King was surprised to have the service stop in the middle. Demanding the reason from Marchand the organist replied: "Sir, if my wife gets half my salary, she may play half of the service." The King Banished Marchand instantly. Marchand was born in paid half to the unlucky wife. On the following Sunday 1669 and died in poverty in 1732.

# The Recorder

Again The Etude Presents the Observations of The Recorder, Whose Monthly Word Pictures of Interesting Musical Contemporaries Last Spring Brought Numerous Requests for their Continuance

"WHAT has been the greatest obstacle you have had to overcome at your recitals?" was the question that the Recorder asked of the famous organist, Edwin H. Lemare, now Municipal Organist of the City of Portland. Maine.

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Lemare smiled and said, "Without question, mosquito bites,"

He then displayed a hand swollen half as large again as its natural size and asked, "How in the world is a fellow to play with a hand like that? It seems that the American mosquito has a great fondness for the good roast beef of old England; and honestly I would almost as lief be bitten by a lion as by a mosquito. The bite is extremely poisonous to me. Once I was bitten on the foot and actually had to give up a recital because of it."

Lemare, who is generally regarded as a kind of successor to the brilliant W. E. Best-minus the latter's famous taciturnity but, with even additional technical and interpretative genius, has played most of the great organs of the world. He has spent years in America in important positions and is enjoying greatly the atmosphere of the Maine music centre. Organists look upon him not only as one of the great masters of the instrument of the day but as one of the leading composers and arrangers. His list of published works is very large. It is a real treat to hear his arrangements of such a simple theme as "Old Folks at Home." It takes on the character of a lovely Idylle.

Lemare's improvisations are famous. Indeed his fecundity is so great that for years he has been recording privately by means of a phonograph, for his own purposes, the different musical inspirations that come to him while at the keyboard and then writing them down later from the record. This is certainly a new way of composing. In this manner however he has been able to get many charming things which are clearly inspired in character. Most of the improvisations of the average performer have only a very transient musical value. They are forgotten and deserve to be forgotten almost as soon as they are written. Lemare on the other hand has found that many of his best thoughts have come to him while seated at the keyboard rather than while seated at the writing table.

His method of making the records is unique. It is rarely feasible, except with an organ constructed for the purpose, to get pipe organ records that "mean anything." The big pipe organ is distributed over a great area and it is hard to get the sounds to register upon a record. For this purpose Lemare used the old fashioned cylindrical record and a real organ of the melodeon type but of a very much higher and different grade than the average American organ. In fact his Victor Mustel Instrument, made in France years

ago, cost \$2000, and has very much of the character of the Pipe Organ, when heard in a small room. This organ Lemare transports from place place with him and plays upon it with great delight to himself and to his friends.

The personalities of several of the writer-folk who contribute to THE ETUDE are often as significant as those about whom they have been writing. Of course many of THE ETUDE contributors are famous musicians-pianists and composers-but some of the men who have given over their time almost exclusively to writing have reputations quite apart from the musical world. Such a personality is Henry T. Finck, known to musicians as one of the foremost living music critics. His published books number nearly a score and some of them are among the best known books in music. The remarkable thing, however, is that his book which sells the best is not a musical book at all, but one devoted to gardening. Luther Burhank, who has watched Finck's garden research work for years, says that Gardening with Brains, is the best book of its kind ever written upon Gardening. Then there is a book on Food and Flavor and another on Primitive Love and another on Finck's graduation from Harvard). In between are all sorts of books upon music including biographies of Wagner, Grieg, MacDowell, Massenet, which rank among the foremost works in their respective classes. Naturally one expects much from such a versatile writer, musician, philosopher and naturalist. At his summer home in the north of Maine he tries to banish all thoughts of Carnegie Hall, The Metropolitan Opera House, or the great world of music. There he becomes a farmer, a naturalist in the real sense. Within sight of the Presidential Range of the White Mountains where frost is often known in August, his gardens are a real delight Who ever saw such glorious poppies, such wonderful

green peas, such big eyed pansies, such tender, succulent vegetables of all sorts? For years he has been seeking to develop each variety, aided and abetted by his wife and her sister and his nephew. At six every morning he is out working with hoe or hose with a naturalist's interest that won him the friendship of men like John Muir and John Burroughs. At the age of sixty-eight he looks like a man of certainly not more than fifty-five. The Recorder attempted to climb Mount Locke with Mr Finck. The ascent and descent took the better part of a day; but Finck made the top accompanied by the writer who was in a very much exhausted condition, despite the fact that the Recorder was over twenty years younger. But what was Mount Locke to Finck who had tackled the Matterhorn, Mount Hood and other lofty neaks.

Daily walks with Mr. Finck are like a perambulating University Course. His experience and his knowledge extends in so many different directions that he becomes an inexhaustible font of delightful conversation. On his visits to Europe, Japan, Africa and our own great West he has seen the unusual and interesting things through discriminating eyes. His acquaintance with remarkable people in many different walks of life has been far-reaching; and his charming wife and family have enabled him to cultivate these acquaintances along ideal lines. He was one of the first to identify the great genius of Paderewski and the famous Polish pianist-statesman never forgot this.

Once, when the Fincks were being entertained at the home of Paderewski in Morges, Switzerland, the pianist never got over playing little practical jokes upon them. One morning, however, Paderewski was away from home and Finck discovered two English ladies inspecting the beauty of Paderewski's gardens. Immediately he was seized with the idea of playing a joke upon the reputa-



EDWIN H. LEMARE Municipal Organist of Portland, Maine

Love and Personal Beauty (written just after Mr. tion of Paderewski. He sat at the piano and commenced to play. The ladies stopped delighted-they were hearing the famous virtuoso without even paying the price of admission. However as Finck played he put in several very conspicuous mistakes. He was so scated that he could see the ladies but they could not see him. They looked horrified at the mistakes and after a time left in disgust-thinking perhaps that Paderewski at St James Hall might be all very well, but Paderewski in his own home was very human.

While at Harvard, Finck knew Longfellow, Holmes, Lowell, Howell and other famous men and frequently saw them. Indeed, he was a regular guest at the home of Henry Wadsworth Longfellow. Once Longfellow asked Finck to bring his 'cello and play to him after tea on Sunday Evening. Admiring the 'cello, the poet asked, "It's an Amati, is it not?"

The 'cello was a very small one of the Amati type and Finck was very proud of it. He was forced to confess that it was not an Amati but said in extenuation, "But, Mr. Longfellow, it is really very old. It must be at least a hundred and fifty years old." "It's very small for such a great age, isn't it?" laughed

the poet.

During the last year New York has acquired a new theatrical fad, thanks to the initiative of that very active manager, Morris Gest, of the firm of Comstock and Gest. It is interesting to musicians because the music introduced embraces many novelties and is, for the most part, taken from the works of the greatest Slavic comosers. Under the old name of "Chauve-Souris," New York is becoming acquainted with what purports to be Russian vaudeville, but which is really an eccentric entertainment along modernistic lines devised by Nikita Balieff, for his theatre in Moscow called The Bat (Chauve-Souris), By way of London and Paris this very unusual entertainment came to New York City where it immediately became enormously successful. Indeed, it was transported to the roof of the beautiful Century Theatre (the former New Theatre) where the orchestra seats sell at \$5, when you can get them.

The atmosphere of the "Chauve-Souris" is Russian to the Vodkænnth degree. The whole theatre is redecorated in Russian style. Most of the scenes are little skits of Russian peasants and home life. Never have the moujik and moujikes been brought to America as in this very clever show. Now and then the program is broken with suggestions of a purely fanciful character-like the Clown, who dances pathetically into the sympathies of the audience to the music of Chopin, or the "King Orders the Drums to be Beaten," in which an old French

folk song is given a tragic dramaturgic representation rising to very great heights of artistic achievement. Music students who seek to add a Russian flavor to their playing can do no better than to visit this genuine Russian peasant fantasy. Balieff, the exploiter of the "Chauve-

Souris" attempts in very alien English to evolain the various scenes. Sometimes his remarks are humorous mostly they are overdone and often one feels inclined to pardon him only because he has put on such a very unusual performance. Americans are quick to sense the fact, when things are carried too far. However, New York with its Russian million will long continue to make this show a practical undertaking. Balieff or no Balieff, the music of Gretchaninoff, Aliabieff, Piadoff and others is very refreshing to American ears, frenzied with Jazz. Mr. Gest reports that the famous Russian composer and conductor, Alexander Archangelsky, best known for his splendid church music, has been persuaded to come to America as conductor for the "Chauve-Souris." This gives an idea of the musical character of the undertaking. The idea has proved so popular that two similar musical theatrical imitations have been planned for the New York season. If you fear an attack of Mainstreetitis, by all means see

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the "Chauve-Souris" when it comes your way. You may not like it, but it will stir you up with its gorgeous color, its high artistic values and its alien aroma. and you can do it without going to Moscow to endure the stench of the corpse of the Russian Government about which Eleanor Frances Eagan has written so forcefully in the Saturday Evening Post. The Recorder, with Mrs. Recorder, had a very entertaining evening at the "Chauve-Souris." It transported one to the edge of the Steppes, invoked a delightful spirit of peasant merriment and all without the risk of Bolsheviki filth, disease and disaster. The "Chauve-Souris" shows us the kind of Russia we like to think about and want to dream about, Americans are friends of Russia and are glad to welcome its art.

#### The Metamorphosis of Charles

#### By Nell V. Mellichamp

HAS utter despair ever seized upon you after a weary lesson period with a tired-looking little boy, whose listless gaze was more frequently directed to the open window than upon his music, and who, only by dint of much urging has succeeded in covering a portion of the assignment for the day?

Such was my recent experience with a child, who, I had reason to believe was musical. I had used the same care in studying the child's needs and temperament as had proved successful with others during seven years. but with practically no results. So, in sheer desperation, when my friend Charles arrived for his next lesson a surprise awaited him.

Remembering with what apparent pleasure he had joined in the church music. I engaged him in conversation concerning hymns, and asked if he would like to learn to play hymns and possibly some day become a celebrated organist in a cathedral. At once he was interested, So I took down a large hymnal and suggested that we start with his favorite Onward Christian Soldiers. First Charles played the melody, and I the left hand accompaniment, and then we exchanged places. As his playing improved I dared to use the damper pedal, endeavoring to retain, throughout, the splendid marching rhythm of that fine old hymn. The hour flew by and my small soldier trudged happily homeward, armed with his big blue hymnal, having promised to read another simple hymr

This was only a beginning. As time passed, we introduced other similar work, and other simple materials, some of which I allowed Charles to use for recital purposes. All the while our idea of pipe organs and beautiful harmony, of church music and stirring hymns prevailed. Besides the awakened interest of the child is the understanding and coöperation received from his mother. It pleases the little boy mightily to play a hymn smoothly and correctly so that his mother may sing it with him. In time, all necessary scales and exercises may be introduced, without destroying his enthusiasm, or diminishing his interest, if they will be used as a means towards an end

## A Little Secret of Teaching Success

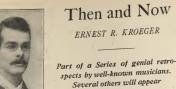
#### By W. Francis Gates

"GREAT Teachers are made by Great Pupils,"-a bromidic remark, you say. Certainly,--but it is the greatest secret of real teaching success. The teacher's first business tack should be along the line of getting enough pupils and the next should be that of getting enough so that it is possible to sift out the best pupils.

The high-class jeweler must have fine materials to work with. If he has only paste and baser metals he never can become a Tiffany. In the case of the teacher, he has the prospect of having inferior talents and superior talents come to him. When he has worked hard enough so that he can sift the material in his classes instead of taking every pupil that comes the teacher is on the road to success and not before.

Three or four capable pupils plus hard, efficient work have "made" many a teacher. The best advertisements are fine pupils. Students flocked to Leschetizky, Marchesi, Sbriglia, Rheinberger and similar teachers not because they were remarkable musicians but because they produced "artist" pupils. Sift, sift, sift. That is the secret.

Just as Stradivarius chose the woods for his immortal violins by discarding innumerable pieces before he came to just the right material, so the teacher must build up his patronage until he can afford to discard poor pupils, and keep the good ones. Don't worry about the poor pupils, there will always be plenty of other teachers glad to get them.



later from time

to time

Routine for the Practical Teacher

MR. KROEGER AT TWENTY-FIVE

THE year in which the first photograph was taken was memory during that period, mainly by the foremost composers of piano music. Many numbers were played at the year in which I definitely went into the music pro-fession. Having been employed by a large business firm these recitals for the first time in St. Louis. Usually an explanation of each composition was given before for about eight years proviously, it was necessary for me performance, in order that the audience would become to consider carefully all the details regarding piano better acquainted with the characteristics of the various playing and piano teaching, in which I decided to specialselections, and with the composers and their styles. ize. The period was that of the so-called "mixed con-Lecture recitals, including such subjects as The Emo-A program had to contain a piano duet with tional and the Picturesque in Music, Composers of Differwhich to begin. Various solos: soprano, alto, flute, ent Nations, A Musical Day in Nature, The Classic the bass often sang Nancy Lee, or Rocked in the Modern and Romantic Schools, Small Forms in Music, Cradle of the Deep; the violinist played Ernst's Elegie, baritone, piano, and violin, had to be included. There Music as a Science and as an Art, were given Then I gave Lecture Recitals on all the Wagner Music were also "recitations," monologues, and other features. Dramas. I am confident that all of these had their effect The class of music was not particularly elevating. Milin raising the standard of musical appreciation in St. lard's Waiting was a favorite selection with sopranos; Louis. In teaching also it was my constant aim to and the pianist chose de Kontski's Awakening of the Lion educate the taste of pupils, as well as to develop their as, a tour de force. Occasionally a "mixed quartet" sang Come Where My Love Lies Dreaming. Such profingers and their intelligence. Many came from small towns with but a limited knowledge of the classics. I grams had a tremendous vogue. The class of piano made it my business to train them so that when they pieces taught by instructors of standing was not on the concluded their studies under my direction, they were whole of a high character. Leybach's Fifth Nocturne, Wollenhaunt's Last Smile, Ketterer's Valse Brillante, fairly well acquainted with a goodly number of standard Thalberg's Variations on Home Sweet Home, Kowalski's works. Also, I feel certain that when they returned home, they did what they could to carry cut my sug-Salut à Pesth were great favorites. Even the Maiden's Prayer and Silvery Waves were occasionally heard. As strongly as possible, I determined to stand for a better class of music. In nearly all my public appearances I the Middle West, it has been largely in doing what I could towards standing for the best in the lines of actual placed the works of the great masters on my programs. For twenty-five years I gave a series of recitals, usually playing and teaching, and in supporting musical organiin Lent, and played over eight hundred compositions by zations which had noble ideals

Mrs. Lawrence A Averill SYSTEM in her work is one of the essentials of the orize, is about right for the beginner. Of course this music teacher, if she is to make the most of the lesson will be increased for more advanced students. hour Even before the nunils begin to arrive she should A short time, perhaps once a month, devoted to the have her work for the day outlined and a definite plan study of the history of music, is well spent. Composers should be more than names to the pupil. Nothing is more

as to just what she wishes them to accomplish. The work to be done by the pupil in preparing the lesson last assigned should have been so well outlined that it will be unnecessary to waste time in trying to discover what is to be done, after she has come to her present work. As a usual thing get the exercises out of the way first, before the pupil has begun to get tired and to lose interest. At each lesson at least one scale should be played, that they may be kept clear in the mind. Sometimes a review study may be replaced by a duet with the teacher, for sake of variety. After the "piece" spend some time on memory work and try to create in the mind of the pupil the feeling that this is to be one of the most important and interesting features of the

Ordinarily it is better not to make frequent breaks in the pupil's playing by stopping for frequent corrections of faults. This habit is apt to spoil the student's confidence in her ability. If any part of the lesson has been played poorly, it should be reviewed. But, if a study or piece becomes tiresome by too long study it should be discontinued for a time and then taken up for further study when it will have fresh interest and be more easily mastered

#### Review Exercises

New studies and pieces always should be played over Talking machines partially fill this need, though they often fail to illustrate the technic and finer points of for the pupil and then with her. In this way the pupil gets the right start and idea for practice. The lesson the music. If possible, the student should hear at least ssigned should never be too long, lest some part of it be slighted. Neither should it be so short as to allow by the teacher will help to fill this need and acquaint the the pupil to feel it is unworthy of continued and careful pupils with some of the better music beyond their ability. study

Variety in the lesson encourages practice. Two or three in the pupils and their advancement are the best equipexercises, a scale, a part of a piece and a tune to mem- ment the teacher can have.

THE ETUDE

# Glimpses of Present Day Piano Study

An Interview Secured Expressly for The ETUDE with

#### MYRA HESS

## By HARRIETTE BROWER

[EDITOR'S NOTE.—Myra Hess, the well-known English planist, who made her first tour of America last season, has been a great favorite in London for some years. She is a pupil of the well-known English teacher, Tobias Matthay, with whom she has studied since her thirteenth year. Her appearances in America, in recital and with leading symphony orchestras, were occasions for marked enthusiasm.]

#### Form and Shape

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"WHEN I take up a new work, I try to see it from all sides. By this I mean that I study out the harmony, the chord and key progressions, the technical requirements, then the meaning and necessary interpretation. Some players go about the work in quite a different way. They may take up first the technical side and make an exhaustive study of that, or perhaps they work a great deal each hand alone, learning each one straight through. The fact is, different pieces ought to be treated differently, each in its own way. In a composition where technical problems predominate, one must of necessity give more attention to that.

"How does one arrive at the understanding of Form and Shape. Through analyzing the composition, finding the phrases and half phrases, and keeping those patterns intact, that is to say, not breaking them up. The phrase is the basis of musical meaning and content, the backbone, as it were, of music itself. Very much has been written about musical form, but very little about its shape, which is just as important. To understand and explain the shape, we must go back to the phrase, and preserve its melodic line.

#### Balance and Proportion

"In regard to balance I would say that, to attain an understanding of correct balance in a composition, we should first learn what phrases are more important than others. These are to be brought forward into higher relief, while the less important ones drop back into the shadow. A correct comprehension of the phrase and its meaning, enables the player to balance all parts artistically. Then there is the balance of tonal values and dynamics, which is an equally fascinating study

"Again, one of the most important points in the interpretation of a piece is the idea of Proportion, which really means a just balance of all parts and their relation to each other. How seldom young players have any exact idea or definite plan for proportion and for balance in their playing. They may produce the tones correctly, may have a good technic and get over the keys quite fluently, in fact, but the meaning of the music they endeavor to interpret lies beyond their grasp, often for lack of any conception of the significance of Proportion, Balance and Shape. Each one of these terms carries a world of meaning with it, as everyone knows who has studied at all into the subject.

"Of what use are correct notes when the form and shape of the phrase are all out of gear? These things need unceasing care and attention. Inexperienced students who accent, phrase, increase and diminish the tone, hurry or retard the tempo in the wrong places, disturb the proportion and shape of what they play, and by so doing often miss entirely the meaning of the composition they attempt to interpret. If one does not mentally understand what one is trying to do, one can really never do it. For it is the mind that does the work always. If these subjects of which we have been speaking were more emphasized in teaching, or if teachers had greater knowledge of them, there would be more artistic players in the world, which is a self-evident truism after all," added the pianist with a smile.

#### Memorizing

"How do I memorize? Fortunately I am naturally blest with an excellent memory, and after I have made a careful study of the piece, noting the points we have dwelt upon, I really know it without giving special attention to that side of the work. As is well known, there are three kinds of memory training, that of the eye, ear and finger. Although I use all three, I depend, ) think, more on the first. I can really see the printed page before me, mentally, and can actually read it as I play, just as though it were on the music desk before my eyes. There have been times of great stress, when I was mentally agitated, and could neither see the notes before me nor even hear them, yet my fingers would go on and continue to play of themselves. Can you imagine it? This fact only proves that one must have keyboard

to depend more frequently on visual memory, I do not like to be long away from the notes of my repertoire, for I must refresh my memory with frequent reference to them. Of course I can, and often do, work away from the keyboard, when analyzing and memorizing.

#### How to Gain Both Power and Delicacy

"I do not practice in any special way for the purpose of gaining power. If tone production is legitimate and prrect, one can command the necessary power at the moment it is needed. Power is a matter of relaxation; it is not force alone, nor is it only muscular; it is nervous control as well. And thus it is a mental concept, a mental force. If one is able to play softly, with beautiful tone, one should be able to give out a forte or fortissimo when necessary. Articulation that is soft and at the same time clear, is more difficult to achieve than loud playing. It seems to me that the player who has clearness and delicacy, together with good tone, will naturally have the other.



#### MYRA HESS

"As for using full power during practice, it is something I seldom do. Indeed it seems to me quite wrong. Especially is it injurious to the ear. One cannot con tinually listen to such a din, without its deleterious effect on ears and nerves.

#### The Classics

"Yes, I play much old classic music. On the modern grand piano, of course, one loses the tinkling quality of tone obtained from the old instruments, but something of the effect can be preserved by playing lightly and using the pedal sparingly. I want my classics un-adulterated, and always prefer to use the original editions rather than those which have been 'edited' or improved upon. I am especially fond of Bach and there is so much of him! I would like to take a year off, sometime and do the whole two books of the Preludes and Fugues: it would be great fun1 Yes, I would always play the fugue corresponding to the prelude. I cannot

memory as well as both the other kinds. As I seem · imagine playing the prelude alone; it would be like having a body without feet.

"While I love Bach, I am extremely fond of the Scarlatti music, as well as pieces by the old French classicists, Rameau, Lully and the rest. This music is being 'rediscovered,' as it were. Players are delving into these forgotten riches and bringing forth fascinating things. have put some of these little known pieces of these old masters on my program for this season, but intend to prepare many more for use next year. Such compositions seem more modern now than one would imagine, especially when played on our present day grands

#### Modern Piano Music

"Do not think that I give myself over to the charms of old music to the exclusion of the new. I play much Debussy, Ravel and other recent French music, not forgetting modern Russian. I also want to bring out some up-to-date British music, pieces by Arnold Bax, Delius and others. This I hope to do next season. A humorous little incident, anent modern music, happened recently I was engaged to play a program for a club, and was asked to make my scheme very modern. I did so, composing it largely of Debussy, Ravel, Scriabine and the like. It was returned to me with the request that I give something much more modern than that. So had to set to work on the very latest things obtainable "Ycs, I am somewhat familiar with the MacDowell Sonatas. They are very interesting works in sonata form, besides being modern. While I like certain parts and movements in each one, immensely, I do not find the complete work, as a whole, exactly adapted to public performance; the interest is not sufficiently sustained for a composition of such length. I have had a great deal of American music sent me to look over. Some of it I shall take back with me that I may go through it when I have a little leisure. Some of it interests me very much.

#### Broadening One's Views

"Although the pianist is deeply engrossed in his work, he need not forget there are other branches of art to be studied. I find the greatest help and inspiration in studying fine paintings and in watching the trend of art in painting and sculpture. I visit exhibitions of pictures whenever I have opportunity, or in whatever city I happen to be; for it is indeed an education for the pianist to study this side of art.

"If one thinks of the sources of inspiration for the pianist, what can compare with nature, in all her aspects? What can be more refreshing, after hours of hard study, than to escape to woods or fields, and enjoy nature's loveliness. And I am very fond of animals, too. After a trying rehearsal it is a complete mental diversion to visit a zoological garden and study animal life there. I did this on one occasion this season, after a hard afternoon, and found real delight in it. So much so that I returned to the garden next morning, to have another look at the llamas. One may smile at this confession, but to my mind, the musician should be manysided, in order to put much into his music.

"It is difficult to secure any time for quiet work when one is engrossed in public playing. People in America have literally overwhelmed me with kindness; I cannot begin to accept all that is showered upon me. I never expected anything like it. I expected audiences to like certain things, it is true, but I was unprepared for their liking everything as they do, and with such understanding. It is indeed a pleasure to play for them."

Felix Mendelssohn wrote home to his folks in 1832: "I wish you could have seen me waltz with the rector's wife! It was beautiful."

There's the soul of Mendelssohn for you-and the soul of his music. Dancing with somebody else's wife-but always very properly sure beforehand that it was the rector's wife.

If I have had some influence in the cause of music in

fascinating to children than the stories of the lives of

great men; and music is more interesting and better

understood when the student knows something of the

composer, his personality and the circumstances under

Play Often for the Pupil

Playing frequently for the pupil both gives her a rest-

ing spell and inspires her to try to play well "like the

teacher." In the case of students of the violin, playing

with them helps them to know if they are playing in tune

Interest of the pupil makes easy work for the teacher.

In every way, try to arouse interest in lessons given. It

is much better that a pupil should learn some pieces,

according to his progress, than that years should be de-

voted to only dry exercises. Play in the school is be-

coming recognized as an important factor. Play in music

is pieces. It were better that the pupil should play even

the popular music of the day than that he should not

touch the piano at all. Memorizing exercises is an al-

most impossible task for the beginner; but with what

Many never have the chance to hear really good music

one really good concert each year. An occasional recital

After all, the love of music and a deep heart interest

eagerness "America" or "The Star Spangled Banner

will be learned to be played without notes.

which the piece was written.

and time.



#### PRESTISSIMO!

THE following letter of Mendelssohn to his adored sister Fanny reveals a pleasant meeting of Mendelssohn with Baillot and Rode, the French violinists, in which the excitable violinists tried to run away with him-musically speaking, of course. "At Madame Kiene's a few days ago, I

played my B minor Quartet with Baillot, He began in quite a careless, indifferent sort of way, but at a passage in the first part of the first movement he got into the

spirit of the thing and played the rest of the movement and the Adagio very well and with plenty of vigor. Then came the good trying to keep back three runaway meeting: Baillot lashed away in the most furious ceau' ('Once more with this piece'). That Zoram express his musical ideas in techni- chords?"

than the first. wildfire. At that part near the end where turned it into sounding blank verse. the subject comes in for the last time in that I was almost frightened at my own quartet; and at the end he came up to me again without a word, and embraced me twice as if he wanted to stifle me."

Nothing is so delicate as the commencement of the pianistic education of the child. Bad habits are very easily formed and are extremely hard to extirpate. Moreover, talent frequently remains immature through having been badly directed at the beginning, saw it acted upon. "Whenever I see in one you don't know?"

#### THE GREEN DE PACHMANN

Even in these days a piano virtuoso must suade them from an artistic, and especial- and as his noble expression inspires me enjoy a good deal of physical endurance to 1y from a theatrical career. stand the exacting demands of a concert tour in America-this land of wide dis- from Cologne, who had a good soprano must have been like a few years ago we very lazy. One day I said to her; 'Get "UI asked, can guess from the following incident re-lated by Charles Santley, the baritone, regarding a chance meeting with De Pach- and mother. You will never do anything mann, then in his prime.

York, after one of my concerts, I met De an engagement than a good husband. Pachmann on board the ferry-boat, cross-Pachman on board the ferry-beat, cross-ing the Hudson River and we had the fol-following vour advice...I'm come 1 am few weeks later the marringe took gamma is not truly unhappy, following vour advice...I'm come 10 he and 1 have direc level is true of an

'Ah, my dear Santley, how do you do?' married.' 'Very well, my dear De Pachmann, and how are you?'

'Oh, vat a horrible country !'

'Hush! The people about will hear you, and may retaliate !'

Well, have patience, you are going to fairs went out with cock-fighting. Posleave it soon.

'Thank God! I suffer with my liver, Paganini and Lafont, a French violinist. Inank Gool I suffer with my nyer, ragantin and Latont, a French violinst, gether a duet by Kreuzer. In this I did on'l cannor ten you. Awnut Ant rou is took pace in attain, white a seaming of not deviate in the least from the compink and vite, and now I am green; oh, whom he said, "His performance pleases poser's text when we were playing to-it is horrible, I never come no more!" me exceedingly."

was sufficiently "pink and vite."

"The great art of learning 'much' is to learn a little at a time." Locke.



THE MEETING OF GILBERT AND SULLIVAN

said to me was, 'Encore une fois ce mor- ear for rhythm. I was bound to make sonances all the single, double and inverted signed by Cherubini.' time it went smoothly but still more madly cal language, so I took up my Encyclo-

"The last movement at first went like Harmony, selected a suitable sentence and guestion. I did so and he replied that die in it." "Curious to know whether it would think it over before giving a definite B minor, quite forfissimo, Baillot sawed pass muster with a musician, I said to reply. That was years ago, and he has "THEY SING WELL, THE WILD away at his strings in a perfect frenzy, so Sullivan (who happened to be present at not reached any conclusion yet."

MARRIAGE BY PROXY

advice to a young lady who insisted on his who is the happy man?' hearing her sing. From less cynical "'I do not know him,' was the laconic motives, that great voice teacher, Mathilde reply, Marchesi, once gave similar advice, and What1 Are you going to marry some-

ISIDOR PHILIPP. any of my pupils symptoms of indolence "'Yes. My fiancé saw me before he and want of enthusiasm," she wrote in her went to India, when I was twelve years book, Marchesi and Music, "I at once disold. I have been shown his photograph,

> "This little romance began to interest me. 'When will your fance come to fetch "'Unfortunately he cannot come for the

on the stage.' To which she replied, laugh-"Shortly afterwards, on coming from following your advice-I'm going to be and I have since heard it turned out a

very happy one."

#### A MUSICAL "DUEL"

In days gone by it used to be con- France, so the public indulgently considered d may retaliate! IN days gone by it used out it on a finite some point anungency considered. Two of his operas had failed, and the 7 don't care, it is horrible; nossing to sider days is not how musical status the best Italian violinist. Lafont not helped but later on he explained that he I don't care, it is norrible; nossing we success part is an two interactions in the two set tailout nonmast. Latont not perped; but later on he explained that me can nossing to drink, except very dear each other in such musical duels as the looking at it in that light, I was obliged to had a friend, one Leidesdorf, the publisher, eat, nossing to drink, except very acar each outer in statistical monoral that and accept the challenge. I let him arrange the whom Beethoven described as "Dorf des "We each played a concerto of our own sibly the last of them was that between

composition, after which we played together; but in the solo parts I yielded

bound be neard together. "I excused myself," wrote Paganini, "al- and I finished the concert with my varia-

leging that such experiments were highly tions called La Streghe, leging that such experiments were nighty interval to the subscription of the subscript

impolitical, as the public invariably looked that it but the applause which followed my efforts much more enduring than the fame upon such matters as *duels*, and that it out no appearse when to now on my entors much more enduring than the would be so in this case; for as he was convinced me that I did not suffer by which comes rapidly and easily." acknowledged to be the best violinist in comparison,"

brief visit to Mendelssohn in which the latter paid him unusual honor, considering that the future composer of "Faust" was still something of a beginner.

THE ETUDE

"Mendelssohn received me admirably" says Gounod. "I use this word purposely in order to express the gracious condescension with which a man of such distinction treated a young fellow who could have

GOUNOD'S VISIT TO MENDELS.

In his "Memories of an Artist" Charles

THE operettas, "H. M. S. Pinafore," a rehearsal, and to whom I had just been nothing more in his opinion than a "The Mikado," and others of the old introduced): I am very pleased to meet pupil. During the four days that I passed Scherzo. I suppose the opening pleased Savoy days owe much of their charm to you, Mr. Sullivan, because you will be at Leipzig. I can say that Mendelssohn him, for he went off like anything, at a the happy collaboration of W. S. Gilbert able to settle a guestion which has just tremendous pace, the others after him, I and Arthur Sullivan. Gilbert himself arisen between Mr. Clay and myself. My questioned me concerning my studies and trying to keen them hack but it not much tremendous pace, the others after him, I and Arthur Sullivan. Gilbert himself arisen between Mr. Clay and myself. My my works, with the liveliest and sincerest trying to keep them back; but it's not much gives the following account of their first contention is that when a masican, who interest; he asked to hear, upon the piano. Frenchmen. And so they carried the along "I had written a piece with Fred Clay, is master and theme to express he can express he may share composition, and I received from musical theme to express he can express he may be composition and a called *Ages Ago*, and was rehearing it at is an express he can express he may be transford the source of the so faster and louder; and especially at one the old Gallery of Illustration. At the place near the end, where the subject of the same time i was busy on my Palace of of Mercury (in which there are, as we had one of them, which I have always been Trio comes at the top, against the beat, Truth, in which there is a character, one all know, no diatonic intervals whatever) too proud to forget. I had played for Zoram, who is a musical impostor. Now as upon the more elaborate disdiapason him the Dies Irae of my "Vienna Requiem." style, in a rage with himself because he I am as unmusical as any man in England. (with the familiar four tetrachords and He placed his hand upon a part of it written had made the same mistake several times I am quite incapable of whistling an air the redundant note) which, I need not for five voices, without accompaniment, over. When it was finished, all that he in tune, although I have a singularly good remind you, embraces in its simple con- and said, 'My friend, this part might be

> "He reflected for a moment, and then "Here is the best company for musique pedia Britannica, and turning to the word asked me to oblige him by repeating the I ever was in and I wish I could live and

THE famous Russian playwright and novelist, Anton Chehoff, includes the fol-"Last night I drove out of town and of a train falling off a high bank in a vio-

lent snowstorm; there is a lot of screeching and banging.' "Do you know how John Field practiced? He cut a pile of paper clippings, placed them upon the plano and pracwith confidence I have decided upon marry- of paper. He once played a certain pasticed as many times as there were bits sage 3000 times."

Anton Rubinstein.

wedding,' she answered, blushing, 'his times; but just listen to this wail from business prevents him. But I am to be Schubert: "Think, I say, of a man whose ann, then in his prime. The stage of the sta "I was greatly surprised. However, a fast vanishing; and ask yourself if such a

> "This is my daily ery; for every night I go to sleep hoping never to wake again.

Leides"-a village of sorrow. Schubert describes Leidesdorf as an excellent, dear good fellow, "but so very melancholy that I begin to fear I may have learned too

Next time you go to sleep "hoping never to wake again," and with your enthusiasm annoy my adversary. Then followed a ne sang his own Erit-rouge Russian air with variations by Lafont, comb covered with tissue-paper.

Tschaikowsky.

#### THE ETUDE

ARK TWAIN dearly loved to expose shams. No false pretense, however hallowed by tradition, ever got his approval. In his "Innocents Abroad," talking about famous Italian paintings, he says :

"It vexes me to hear people talk so glibly of 'feeling,' 'expression,' 'tone' and those other casily-acquired and inexpensive technicalities of art that make such a fine show in conversations concerning pictures. There is not one man in seventy-five hundred that can tell what a picbured face is intended to express. There is not one man in five hundred that can go into a court-room and be sure that he will not mistake some harmless innocent of a juryman for the black-hearted assassin on trial. Yet some people talk of 'character' and presume to interpret 'expression' in pictures. There is an old story that Matthews, the actor, was once lauding the ability of the human face to express the passions and emotions hidden in the breast. He said the countenance could disclose what was passing in the heart plainer than the tongue could. "Now,' he said, 'observe my face-what

does it express?' 'Despair !

"'Bah, it expresses peaceful resignation ! What does this express?' ' 'Rage!

"'Stuff ! It means terror. This?"

"'Imbecility. "'Fool! It is smothered ferocity. Now this!"

" 'Joy ! "'Oh, perdition ! Any ass could see it means

insanity : While music is admittedly "the emotional art," musicians are frequently twitted with the reproach that they cannot express emotions defimitely. If Mark Twain was right, then painters and actors are no more successful in this respect than musicians. But shall we accept the ditcum of the great humorist? (He, by the way, was bitterly in carnest this time in his Is there a Technic of Emotional favorite rôle of exposing what he honestly believed to be a sham.)

HENRY T. FINCK IN HIS STUDY

Expression?

By the Well-known Critic and Author

HENRY T. FINCK

trating the definite expression of diverse emotions, by

studying them in children, in the insane, in animals and

among diverse races of mankind. But what I wish to

emphasize here particularly is that it is unfair to taunt

music with inability to portray certain emotions definitely

tion of love?" Foolish question. Love is not an emo-

tion. It is a most complicated state of mind--perhaps

the most complicated of all states of mind. I ought to

know what I am talking about, for I have written two

books on love, comprising over 1,200 pages. Among its

ingredients are certain emotions and moods which music

can express ; the excitement of pursuit, the delicious long-

ing, the ecstatic joy of success, the abysmal grief of fail-

ure or loss. There music is in its element-more poig-

nant and powerful than any other art in expressing the

intense romantic emotions that are characteristic of the

There is no mistake about the old saying that music is

the most emotional of the arts. It certainly is. Every-

where and always its aid has been invoked by men and

women when anything happened that appealed deeply to

their feelings, such as weddings, funerals, church services,

military rejoicing, or the dejection of defeat-such cli-

maxes in life simply demand music for their adequate

expression and their intensification. There is nothing

indefinite about a waltz or a dirge; nothing to leave to

accessories, though these help. The feeling inspired by a

waltz, by the way, has been happily defined as "the joy of

Emotional Playing and Singing Can be Taught

our musical life is that emotion is usually absent in its

higher phases, where it ought to be most abundant.

There is emotional fervor in jazz and in cheap variety

shows. Fervent feeling is displayed at community gather-

ings of untrained singers and at amateur musicals where

enthusiasm is the only redeeming feature. But in our re-

cital halls the emotional thermometer is usually some-

where near the freezing point, if not below zero. I often

To me the most deplorable and discouraging thing about

Take love, for instance. "Can music express the emo-

when the other arts are in the same boat.

master passion.

dancing without legs."

The problem is of tremendous importance to all musicians.

During the winter of 1876-77 I lived in Munich, where I often took my meals in the Pschorr Brewery restaurant, little dreaming that upstairs there lived a boy of twelve (Richard Strauss) whose life I would write many years later. In this restaurant I got acquainted with an ambitious young painter with whom I often discussed art and music. One evening he asked if I could tell him of some book which would teach a painter to express emotions. I promptly replied : Darwin's "Expression of the Emotions in Man and Animals." He got a copy and afterwards told me it was just what he wanted and helped him a great deal.

#### Darwin's Book on Emotional Expression

Have you ever read this book? If not, do so by all means, especially if you are, or intend to become, an opera singer. But even if you are a pianist or a violinist, or an amateur, and therefore not expected to make faces and gestures to express feelings in public, you should study the great naturalist's masterly exposition of his subject and profit by his striking pictures. His volume should be used as a text book in all music schools. It teaches the art of close observation, without which no one can win real success in anything.

Up to a certain point Darwin's conclusions tally with Mark Twain's. He once showed a number of photographs (supposed to indicate certain emotions) to twenty educated persons. Some of the expressions were at once recognized by most of these; but in regard to others the most widely different judgments were pronounced.

"I had hoped," Darwin remarks, "to derive much aid from the great masters in painting and sculpture, who are such close observers. Accordingly, I have looked at photographs and engravings of many well-known works, but, with a few exceptions, have not thus profited. The reason no doubt is that, in works of art, beauty is the chief object, and strongly contracted facial muscles destroy beauty. The story of the composition is generally told with wonderful force and truth by skilfully given

On another page he says: "Painters can hardly portray suspicion, jealousy, envy, etc., except by the aid of accessories which tell the tale; and poets use such vague and fanciful expressions as 'green-eyed jealousy.' "

Other ways, however, were found by Darwin for illusfeel like putting on my overcoat.

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It is generally held and proclaimed that emotional singing or playing cannot be taught; that the faculty for it must be inborn and cannot be acquired. Fiddlesticks | It isn't usually taught, that's sure; but that does not prove it cannot be taught. What I say, and would like to proclaim from the housetops, is that there is a technic for teaching expression, as much as there is a technic for digital dexterity; and that, while it presupposes that dexterity, it is of infinitely more importance.

Why then do the piano and violin and voice teachers pay so little attention to it? Why do they harp forever and ever on skillfully trained fingers and agile vocal cords, to which they devote years of training, while the emotional side is allowed to take care of itself?

Because the express train carrying the music teachers has been running many years on the wrong track. Time was when students of music had their minds trained simultaneously with their fingers, their bow arms and vocal cords; but in the mad race for dazzling tricks of virtuosity, mind and emotion were thrown overboard as needless baggage-except by some of the greatest artists.

The irony of fate has brought it about that the dazzling pianists have been beaten in their own specialty by the pianolas and other playerpianos. The virtuosic express train has been wrecked, and musicians are now struggling wildly to get on the new band wagon where Mind, and his wife, Emotion, sit enthroned.

The Cult of Mind and Emotion is now the order of the day. But nobody knows how to teach the technic of these things because they have so long been treated as unteachable. Imagine-unteachable! In our schools and colleges the mental side of a hundred different things is taught successfully to millions of boys and girls, b ut the higher, brainy side of music is supposed to be unteachable 1 Ye gods 1 Do the music teachers realize that they have been making a "holy show" of themselves?

They have dishonored and insulted the very word Technic-degraded it to mean merely the mechanical side of playing or singing-"that which can be taught," they idiotically add.

#### Foolish Maxims

Not that they are idiots, mind you. Many of them are very clever mcn and women. The idiocy lies in parroting foolish maxims, like "Art begins where technic ends;" a maxim which takes for granted that technic (or technique) has nothing to do with the high-art side of music.

"Art begins where technique ends," Professor Leopold Auer parrots on page 154 of his admirable book, "Violin Playing as I Teach It." Yet on page 142 of the same book he says: "The average student pays no attention to the difference between a piano and a pianissimo, to making sharp distinctions between fortes, fortissimos and merce fortes and above all he ignores the value of the crescendo preceded by a poco a poco. As a rule he proceeds under the impression that crescendo means 'louder' and that diminuendo stands for 'softer,' whereas these shadings should be carried out by degrees leading up to the fortissimo or down to the pianissimo, as the case may be.'

Now, the shadings here referred to are entirely a matter of emotional expression, and they can be taught, just as well as diatonic and chromatic scales can be taught, and thrills, and harmonics, and arpeggios, and bowings, and all the technical tricks of pianists and singers.

Five hundred years ago De Muris wrote that there are three tempi in music-slow, medium and quick. Three tempi! Today there are three hundred, including all the subtle nuances of so-called "tempo rubato," which add so much to the graceful elasticity and the soulfulness of

The same with the matter of loudness. "In ancient days," the late Louis C. Elson wrote, "expression in music was almost always synonymous with loudness." I fear that with most opera and concert goers it is still so. Londness surely can be taught, and so can its infinitely varied degrees which modern compositions demand. One of the chief reasons why modern music moves our feelings more than does the music of two or three centuries ago is that there are so many more degrees and shades of loudness and pace.

There is a technic for teaching these things, although it is still in its infancy. See some interesting hints under the word ausdruck (expression) in Dr. Riemann's Musik-Lexikon.

GLOOM

'My peace is gone, my heart is sore, Gone for ever and evermore." and every morning only brings back the

much from him in that direction." For the honor of this country it may A week later, Paganini hinself gave a focky of the other maganeticat, and mire-be remarked that De Pachmann did come concert, at which Lafont was present, and duced several novelities, which seemed to Schubert. There were times when he fell the remarked that De Pachmann did come concert, at which Lafont was present, and duced several novelities, which seemed to Schubert. There were times when he fell be remarked that De Pachmann did come concert, at which Lafont was present, and uncer several moranes, which seemed to like that, and again there were times when again-many times, and either the cooking from this arose the suggestion that both annoy my adversary. Then followed a he sang his own "Erl-King" through a Russian air with variations by Lafont.

it was a nice point and he would like to SAMUEL PEPYS.

CREATURES

lowing brief statement in his diary, dated March 5, 1809-brief but adequate. "MARRY, my dear," was Rossini's cynical "'A la bonne heure,' I answered, 'And listened to the gypsics. They sing well, the wild creatures. Their singing reminds me

#### Tones that Move to Tears

I must take back what I have just written about loudness being the average concert and opera goer's sole idea of expression. He is also emotionally aroused and thrilled by sheer beauty of tone. And a voice like Patti's or Caruso's intoxicates the most critical as well as the gaping multitude. It enthralls by its sheer loveliness, as does a beautiful flower. Have you ever been moved to tears by the unspeakable glory of a bed of flowers, like Burbank's Shirley Art Poppies? I have; and I have often been moved to tears by the sheer loveliness of a great singer's or pianist's or violinist's tone

Is there a technic for teaching and acquiring a tone so beautiful that it moves us by its sheer beauty? There is; but-again I say-it is still in its infancy. Vocalists may find many valuable hints in David C. Taylor's The Psychology of Singing. His arguments go far to convince the reader that the old Italian method of teaching singing dispensed with nearly everything that makes up the mechanical technic of modern vocal instruction. It had a technic of its own, embodied in these words of Tosi (1647-1727) to the student: "Let him hear as much as he can the most celebrated singers, and likewise the most excellent instrumental performers; because from the attention in hearing them one reaps more advantage than from any instruction whatsoever."

Mr. Taylor holds that just as a singer can, by an effort of the will, sound a note of any particular pitch, so he can imitate, with the aid of the mind's ear, the tone quality of an admired vocalist, his vocal organs adjusting themselves spontaneously in both cases, without any anatomical teaching. If this is the true method for securing voices which move to tears by their sheer beauty, it points to the vocal technic of the future, which will be largely psychological-mixing music with brains,

#### How Caruso Colored His Voice

The technic of emotional expression offers many interesting problems to be solved in the studios of the future. Ways will be found to teach students not only to sing beautifully but to arouse audiences to enthusiasm by expressing the passions dramatically. In tragic operas there are often situations where honeyed tones are out of place. A dog can bark angrily as well as joyously, and also howl dismally; even a lowly mosquito can sing furiously when a net prevents her from getting at you ("so near and yet so far"). But singers are usually as monotonous as crickets or frogs. They deliberately avoid everything that isn't pretty like a French doll. I often want to throw things at the smirking idiots.

To be sure, we must not blame them alone. They haven't been taught the technic of singing emotional songs, like Liszt's Loreley, Schubert's Erlking or Death and the Maiden or the Doppelgänger. In other words, they haven't been taught to mix brains with music.

There are two very illuminating sentences in Salvatore Fucito's splendid book on Caruso and the Art of Singing which point the way to the technic of emotional expression. "The vocal artist must remember that he does not sing with his throat but through it; that tone is produced by the breath, the vocal motor, as it comes into contact with the vocal cords; and that the other vocal organs, acting as resonators, merely vary the quality of the tone." The second sentence is: "Caruso was able to bring those resonant vocal organs from which issued his extensive, rich and powerful voice so completely under the control of the will that the slightest modification in the movement of his lips and cheeks, accompanying the swiftest transition in the emotions and passions represented, gave him toncs of infinite color." Read these two sentences again and again. Signor

Fucito was Caruso's coach and pianist for a number of vears

#### Piano Touch as a Mental Act

The greatest pianists are always those who most love a beautiful tone and know how to produce it. Rubinstein "seemed to caress the sounds from the instrument where others struck them." He told his pupil and biographer, "Alexander" McArthur, who asked him if his tone and touch were natural : "Partly natural, partly acquired. I have spent thousands of hours in an endeavor to find this tone and that, and since I can remember I have been working at the problem."

When Amy Fay heard Rubinstein play Liszt's arrangement of The Erlking she was overwhelmed with emotion, "Where the child is so frightened, his hands flew all over the piano, and absolutely made it shriek with terror. It was enough to freeze you to hear it."

In Miss McArthur's book on Rubinstein no sentence impressed me so much as this : "Personally I found, when first I attended his lessons, that it was more by willing the tone than by hitting the note in some certain way that I succeeded in doing as he wanted." That's another case of mixing music with brains! And Hans von Bülow,

in his edition of Beethoven's sonatas, emphasizes the men-(a musical cataland); the value of pauses and flasher tal element by marking certain passages "quasi flute," "quasi clarinet," etc. Evidently he believed, like Taylor, of silence, etc.; but I have already exceeded my space of silence, etc., but close with a parting admonition to that by intensely imagining and willing a certain tone you those interested in this subject-and not to be interested in it is not to be a genuine musician-to read Tobias Matcan produce it thay's remarkable book, The Act of Touch in All Its

In previous articles that appeared in THE ETUDE (parcicularly those on "The Superlative Importance of Tempo" and "Lingering Lovingly on Details") I have hinted at other aspects of the technic of emotional expression. I this technic, such as Riemann's theory of phrasing; the minutely reveals the technic of producing tones of all had intended to dwell in this paper on further details of importance and the method of accenting dissonances; the criminal monotony of accenting the first note of every bar mellow, brilliant, etc.

Nor infrequently the student is found making

"scrambled time" because an embellishment has inter-

fered with his sense of rhythm and caused him to lose

This is a defect not difficult to correct by a little careful

Take the following measure from Clementi's Sona-

Clementi, Op. 36, No.4

the proper feeling for accent belonging to certain notes

tina, Op. 36, No. 4. Students seldom bring it up for

(6-11) 11 3

9.3

thought and practice.

repeated till it does so.

the first time, in proper rhythm,

## When Embellishments Dislocate the Time

By Edward Ellsworth Hipsher

b) Ex.2 al 4 Las Fre Fre Les

thay's remarkable book, in Synthesis of Pianoforte Tone. Production (London: Longmans), in which he shows that

there are over forty distinct kinds of key attack, and

shades of beauty and emotional expressiveness-harsh

Practice it first as in Example 2 (b), till the accent is fixed; then try Example 2 (c), observing the warnings in the paragraph preceding this, and the results will be almost certainly favorable. A passage that often tricks even the advanced student

occurs in Gottschalk's Last Habe

Ex.3 CARACTERST

Now if they would play only the eighth-notes several times, ignoring entirely the mordente, they would have no trouble whatever in getting the half-counts fixed evenly in their minds. After this the mordente on D should be practiced carefully, with the fingering as marked above. Care should be exercised that the notes of the mordente are executed with the greatest possible lightness and rapidity while all emphasis is reserved for may be gradually quickened till the passage is in its the principal note following these. If the measure is proper rate of movement in the piece-all the time again taken in even eighth-notes and immediately observing that the double acciaccaturas do not disturb followed with the complete measure including the moreither the accent or time of the principal notes. dente, and alternated in this way several times, the passage These three examples will be sufficient to start the should go smoothly. If not, the operation must be

earnest student aright. Not all "trickish" passages will fall directly in the class of the ones given; but these will furnish a sufficient guide to assist in the solution of any other difficulties of this general type.

attention to musical studies. Just how long this takes

depends on the aptitude of the pupil. Professor James.

When correct pianistic habits have been formed.

Every study must be rhythmically conceived. Even

doing so the student will transform the nerve-

fingers should be relegated to the sub-conscious mind

the preliminary technical ones (finger-drill exercises, for

example) may be practiced to the rhythmic swing of a

simple cradle-song, with endless variety of tone-color.

eminent psychologist, states that six weeks of dis-

## Charm and Technic By George Woodhouse

THE best "methods" in the art of pianoforte playing fingers of students before they are free to devote their have never been published. There exists-after a few scientific facts have been stated-the obvious difficulty of adapting one's own peculiar methods to the individual requirements-physical, temperamental and interpretaciplined effort suffice to form habits of any practice. tive-of others.

In Schwarwenka's Polish Dance the measure in

Example 2 (a) almost invariably gives trouble.

The monstrous theory (so sedulously advocated by professors of methods, who foolishly imagine that the spread of their own peculiar idiosyncrasies will not only prove a panacea to all the technical troubles of pianists, but also afford them an easy route to the heights of Parnassus) that a method of touch must be grafted on to the hands of a player, before he can rightly interpret music, is as false as its practice is fatal to individual utterance.

No great artist ever yet preached a method. It is pation. A master's pupils often prove the worst advocates of their teacher's art.

There is, happily, no need for systems which reduce the pianist's art to the level of the modern interpretation of physical culture. The grafting process must go, together with all mechanical drill, and students must be taught to train their own senses of touch and to develop styles which harmonize with their peculiar idioms. Pianoforte playing, not being a natural art, necessarily requires a certain amount of scientific application, and

shattering, hum-drum note repetitions into monotone melodies. Scales and arpeggios afford unlimited scope wo great atta the product of the source of the student has sufficiently developed his natural rhythmic for the play of the imagination. Eventually, when the sense, he may learn to hold the perfect balance of the

and interest centered in musical efforts.

ebb and flow movement, the irregular curvature of which is as beautifully delineated as a Pachmannesque conception of a Chopin melody. As Leschetizky often remarks, "Every planist acquires

a brilliant technic nowadays, but how few cultivate a charm in applying it !" Wherein lies the secret of this charm? charm? I cannot answer this question any more than I can explain the mystery of the rhythmic circle. But this I know, there can be no charm without rhythm. some principles must be ingrained in the minds and cultivate the charm of natural expression. We cannot all become Paderewskis, but we may all

Renew Your ETUDE Subscription in Advance and Avoid Delay in Securing Copies-Kenew Your Dettors Subscripton and Avenue and Avenue Detay In Securing Con-

THE ETUDE (a musical calamity, from the expressional point of view

#### THE ETUDE

Schubert's mother, like the mother of Beethoven, had been in service as a cook. His father was a village schoolmaster. Schubert's father had nineteen

children. Fourteen were the sons and daughters of Elizabeth Fitz, who was the mother of Franz. Schubert was born Jan. 31st, 1797. in the suburb of Vienna known as Himmelpfortgrund (Heaven's Courtvard). Schubert stood at the top of his

class in day school. Schubert began his musical train-

ing at the age of eight, under his father, who taught the boy violin. Schubert was a pupil of Holzer, the local choirmaster, who told the boy's father, "Whenever I want to teach him anything new, I find he already knows it." Schubert received lessons on the pianoforte from his brother Ignaz,

whom he soon outstripped, so that the older son confessed, "I soon despaired of overtaking him." Schubert had a natural gift for harmony, or, as his teacher, Holzer, expressed it, "He has harmony at

his fingers' ends." Schubert's first piano composi-

tion was a Fantasia written at the age of thirteen. His first song, Lament of Hagar, was written at the age of

fourteen. Schubert, at the age of eleven, was admitted to the emperor's choir and the Imperial School.

Schubert had practically no means while at school and, had it not been for a friend, he would never have been supplied with sufficient manuscript paper to contain the overpouring of his youthful inspirations.

Schubert made such progress at the Imperial School (Convict) that we soon find his teachers, Salieri and Ruczika, repeating the phrase, "He seems to know everything already-he has been taught by God."

Schubert enjoyed the privilege of having a strong quartet in his own family, in which he played viola, his brother Ferdinand, first violin, Ignaz, the second violin, the father, the cello.

Schubert's father was none too accurate in his playing in the family quartet. When he made a blunder the son would carefully examine the manuscript and say, "Dear father, there must be a mistake in the music somewhere." Schubert, at the age of seventeen, wrote two versions of an opera, The Devil's Pleasure Palace. Both were remarkable. One version was destroyed by some servants who needed paper to kindle a fire.

Schubert was a friend maker. He had no time to waste in antagonizing people, but he always had time to gain their good will and appreciation.

Schubert's father was much opposed to his son's plan to become a composer, and therefore induced him to take a position as a teacher in the school in which he taught.

Schubert taught school for three years. During this an impatient teacher, "keeping his hands in practice on his pupils' ears."

Schubert, when seventeen, made the fortunate acquaintance of Mayrhofer, a census official, who spent his spare time writing verse. He provided the lyrics of many of Schubert's best-known songs, as well as two opera librettos.

Schubert's Erl King was written in 1816. It was an immediate success and 800 copies were sold in nine months. This was considered an immense sale in that

Schubert's friends, contrary to popular opinion, frequently came to his aid. Franz von Schober not only lodged him for a long while, but enabled him to live with the poet, Mayrhofer, so that they might work uninterruptedly.

Schubert's gait was shuffling and his speech stammering. Because of this he failed to impress many people who, carried away by externals, might have helped him.

Schubert's modesty and sincerity brought a rebuke from the great singer, Vogl, "There is some stuff in you, but there is too little of an actor, too little of a charlatan; you squander your fine thoughts instead of developing

them ' Schubert's friend, Vogl, thirty years his senior, was a fine classical scholar and influenced Schubert greatly in the selection of better verses for his songs.

SCHUBERT ACCOMPANYING VOGEL IN ONE OF THE FAMOUS SONGS

## High Lights in the Life of Schubert Word Etchings Which Tell the Great Master's Life Story

works, including masses, operas, sonatas, quartets, cantatas, songs, piano pieces and five symphonies.

Schubert, on the bet of a good glass of wine, sat down and dashed off in one evening an overture in C, in imitation of the style of Rossini.

Schubert, in 1821, became the household musician of Count Johann Esterhazy, at Zelész, where he jumped from surroundings of poverty to those of exquisite luxury and abundant leisure for composition.

Schubert soon tired of aristocratic surroundings and longed for the friendship of his artist companions in Vienna, to which he returned.

Schubert in 1819 wrote to Goethe, sending him three of his songs and hoping for a word of praise. No answer ever came from the poet to the composer, who made the most famous setting of any of his poems. Schubert set seventy of Goethe's poems to music,

Schubert's first songs failed to attract the interest of publishers, who feared their "modern" character and their technical difficulties. Accordingly, a group of Schubert's friends, including the Sonnleithners, published the first twenty songs privately. This list included such famous songs as The Erl King, Heidenröslein, The Wanderer and Death and the Maiden. Before long publishers were glad to get them, and they have been issued by publishers the world over ever since.

Schubert had such a slender technic on the piano that he had difficulty in playing his own Erl King and abbreviated the famous triplets to double notes.

Schubert, whose romantic tendencies should have made him a very successful opera composer, failed because of the lack of good libretti. He wrote eighteen dramatic time he wrote many of his best-known songs. He was works, none of which were really successful. Alfonso und Estrella, considered by many his best opera, was first produced by Liszt at Weimar over a quarter of a century after the death of the composer, who looked for great things from this work. Von Suppe wrote a successful operetta on Schubert, introducing Schubert melodies, and at the present moment one of the successful operas of the day is Blossom Time, a tale of the life of Schubert, with Schubert melodies,

Schubert's compositions, according to his friend Vogl, the singer, "came forth to the world from a state of clairvoyance or somnambulism, without any free will on the part of the composer, the product of a higher power or inspiration."

Schubert's only concert took place six months before his death in Vienna. The concert was a great success and brought Schubert the greatly needed sum of about \$150.00.

Schubert enjoyed playing for dancing, and would play for hours while his friends danced.

Schubert's business ability in the management of his own affairs was little above that of a child; and his friends had to be constantly on the lookout to keep him from being the victim of swindlers.

Schubert's brother, Ferdinand, was an able musician, who composed much worthy church music. He was successful but had a large family to support. (Seventeen children.) He is reported to have several descendants quiem Mass for the dead is said to have been the last music ever heard by Franz. Schubert was very methodical in his habits of composing. He was

ready for work the moment he tumbled out of bed in the morning and continued, as a rule, until two o'clock in the afternoon.

Schubert never traveled outside his native Austria. Schubert's friend, Hüttenbrenner,

tried to get Peters to publish some of Schubert's works. The polite letter declining them contained the sentence, "I only want works by the masters already recognized by the nublic."

Schubert's famous Unfinished Symphony (No. 8 in B Minor) was written in appreciation of certain kindness shown to the composer by the citizens of Gratz. Written in 1822, it was first given in Vienna in 1865-thirty-seven years after the death of Schubert, who never heard his own most celebrated work.

Schubert took his opera, Alfonso und Estrella, to Weber, who had been annoyed by Schubert's criticisms of his Euryanthe. Weber

Schubert at the age of twenty had composed 500 looked at Schubert's opera and cynically remarked, "First puppies and first operas should always be drowned." The opera was really Schubert's twelfth dramatic work; but Weber did not know it. Weber, however, made a sincere effort to get Schubert's work produced.

Schubert's dramatic work, Rosamunde, considered by many one of his finest inspirations, was given two performances in 1823. The manuscript was then wrapped up and put away, to remain hidden in Vienna, under the dust of half a century, until it was discovered by Sir Arthur Sullivan and Sir George Grove, who went thither to exhume Schuhertianna. Grove says that they were nearly smothered with dust in digging it out of the musical catacombs; but when they found it they were so overjoyed that they played leapfrog around the room.

Schubert never married, but at one time was said to have been devoted to Caroline Esterhazy, daughter of Count Esterhazy-the difference in their social position making anything more than a platonic romance impossible

Schubert acted as one of the thirty-eight torch bearers who preceded the coffin in Beethoven's funeral procession. He was dressed in mourning, with a bunch of white roses and lilies fastened to the crepe on his arm.

Schubert, returning from the Beethoven funeral, entered the Inn at Mehlgrube and called for wine. First he and his friends drank solemnly to the memory of Beethoven, and then to the first of the friends of the great master who should follow him on the long, long journey. Schubert had little idea that he was drinking to himself.

Schubert portraits made during his lifetime are rare. He was by no means a dandy, but liked colorful clothes, and often appeared in a green coat with white pantaloons. Schubert's last years were hampered by financial conditions, "gloomy and unfavorable." The returns from publishers were disheartening, and had it not been for his friends he would have suffered intensely.

Schubert, according to one report, was arranging only a short while before his death for a special course in counterpoint with the then famous but now little remembered theorist, Sechter.

Schubert in one of his last letters writes, "I am ill and have eaten and drunk nothing for eleven days. I have become so exhausted and shaky that I can only get from the bed to the chair and back. In this distressed condition kindly assist me to some reading. Of Fenimore Cooper I have already read 'The Last of the Mohicans,' 'The Spy,' 'The Pilot' and 'The Pioneers.' '

Schubert died November 19th, 1828. His age was only 31. His pathetic epitaph by Gullparzer is-"Music has entombed here a rich treasure but still fairer hopes." Schubert wore spectacles almost all his life and frequently slept in them.

Schubert's effects at the time of his death show, according to his carefully compiled inventory, nothing more than clothes, furniture and "old music," valued at about twelve dollars. Among the "old music" was the priceless manuscript of the C Major Symphony.



Take this without the double acciaccaturas, playing only the sixteenth-notes in large faced type. Take them slowly, giving each sixteenth note a full beat; that is, counting one, two, three, four to each group of four sixteenth notes. When this is well learned, with the proper finger on each note, add the embellishments, playing them very lightly, rapidly and gracefully at the beginning of the beat formed by their pracipal note (the one to which they are slurred). Now the time

#### Behind the Scenes with Artists

#### Music Study a True Education A WELL-KNOWN musical educator, who has lately passed

from our sight, continually urged the fact that music ought to be taught as an education, exactly the same as any school study. In order to carry out this idea, he had a number of large charts prepared and hung on the walls of his studio. One was entitled "Duty to Self": and underneath it were the words : "The Power, if rightly directed, is within self, to make of self all that it is possible for self to be"

Another chart contained the words: "They who teach Truth succeed best with those who seek Truth." Below were these words: "We receive as pupils only those who seek Truth."

This unique teacher used to say:

"I believe in making the pupil work, in giving him plenty to do. There is so much indolent work done in music teaching. Then again the teacher tries to help the pupil too much, which also results in laziness. One must make the pupil think out things for himself. His intelligence should be appealed to from the very first lesson

"Before we begin to work together, I say to my student: 'I am your friend and shall do my best to help you fulfill your duty to self. I believe you are my friend and therefore ask you to help me in this work. I ask you to promise to do your duty to self.'

"One of the first things to be learned in educational music study is concentration. The mind goes before everything we do; it is the cause back of everything we do. I say to the student. 'I shall not give you anything too hard, anything you cannot do. But everything must be done perfectly, then there will be nothing to undo. There must be no slips and no mistakes. When you can do a simple thing straight, with no errors of any kind, you are ready to take a step higher, not before. You gradually acquire the habits of perfection by doing small things correctly, easily and perfectly." In general pupils are not expected to do exercises perfectly and are not blamed for mistakes caused by inaccuracy and nervousness. There is really no need for nervousness, if the pupil is systematically trained along educational lines. I require my pupils to put into words the form of each exercise I give them and explain how to do it. Most teachers tell the pupil over and over again, and then in spite of all this telling what to do, never require perfection. I make pupils tell me instead,

#### Students and Thinkers

"We endeavor to make students be thinkers and musicians from the very beginning. At the same time I feel that it is necessary to prepare the foundation along educational lines, which seems to me really necessary, and indeed true common sense. Even unmusical pupils can become musical through attention to ear training, time beating, and rhythmic study, through listening and analyzing good music while one is training the fingers in all sorts of technical forms. It must not be supposed that merely because the student gives strict attention to the technical side for a short time he will necessarily become mechanical. On the contrary, when one has spent six months mastering technical principles. one can play much better music and larger pieces, than it one has not such a foundation. The only way to secure perfect harmony between the mental physical and emotional powers which will lead to true artistic results, is through systematic mental, physical and musical training, and such training must be based on correct educational laws.

"As time goes on and technic becomes more developed. we spend less time on purely technical training, and more time on different technical passages in pieces. Surely Chopin's Etudes contain the most advanced technic of the present day. One must use common sense about the slavish employment of pure technic, for one might lose time over it.'

One of the maxims this teacher most frequently quotes is Dr. Hans von Bülow's famous saying to his students : "Mind is everything." This idea of making an educational study of an art, which has been so constantly treated as a pleasant pastime, is one that appeals to reason and common sense. It is a great, a wonderful art, and should be pursued with serious earnestness and wholesouled devotion

Progress is made by work alone, and not by talking. Mendelssohn,

#### How Shall I Practice?

ginning the lesson. A few measures practiced thoroughly

are, better than a whole exercise or piece studied super-

3. Never waste time strumming on the piano. The

more conscientiously you practice, the sooner you will

be able to play anything you like. Utilize for mechanical

practice, these spare moments so often wasted, for in-

stance, between regular work and just before meal-times.

Five to ten minutes well applied will do a great deal

towards improving your technic. Never practice, how-

ever, without being properly seated and without concen-

trating your whole mind upon your work. Constantly

4. Never begin to practice, before having ascertained

and made clear to yourself all about the key, the time,

the rhythm, and the phrasing of the piece. Think over

every measure and determine upon the best way of play-

ing it : for which it is essential you should strictly adhere

to the set fingering, which is the natural one and calculated

to facilitate your task. To substitute any other would be

to render your work more difficult, and prove that you

till it can be played with the exactness and precision of

clock-work. Every detail in a piece must be studied and

mastered separately, until the whole can be rendered in

sity of dividing up each exercise into small parts or sec-

with each hand separately and then with both hands.

ficially

practicing.

are inattentive

bad habits

a truly artistic manner.

they be practiced.

#### By Karl Zuschneid

[The following was written by the wellknown European polagog. Karl Zuschneid, who, after much experience in [Newspacement of the second state of the prepare a daily pretice guide. This resulted in the following.] [Newspacement of the second state of the prepare a daily pretice guide. This resulted in the following.] 1. NEVER miss a day's practice, if you can possibly be obliged to stop. Always play strictly in time : rhythm help it. If it should happen that your time is limited, and time must never be neglected for want of patience or practice your regular daily technical exercises at least. energy. Sounds without rhythm have no more meaning 2. If you can not manage to get through with the study than single letters of the alphabet. of the work set you, in form your teacher of it before be-

When committing a piece to memory, repeat whole phrases, i.e., such parts as express something, and are complete in themselves. The same applies to a composition, the whole of which, as the name implics, is com, posed of a series of shorter phrases and sections, In practicing the separate parts, carefully guard against breaking up the unity of such parts, and remember that the bar-lines by no means indicate the beginning and end of a phrase or part, but are simply the means of dividing up the whole movement into exactly equal parts.

9. During the rests, do not remove the hands from the bear in mind the object of each technical exercise, and key-board, but rather utilize the time to prepare them if necessary, for the next position. While one hand is always follow out the instructions of your teacher in playing, it is quite easy to prepare the other for its part to come, if you are only quite clear in your mind what it has to do. Hence, such parts as require a change in the position of the hand should be practiced alone, until the hand has learned to assume the required position and to do its work mechanically, unconsciously, as it were, 10. Aim for the highest, so as to attain something

worth attaining. Overcome all fear or dislike of finger-exercises. Con-

vince yourself that they are as absolutely undispensable 5. When taking up a new exercise, carefully guard and essential, as are the words and rules of grammar against the first mistake; remember: "Prevention is which must be learned by heart, before the knowledge of better than cure;" it is always easier to avoid a mistake a foreign language can be acquired. If you practice the than to correct it. The fingers are only too apt to repeat technical exercises given, regularly and with your mind mistakes once made, and thus to accustom themselves to fully set upon your work, the satisfaction felt at the progress made will serve as a stimulant and urge you on 6. Every technical difficulty must be overcome and to further progress. Thus you will learn to interpret mastered by a special exercise. Similarly, every passage more valuable and more beautiful works. or part in a movement must be practiced and worked up.

11. Be patient and persevering. Want of patience will spoil all; perseverance will overcome the greatest obstacles and difficultics.

12. Be glad, if you can give others pleasure by your 7. It is no use playing a piece over and over again playing. But do not seek to excel by brilliant technic, from beginning to end, even though each hand play its which can never be the object of the true artist, whose part separately: mind and memory must first of all have aim must rather be the acquisition of a thorough musical become familiar with every detail, and the fingers must education. For that purpose, you must gradually become be trained, until they become accustomed to overcome acquainted with the laws that govern tonal art, i. c., comeach difficulty perfectly and with ease. Hence the necesposition, and you must hear a great deal of good music. The ambition which incessantly urges on towards pertions, which must then, if necessary, be practiced first fection is the natural quality peculiar to those gifted with great talent and a strong character. Pride and vanity ignore, or know nothing of, the ideals of true art, The more difficult the parts, the more frequently must and are the outcome of small and vulgar minds.

Scriptures, sang on seriously-so seriously and earnestly

the world, yet its possessor was not capable of receiving

culture. It would take several generations to make that

practicable. No Caruso ever surpassed him in fullness

The negro, with his great physical strength, expanse

f chest and lungs, reared in the open, and used to

singing until the hills of his native southland resound

with the echoes of his voice, has a powerful tone that

might well be the envy of grand opera aspirants, but

The women's voices are mostly thin and high, though

work, sing in the cotton fields at sunset when they are

going home from work, sing lullabies to their children

### Original Plantation Melodies as One Rarely Hears Them By Alice Graham

she done spile it all."

of tone and carrying power.

that is all that can be said in its favor.

Nor long ago Columbus, Mississippi, celebrated its audience and caused laughter, but the singers, being one hundredth birthday. A unique feature of this Centennial celebration was the singing of plantation melodies by seventy-five negroes, taken from the cotton fields in that section. They stood upon a band stand that had been erected on Main street, dressed in plainest garb, and sang for an hour to an interested audience numbering thousands.

Wild and original were the songs they sang, not any of the well-known plantation melodies like Swing Low, Sweet Chariot or the Foster compositions, but chants perfectly original both in words and tunes. They were the genuine negro "Spirituals," but none of them had been transcribed or in any way reached the public. The singers were country negroes who seldom visited town. Generations of them had been born and reared on Mississippi plantations, and their folk lore and songs came down from slavery times. They were absolutely innocent of ragtime or jazz. They had very little education, and of course no musical education. They had been pleased and flattered by the invitation to sing for the white people, and the occasion was a great one in their lives. They treated it as a serious occasion. and the expressions on their faces showed they were vibrant They love music innately, and sing at their

What they sang was not frivolous or gay, but serious and melancholy, rather monotonous, sounding like and sing in their churches. But distance lends enchant and meaningly, latter presented in various positions. ment to their singing. When one catches the sound The humor of the words was often apparent to the from afar, it is sometimes thrillingly beautiful.

THE ETUDP THE ETUDE

## Lesson Routine and How it Helps By CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

An artist is presumably an erratic sort of individual. Genius, indeed, is proverbially associated with flowing locks, rolling eyes, extravagant fancies and a general lack of common sense. Certainly, the public has a secret love for Bohemianisms like these, or it would never have suffered in silence under such curious attempts as have often assumed the name of "music lessons."

But the practical spirit of modern times is engaged. among many other enterprises, in a thorough scrutiny of educational methods and purposes. Music, which has gradually found its way into the curricula of many schools, has a good chance of wide acceptance as an educational factor, provided it can measure up to accepted standards.

In other words, music teachers have a chance of coming into their own, if only they will properly systematize their work and correlate it with other educational branches. What would we think of a high school teacher who taught his pupils anything that came into his head, hit-or-miss, and was constantly experimenting with queer notions and new-fangled theories? Yet this, or worse, is just what many so-called music teachers have received good money for doing. Shall we not rather demand of the music teacher as of the legitimate school teacher, that he base his instructions upon a carefully-chosen series of essential facts, marshalled in logical order, and thus calculated to give the student an intelligent foundation on which to build his future knowledge.

Grant that the true artist must possess an emotional temperament. Nevertheless, he, like other human beings, is subject to the laws of habit; and it is perfectly possible for him to control his emotional tendencies and direct them into useful channels simply by cultivating these laws -just as he can accustom himself to hang his hat on a certain peg whenever he enters the house. To quote the words of Victor Hugo:

day and follows out that plan, carries a thread that will guide him through the labyrinth of the most busy life. The orderly arrangement of his time is like a ray of light which darts itself through all his occupations. But where no plan is laid, where the disposal of life is surrendered merely to the chance of incidents, chaos will soon reign."

The orderly arrangement of a music lesson, accordingly, cannot be an isolated condition, but must be reinforced by a train of orderly habits. A teacher's capitalin-trade consists of an expert knowledge of music and its application to his special instrument. To impart such knowledge to others, however, it must be previously sorted out and placed in proper array so that each step of the way is clear in the teacher's mind; for how, otherwise, is he to make these steps clear to his young protégés?

a series of exercises that are fitted (a) to prepare the fundamental technical material-scales, arpeggios, familjar figures and motives-to each grade of proficiency. Finally we add a list of pieces that have real pedagogic as well as musical value and that shall be comprehensive enough to meet all ordinary emergencies. Here again, in preparing studies and pieces, the invaluable card catalog

approach the lesson with a confidence born of preparedness. A certain period now lies before him in which to lead the pupil perhaps but a short step, but nevertheless

THE ETUDE is pleased to announce that beginning with the December issue Professor C. G. Hamilton, M.A., will conduct The Teachers' Round Table Department. The work so ably done by the late Newton J. Corey will thus be continued by this distinguished educator. THE ETUDE is proud to have the pianistic head of this famous college edit this department.



The Important Field of Interpretation

After five or ten minutes of such technical work, we are ready to enter upon the more important field of interpretation. It is desirable, however, that the items in this field be more or less elastic in the order of presentation. For while routine is essential to a logical lesson, the order of its details should be subject to change, so that one item is particularly emphasized at one lesson, another in the next lesson, and so on. Individually considered, these items are:

(1) The most recent material-that is, new work assigned at the preceding lesson and now first played by the pupil. Listen to the harder passages, at least, and point out errors, making suggestions for their correction. See that the pupil is on the right track as to the significance of the piece.

(2) Pieces or studies classed as "back review." See whether corrections have been properly made, whether other errors have crept in. Make further suggestions as to interpretation, memorizing, etc.

(3) "Finishing" work. Final revision and polishing of work that is nearing completion, and that is preferably memorized.

(4) New material. Assignment of the new lesson, and suggestions for its study. Doubtful or tricky passages may be explained or special exercises suggested as preparation for these.

The amount of time spent upon each of the above items must necessarily vary to some degree. In general, however, groups 1 and 4 should be dealt with most briefly, as representing the cruder stages. An experienced teacher of my acquaintance even recommends not hearing a new assignment at all, until it has been studied for at least two weeks. But without quite such a restriction as this, we may briefly find out the pupil's status by hearing him play typical passages in the study or piece which he has just begun, and may emphasize the points where particular care is needed. In giving out the new lesson (item 4), it is sometimes wise to leave the entire matter in the pupil's hands without previous explanation, especially if he be a careful student and can appreciate his responsibilities

Item No. 2, however, deserves more attention, since here the crudities should have disappeared and the work should accomplish this result, the items of the lesson should be

be ready for the finer touches. In this item, as well as in item 3, emphasis should be placed upon the ultimate meaning of the music, and the pupil should be taught to play to hypothetical listeners, to whom each phase of the musical thought should be made clear and impressive Especially is this attitude to be cultivated in dealing with item 3, since in this final process the pupil should become in imagination a concert artist, swaying at will the emotions of his auditors.

NOVEMBER 1922

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#### The Finishing Process

It is evidently during this "finishing" process that our teaching should reach its highest plane; for the ultimate ideal in each lesson should be to cultivate true musicianship. Toward this ideal we may contribute in all the details of the lesson-by drawing attention to salient features of melody, rhythm and harmony, or by defining the form of each composition and developing the meaning of each phrase. On this line, too, is another item that should have its place in the lesson schedule, perhaps logically at the end. This item, which we may call musical audition, will consist generally of ear-training, in which the pupil writes in his copy book what the teacher plays-some fragment of rhythm or melody from a piece which he is studying, for instance. To more advanced pupils the teacher may simply play passages or occasionally a whole piece, in order that they may criticise it from the listener's point of view-just as an artist walks across the room and views the perspective of his painting from the proper distance. Thus the pupil may obtain a musical perspective, a proper sense of values which often obscured in the intimate and meticulous study of details.

As a whole, too, the teacher should formulate a general plan for the pupil's progress. Looking ahead from the first of the season, he should prevision the accomplishments that are to come in the way of technical materials and their application to studies and pieces. Then let this material be presented in groups-a few lessons based on certain finger and arm exercises, then a group of lessons on scales, then one on chords and arpeggios, then a return to figure exercises, and so on. In presenting this technical material, too, he should strive to make it the text for what follows in the lesson. If the pupil is practicing broken chords, for instance, he should be given a study in which such broken chords are prominent and a piece in which also they have a place. As an example of such correlation, examine the following assignment for a lesson in the advanced third grade.

(1) Broken Chord Exercise.

## Ex.1

Practice the exercise as given in the first four mea sures with hands an octave apart through all keys, transposing upward by half-steps. (2) Study: Prelude in F, by Reinhold.

Ex.2 Allegro



(3) Minuet in G, by Bach.



Of course, such exact correlation is not always possible, but it should be approximated whenever practicable.

To recapitulate: First systematize your teaching material by tabulating exercises, studies and pieces, each under its proper heading, in a card index. Next, in dealing with a specific pupil, lay down a general plan for the year's work, and then see that each lesson contributes its mite toward the fulfilment of this plan. To

that one good old sister got to shouting and fell in a trance, causing another to exclaim in disgust, "Dar now, One outstanding figure among them, so black that he seemed carved from ebony, typically African in feature, with strong white teeth gleaming between thick. black lips, sang a high tenor with much power and fullness. It was a voice that with culture might thrill

Take, for instance, the much mooted subject of technic. The teacher should have, written down and card-indexed, hand and arm for playing; (b) to give each essential muscle its training for the various uses to which it will be put; and (c) to correct wrong tendencies or weaknesses. Next comes a list of studies which shall apply

wholly unconscious of their blundering version of the

should be in constant requisition. With his material thus systematized, the teacher may

one that should be taken with surety and in the upward direction. The time for this is brief-perhaps three quarters or only half of an hour-and in this time many things are to be considered. Let every energy, therefore, be concentrated on the subject in hand, and let all irrelevant details be omitted. Proceed immediately to the root of the matter by a space of technical drill, during which results of the work given in the previous lesson are examined and a new exercise is explained and written down in the pupil's memorandum book, which should al-

ways be at hand for this purpose.

"He who every morning plans the transactions of the

#### Orderly Arrangement

By Harriette Brower VI

presented in logical order and should be correlated as far as possible.

Thus at the end of a season's work the pupil will have something definite to show in certain technical accomplish. ments, a better insight into musical interpretation, and an attractive number of pieces which he has memorized and can play with intelligence and surety. Better still, he will be influenced by the example of his teacher to cultivate orderly methods of practice, thoroughness in his musical thinking, and, as result, clear and forceful musical expression

> The March Family By S. M. C.

Pupil. "Ever since you required me to write an a alysis of the War March of the Priests from Mendelssohn's Athalie. I have become so interested in marches that I have endeavored to make a thorough study of this form of composition."

Teacher : "This is praiseworthy, indeed. How did you' proceed?

"First of all, I looked up the definition and found the following: 'A march is a military air or movement especially adapted to martial instruments : it is generally written in ¼ rhythm'.

"This definition is rather incomplete; it does not refer to the principal aim or purpose of the march, which is, to regulate the movements of a large body of men. But tell me, what else did you discover?

"Next I examined a great many marches to see in what respects they differ. I found that Mendelssohn's Wedding March and Wagner's Tannhäuser March, both in 1/4 time, begin with an introductory trumpet faufare: although the construction of the body of the marches differs greatly, the first being kept within the limits of the composite primary form, while the second approaches in construction the large symphonic instrumental forms." T. "Excellent. I suppose all the

marches you found were in 1/4 time," "No indeed. There was Wagner's March from Loh narin, also a lovely Wedding March by Widor, in 24 time; then a great number of two-step marches, as those of Sousa, in % time." T. "Very good. Now can you tell me any-

thing about funeral marches?" "O yes, I almost forgot. There is

Chopin's Funeral March from Senata No. 11 second in popularity only to Beethoven's which is also embodied in a Sonata, and Handel's Dead March in Saul, all three of them soul stirring of masterpieces."

T. "You have not yet mentioned the military march nor the festival march."

P. "Let me see, there is Schubert's Marche Militaire, in % time. By the way, the dictionary says the military march is analagous to the polka, and is written in alla breve meter. It has therefore quarter notes instead of the eights of the polka rhythm. Well, at any rate, Schubert did not consult that particular dictionary about marking his rhythm."

T. "You may be sure he was his own dictionary. Now what have you learned about the festival march?" P. "This is also in % meter. To every measure there

are two steps of the marchers, but four, or two beats of the baton. The Coronation March from "The Prophet," by Meyerbeer, belongs to this class, also the Festival March by Teilmann, which our organist sometimes plays as a postlude.

#### A Road to Smoothness By Walton Owings

IN MUSIC smoothness is a main essential. Often we have runs made up of uneven groups of notes. A good way to acquire smoothness in their execution is to learn them first alone, and then play them while the other hand plays regular and even groups.

Sometimes skips in music cause roughness, unless we are careful musicians. Practicing with the even run will overcome this.

Another point, and the most important, is not to accent the uneven run where it is broken, unless it is on an accented beat. Accents in broken beats interfere with smoothness.

#### An American Composer-Pianist with World-Wide Recognition

No American composer of the present receives or deserves more sincere admiration from musicians and music lovers than Mrs. H. H. A. Beach. In all probability a census of the musicians of America would unquestionably class her at the very front in her field. Her symphonies, her concertos, her piano pieces, her church and choral music and her songs exhibit musicianship of the highest possible character, originality or rare quality, modernity and freshness, and a real masterly handling of materials which will give her works permanent position in the musical art of America. More than this they have a distinctiveness which Americans are proud to point to as in the works of Gottschalk, Foster, MacDowell, Sousa, Lieurance and other writers who have not been slaves to European idioms.

Mrs Beach (Amy Marcy Cheney) was born at Henuker, N. H., September 5th, 1867. She received her first musical training at a very carly age, from her mother. In 1875 the family moved to Boston where she studied piano playing with Ernst Perabo and Carl Baermann. Also she studied harmony with Junius W. Hill. Other than this she is entirely self taught in composition and piano soloist. Since then she has toured extensively, playing with many of the leading orchestras here and

## THE ETUDE

#### Teaching by Cards By Ernest J. Farmer

THE card system of teaching notes gives by far the nuckest and surest results with beginners who know their letters; that is to say, with ninety-nine per cent of those beginning piano. Even pupils up to the third or fourth year will often show a decided improvement after a couple of hours' practice with the cards,

Ordinary visiting cards are the most convenient. The teacher writes one note on a card, showing the pupil where it comes on the keyboard, and writing the letter name on the other side of the card. It is well to begin with G and F of each staff, as with these notes the teacher explains the meaning of each clef. It is also well to give both positions of middle C, on separate cards, at the first lesson, so that the pupil sees at once the relationship hetween the clefs and staves. After each new note is written, the pupil names each of those already given. Seldom should more than six notes be given at one lesson. At that rate after five lessons the pupil will know thirty notes, all he will use in the first year. The pupil should go over the new cards several times, naming each note and then looking at the back of the card to orchestration. In 1884 she appeared with the Boston be sure he is right. Then he should mix the cards and Symphony Orchestra and the Thomas Orchestra as a practice with the whole pack. When thirty to thirty-six notes are learned, he will continue the practice until he can name all these notes in one minute, without looking at the cards. When his picces begin to go beyond the compass of the notes learned, another ten or fifteen notes

are added and the practice continued until he can name the increased number in forty-five seconds. Any player, however advanced, who cannot do this, will find that the time spent in mastering it will improve his sight playing more than twice that time spent in sight reading practic

The cards are also useful in mastering the C clef and in learning intervals. As not quite so much speed is necessary in recognizing intervals, it usually is best to give all the natural intervals in two lessons. It is scarcely necessary to study any others so thoroughly. A pupil who knows at a glance that F-D is a major sixth can calculate the chromatic variations of F-D quickly enough for all practical purposes.

Also the cards may be used for teaching signatures. Major and minor sets are kept separate, so that the pupil can use them either way, reading the key and naming its signaure or reading the signature and naming the key. For this purpose do not write out the signatures in full, but write "3 sharps." "5 flats." and so forth. A pupil who can write the signatures of C sharp and C flat and knows the number of accidentals for each key is ready to write any signature correctly.

### The Piano and Harmony By J. F. Crow THERE is no question that the study of the piano

facilitates the study of harmony. The writer knows a

famous orchestral conductor who had made his start

with one of the orchestral instruments and had studied

narmony later. He had never studied piano or any

what he thought was a remarkable discovery dealing with the diminished seventh chords. He had merely

keyed instrument. Once he came to the writer's studio

found out that there were only three such chords pos-

different forms of notation, making twelve written

chords as related to the twelve keys, major or minor.

This is something which any piano student would chance

upon after very little experience with the diminished seventh chords. The conductor thought it a discovery

When Theodore Dubois was director of the Paris

Conservatoire he found that the pupils who had studied

piano thoroughly mastered harmony far quicker than

of revolutionary importance.

sible although each chord might be expressed in four,

MRS. H. H. A. BEACH abroad. Prior to the war she spent four years in Germany where her piano playing and the performance of her symphonic works met with immense success in many cities

Most of her composition was done after her marriage to Dr. H. H. A. Beach in 1885. Dr. Beach was a man of keen and cultured artistic judgment and Mrs Beach pays a great tribute to his sympathetic but unrelenting criticism. Her compositions have now reached the century mark. Many of her works, particularly her songs have become very widely used. Her piano pieces show a richness of treatment which makes them welcome upon the programs of the finest artists. THE ETUDE takes pride in publishing this month what we believe to be an exceptionally beautiful and useful recital number of the highest order. Among her recent published works of distinction are: Te Deum (in F), Spirit Divine (duct), Message (Long), 23d Psalm, Christmas (carol anthem), From Grandmother's Garden (5 piano pieces).

those who had never studied a keyed instrument. Watch for the Christmas Etude

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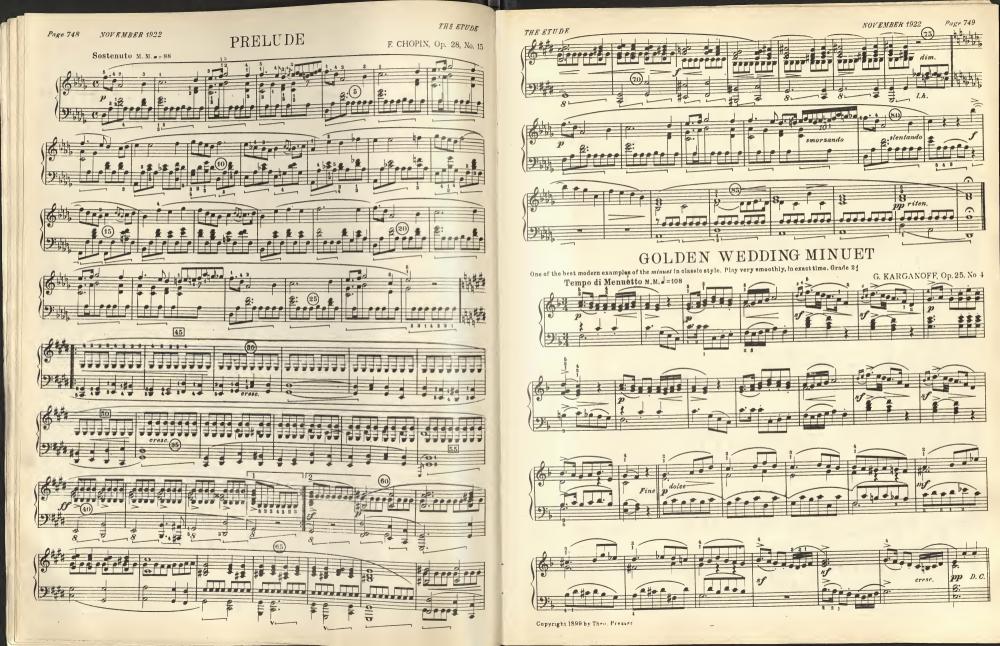
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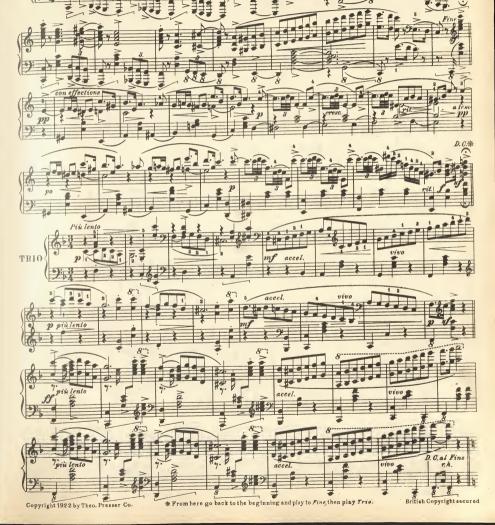
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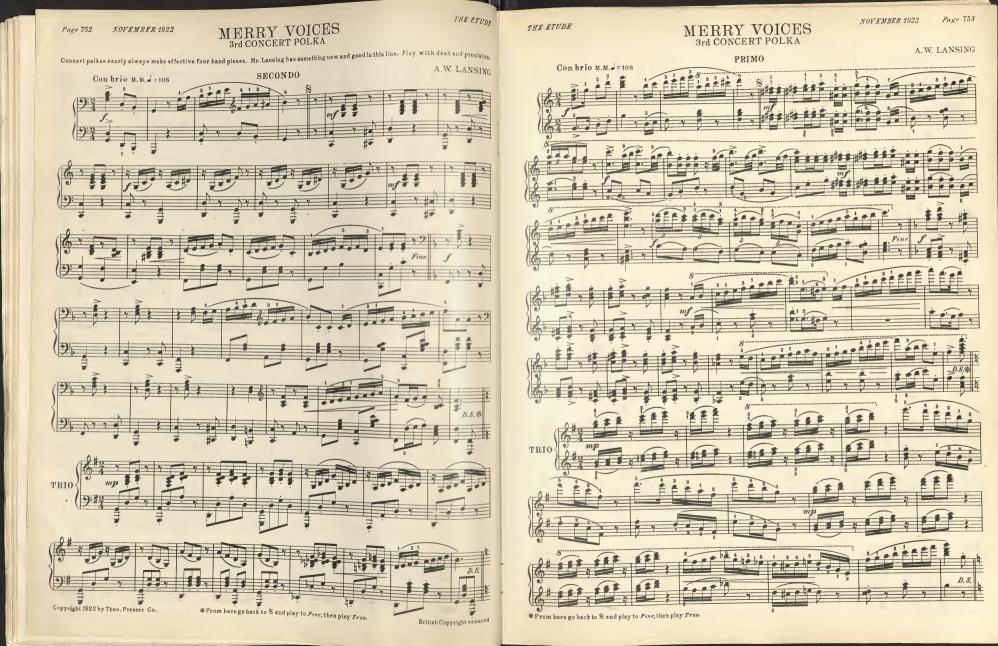
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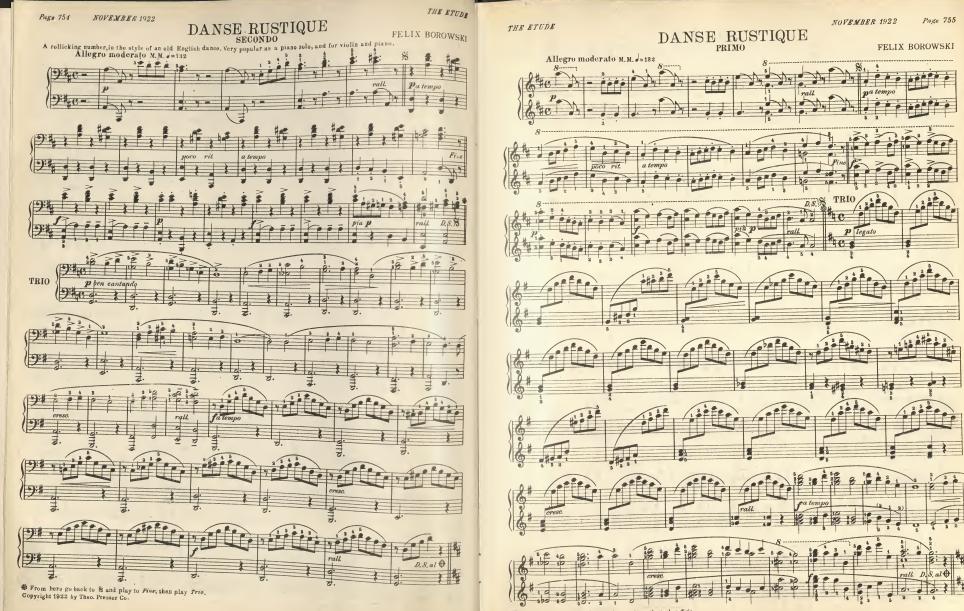
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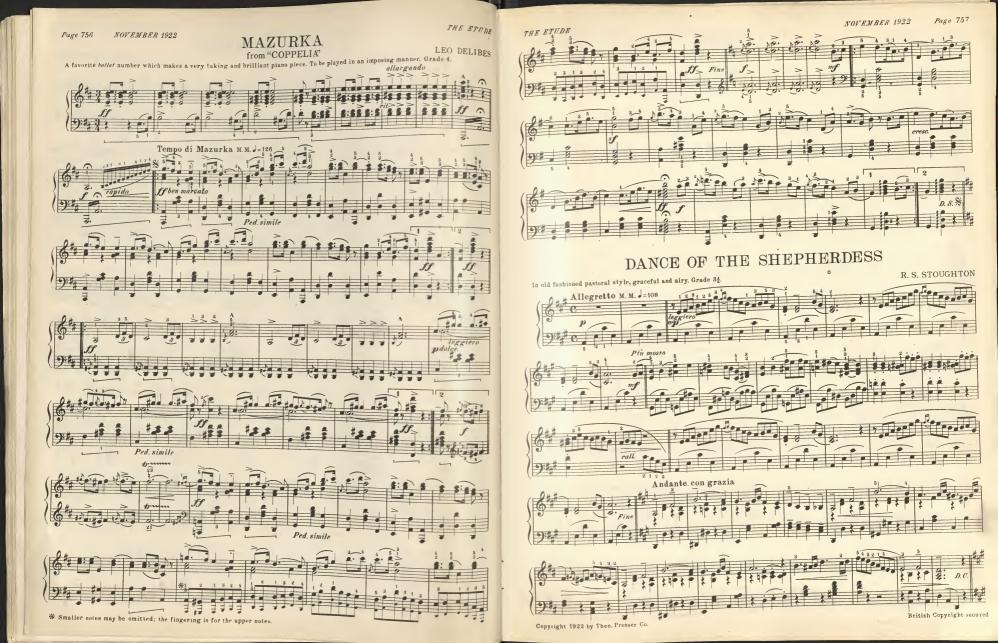








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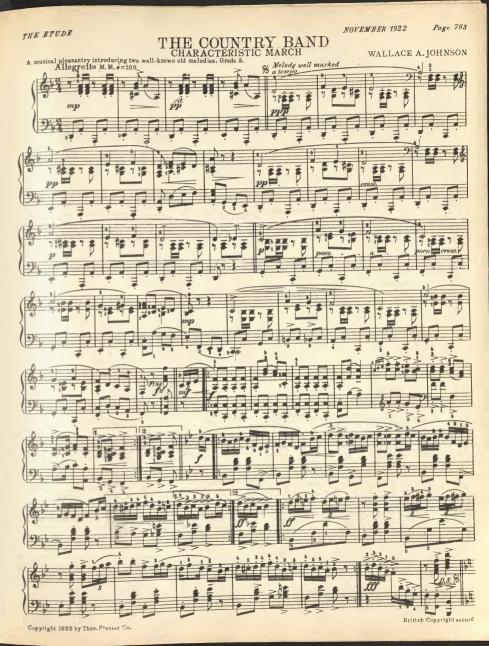
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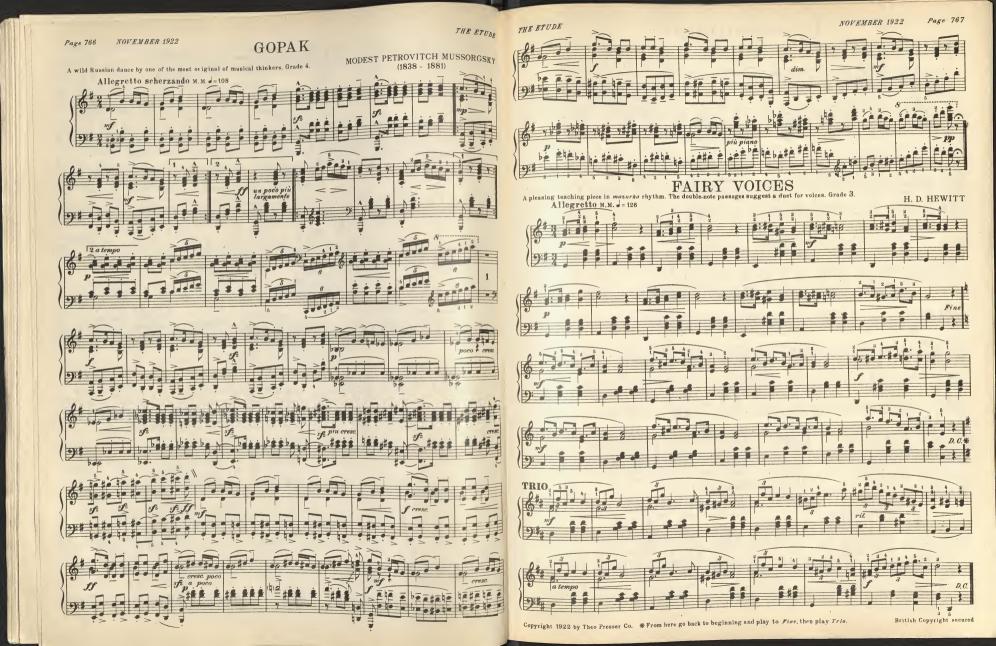
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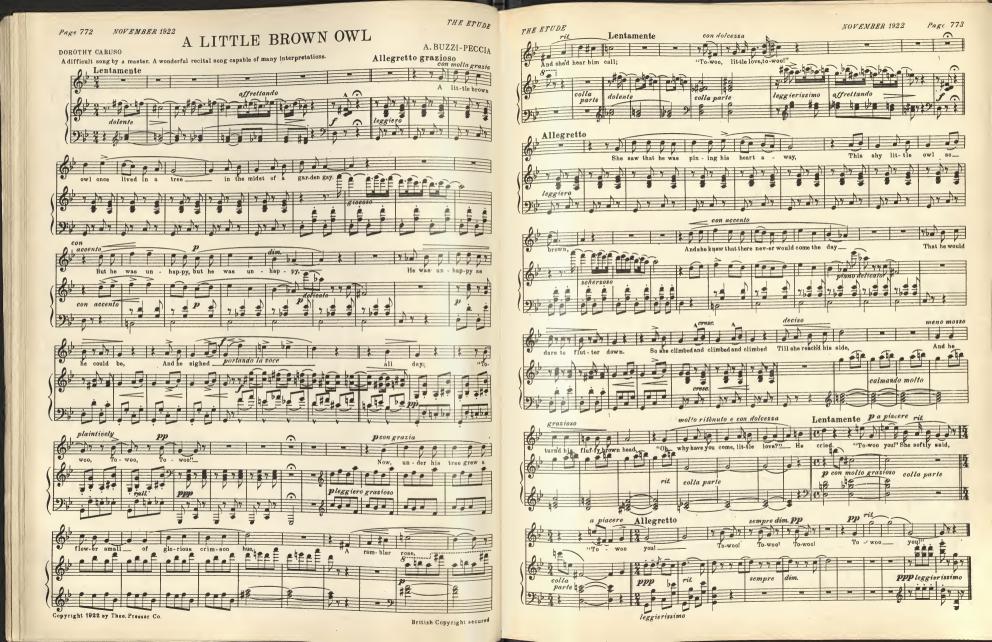


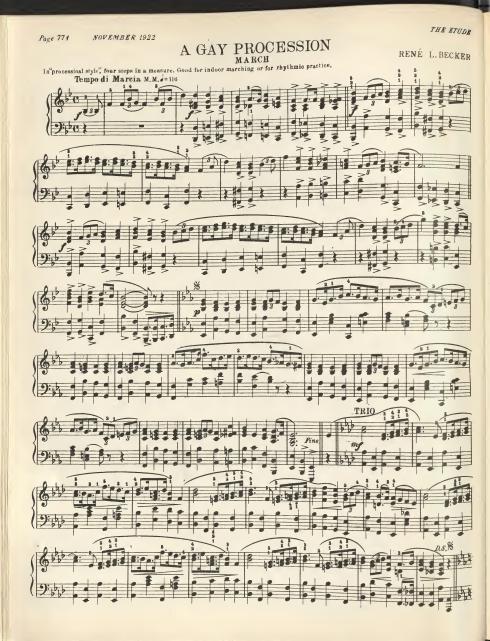












THE ETUDE



As a wear of contributing to the development of interest in opera, per many incert N. Jones Francis Cooks, editor of The Black' has properly gratitionally, program noise for the productions given in Philadelphia by The developilion Opera Company of New York. These have been reprinted existivity in programs and periodicial at home and abraed. Editiving that append of the popular grant operation is the second and the pro-aperts of the popular grant operat, there historical and interpretative notes and every of the reproduced in The Elded". The opera stories on second of them will be reproduced in The Elded".

#### La Traviata

MANY of the world's greatest master- first performance of the work in Venice pieces are known to have been written in Mme. Donatelli, who was ludicrously stout. an incredibly short time. The Messiah of whispered to the audience in plaintive tones Handel is reported to have taken the com- that she was dying, and the house roared noser exactly twenty-eight days. The with laughter. Barber of Seville of Rossini is said to have Later revisions, placing the scene of the

proving the stage management, have made

this work one of the most effective in the

more charming aria than Ah fors' è lui.

The story of La Traviata is said to have

public aghast because of its immorality.

been the work of a fortnight. La Traopera in the eighteenth century and imviata of Verdi, if his biographers are correct, was done in less than one month. Schubert often poured out his immortal songs at the rate of three and four a day, modern operatic repertoire. Melba, Sem-The gift of melody seems like a kind of brich and later Galli-Curci have won promusical fountain-once sct flowing it con- digious success in the title role of Violetta. tinues without interruption in a marvelous In all the operatic repertoire there is no manner.

Verdi's Traviata was first given in 1853 The opera as a whole shows a decided imat Venice. The first American perform- provement in finesse and delicacy upon the ance was three years later in New York. part of the composer. Camille is essen-Alexander Dumas (the younger) wrote La tially a "drawing room tragedy" and Dame Aux Camélias. It was dramatized guite different in type from the more bomby him in 1852 and proved an immediate bastic and melodramatic plots which Verdi sensation. When the piece was made into had previously handled. Musically, Verdi an opera text by Piave the setting was indicates his versatility and elasticity in changed from the time of Louis Philippe this work, particularly in his handling of to that of Louis XIV-librettists have the strings in the orchestra. slender respect for history or geography. Now the operatic taste demands a consis- been founded on fact. When first pro-

tent locale with historical plausible cos- duced it set the English and the American tumes For decades it seems to have been the Its performance as an opera was at first fate of this opera to have a star so plenti- tolerated in England solely because it was

fully endowed with avoidupois that in the stast scene where the hectic Camille (Mar-all long before the day of Ibsen, Shaw and guerite de Gauthier in the French version Galsworthy. The managers of those days of the play, Violetta Valery in the opera) were not above formenting the idea of a expires, the climax of the piece is turned dramatic scandal. Indeed, it served to express, the chimax of the piece is turned oramatic scandal. Indeed, it served to into a farce. What can the manager ex- bring popularity to the piece when a vois poet when an enormously upholstered prima to La Traviat was considered a very dardona is selected for the role? At the very ing operatic excursion.

#### Story of "La Traviata"

Story of "La Trevia" The approximation of the start of t

#### A New Remedy for Deadheads

RUBINSTEIN was once approached by a to outwit him. Rubinstein accordingly well-known personage in England who had wrote out a pass, telling the lady that there the fatal shortcoming of trying to secure was only one seat in the hall that was free seats for all kinds of performances, vacant and that she could have that if she She would exchange any amount of hos-wanted it. The lady went off radiant with pitality for the courtesies of the box office, smiles and gratitude. When she got home rather than pay for seats. Every performer she read the pass: "Good only for the and every manager comes in time to have seat at the piano." Not caring to usurp a contempt for the deadhead and is anxious Rubinstein's place, the pass was not used.



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A SINGER'S study is based on the comparison of efforts. He improves only as he perceives with more or less accuracy the relation of cause and effect in his practice. When he makes a tone, he can tell in two ways whether his attempt has been successful; first, by the sound, and second, by the feeling. There is a vast difference between hearing and listening. Our scnse of tone is passive when we merely hear. but active when we listen. Listening implies attention. The singer never hears his own voice as the audience hears it; but, nevertheless, he does hear it to a certain extent, and if he is an attentive student he learns to associate certain definite feelings with a correctly produced tone, and the reverse. The sensations connected with good tone are those of buoyancy, exhilaration, and comfort, while in making a bad tone the student feels self-conscious. stiff, and uncomfortable.

It is well to reduce the technical elements in vocal study to as definite a basis as the technical elements are the soldiers, and the mind holds the supreme command, Mutiny in the vocal camp is fatal

tone is formed into words. The breath is the blossom of sona

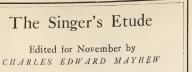
#### Pain as a Signal

The two principal causes of inhibition in singing are stiffness, and lack of energy. The first of these manifests itself in a variety of ways, and unfortunately every muscle in the body is subject to its devitalizing limitations. At first the student is apt to feel helpless at the discovery that the reason he does not sing better is because some part of him is rigid. Pain is Nature's way of calling our attention to the fact that all is not well with us. We are generally warned by pain in time to ward off disaster. And so, when breathing quence. muscles, or jaw, or tongue are so stiffly held that they cannot easily move in the performance of their duties, we know where to place the blame, and need not wait until they begin to hurt us to start active measures for their relief, and at the same time improve our yocal tone If however, we persist in singing rigidly, not only may the stiffness cause pain and congestion, and render us liable to various forms of throat irritation, but also the most disagreeable symptoms are likely to crop out in our singing. Nasality, throatiness, shrillness, harshness, unsteadiness, weakness of voice, and shortness of breath are usually traceable to this cause.

Stiffness is also responsible for almost all other vocal defects, such as shortness of range, monotony of tone, uncertainty in using the extremes of the voice, the tremolo, and very often the inability to sing in tune, as well as the inability to keep time.

Singing is first done in the mind, and it is there that the impulse originates. For this reason we must not struggle to attain freedom from muscular constriction. It often does much more good to stop, and try to think vividly how to do a thing than it does to allow the muscles to become involved in the intricacies of an irresponsible tangle of effort.

Let us, then, think calmly and clearly how we ought to feel when we sing and first of all, in order to avoid complications, over quite dispassionately,



A Vocalist's Magazine Complete in Itself

#### The Mind and the Technical Trinity

Singing has two distinct mental aspects. dent deficient in coordination, however, The first comprises an intimate knowledge the study of controlling the voice by a of one's own individual voice in its purely balance of energy between the diaphragm mechanical possibilities, freed from all and the vocal cords in exhaling, is an absomuscular limitations as to breathing, tone, lute necessity.

and diction, and placed at the disposal of There is no mechanical difference beour perceptive senses with regard to attack, tween the lungs of one person and the perfectibility of the sounds in a language dynamics, agility, and general plasticity. lungs of another. The diaphragm bears possible, since the clearer in one's mind The second aspect comprises an enkindled the same relation to the breath in all perare the means for producing a given result, and exatled state of mind in which all our sons, so do the intercostal muscles, and so the more clearly will the intent of the expressive forces are awakened and loss the laryar. The resources, into see, into which it is poured; and each consomind be carried out; as, in the last analysis, aroused by the emotions which transfigure vary in shape, giving to each voice its nant, phonetically necessary, must be the text and its wedded spouse, the music, characteristic sound; but the way of using These two forms of mental control over them all is the same in every case. There- tation.

the voice are fused into one by the will, fore, the variable quantity being in the brain The idea of good singing comprises a the determination to "put it over," and all of each singer, in order to enable that sequence of three essentials: first, the is inspired by the text as appreciated, first brain to color the voice, and to phrase exbreath; second, the tone; third, the word. by the composer of the music, and second pressively, we must train the vocal ma-The breath is vocalized into tone, and the by the singer. If the mechanical technic chinery to instant response so that the is practically perfect, and the imaginative breath may adjust its pressure, the larynx a product of the fancy, and the wonderful the root, the tone the plant, and the word mind is enriched and ennobled by a wealth may modify the resonator, and the articuof inherited or acquired sympathy and in- lating mechanism may carry out every subsight, the domination of this spiritual tech- the effect telegraphed to it from head-

nic, as it might be called, over the liberated quarters. and mechanically free voice, is capable of producing marvelous results both in tone Reaching the Ideal Tone and in psychic effect. One reads here that diction is overem-

It then becomes apparent that the second cause of vocal inhibition, lack of energy, which means about the same as lack of will, prevents the fusion of inspiration and somewhere else it is doubtless solemnly with the technical trinity, breathing, tone, averred that, in the study of music, too and diction. Thus, lack of energy cannot but prevent the singer from ever attaining the highest vocal manifestations, and may

#### Breath, Tone and Word

No matter how confused we have be- spiritual or imaginative mind of the singer support of the tone. come in our attempts to learn to sing, can produce its highest manifestations. If whether by the teacher's fault or our own; the tone is to be improved-and that is good results can be obtained only when we what all vocal teachers are talking aboutlink up our connections of breath, tone, and there is another way of getting at it in word properly. Think it out, without sing- addition to holding the memory of an ideal ing, and then, when the relation of the tone. There is a way of doing it, just as three has become clear in your mind, go there is a way of doing everything, and carefully to work. If you have made the the sooner one learns the physical condimistake in the past of working blindly, tions necessary, the sooner will the ideal without clear thought, don't get caught tone come within reach of the student. again; for you will never succeed in doing The more senses brought into requisition anything well that your mind cannot grasp. the quicker the result. Learning to articulate well is, in its Ask questions freely of your teacher, until

is like a headlight. It must show the way breathe properly; yet very few people, ful trip.

The fact that a great many singers pay no attention to the way they breathe is no argument in favor of ignoring it, even if in some schools with astonishing results. they themselves boast of it, as many do. With a knowledge of proper breathing and If they had studied it out, and had com- the adoption of phonetics in learning to pared the mechanically efficient way with read, good voices would become the rule their habitual way, they might have found instead of the exception. The study of the former more effective, and might have phonetics is conducive to the production of been led to adopt it with marked improve- clear, far-reaching vowels, utilizing to the ment in quality and control. For the stu- full the resonance-chamber of the mouth.

The editor of the Voice Department for this month, Mr. Charles a number of musicians of the day to use the Edward Mayhew, was born in London, in 1875, and studied singing text for a song. Among those who rewith Iwan Morawski. Coming to America he gave many recitals and sponded were Salieri, Cherubini, Czerny, hrst of all, in order to avoid complications, put aside for the time being all thought of settled in Pittsburgh, where he has sung in leading churches and has and Zingarelli. The last named wrote no put aside for the time cent and hook the vocal machine taught for many years. He now holds the post of Director of the less than ten settings.-From Willis' "The Vocal Department of the very active Pittsburgh Musical Institute.

Much is written about tone, and little about vowels, and yet the vowel, although produced from the tone, has as much, or more, effect on the tone, than the tone has on the vowel. It is not possible to tell anyone how to hold the tongue, lips, lower jaw, and larynx, because they are not held. Their function is merely the exto its final form as it issues from the lins of the singer. All these parts are in a state of poise, ready for instant adjustment at the bidding of the mind. The only fixed sensations being that the tongue must never draw back during vowel emission, but must remain passive, and that the support of the tone by energized control between the breathing muscles and the larynx must never be lost. The exact position maintained by tongue or lips during the emission of a given vowel is a some what variable quantity; but the sound of the vowel we are making can, and should he exactly determined. It is in the very

THE ETUDE

that the real hope of the art of voice usage lies; for the vowel must fit and fill the mouth as water takes the shape of that formed with exactness but without osten-

#### The "Mid-Region"

Between breathing and diction lies the "mid-region" of tone, with all its magical and mystical possibilities. Tone is entirely resonator of the human voice is the most perfectly regulatable tone-controlling apparatus imaginable. At the back its possibilities are governed by the movements of the delicate little musical instrument we call the larynx, which, by adjusting itself in its sliding-space between the top of the

trachea and the pharynx, makes possible phasized in writings on the subject of voice. every kind of tone color the mind can there that too much is said about breathing, ask, and in front the resonator is modified by the position of the tongue and lips. So marvelously organized is this device, much is being said about tone. Too much that the interweaving of tone-color with common sense cannot be talked about sing- the dynamics of speech is of too subtle a ing, especially concerning the three vital nature to admit of disruption even by an easily prevent any attainment of conse- points of energization, the technical trinity omniscient vocalist. Therefore, when he of breathing, tone, and diction; for it is considers tone, he must at the same time only through the absolute freedom and take account of the vowel; and when he energized coordination of these that the deals with vowels, he must consider the

The longing of the public to hear singers who have learned the right relationship of the tone to the breath, and of the word to the tone, is exemplified by the case of the young lady who was recently "featured on the front page of our newspapers, with the suggestion that she should be presented with a gold medal because people can hear the words she sings. If students, singers, teachers, and all who love good singing would read the very comprehensive book "Great Singers on the Art of Singing," Ask questions freety of your control way, fully as important as learning to of the value of singing as a study. In its s like a headingnt. It must show the two strains property is the analytic pages many vexed problems are sources advance to insure safety and a success- when they are learning to talk, are taught to and many much-disputed points, technical speak distinctly. The realm of phonetics and otherwise, are brought squarely into the spotlight of understanding

#### Many Settings

CONTRALTOS and baritones who sing Beethoven's familiar song, In Questa Tomba, would be surprised if they were told that 62 other settings of the same poem were made about the same time Beethoven wrote his. A publisher invited Word," July, 1918.

#### THE ETUDE

#### **Common Sense in Vocal Practice**

THE average vocal student takes weekly "Scooping" on an open vowel is usually or at most semi-weekly lessons. He spends easy to get over, when once it is detected a good deal of time wondering whether he is "getting along" as well as he ought. If is done on a sub-yeal consonant such as is "getting along as well as the dagate in as dolle on a sub-vocal consonant such as he has a "bad" lesson he generally gets a D, B, M, which should take the pitch of prouch and lets it becloud his mind for the vowel following it. A tone which several days; but he seldom concludes that is "scooped" seldom has the same feeling what he really needs is a mental stock- of buoyancy as one which is properly taking, to find out what sort of ideas he attacked.

has on hand on the subject of tone quality, breathing, diction, etc., and how clear these nipped in the bud, for if it is allowed to ideas arc. Habit is a most consoling thing, blossom it creates a distinctly unpleasant and there are few experiences that so jolt atmosphere. It is of no practical use, is one as having to get out of a well-worn highly detrimental in solo work, and rut. The process of getting out is usually deadly in ensemble. In fact, one who uses a sharp reminder that your mental wagon the tremolo may be said not to understand is of the springless variety.

adopt faulty methods. By "faulty methods" after one's speech.

cannot rise unless it descended when breath one to articulate.

because his teacher told him so, or because the same ease. he himself was listening and detected the imperfection?

in one, or even two lessons a week, neither can he tell whether a pupil is thinking correctly as he works; and that is the thing that makes all the difference in the world. Nature has furnished the student himself correctly made :

1st. By the feeling. 2d. By the sound.

his voice sounds to some one else; but it make a loud tone. This is a good deal like mouth, with the larynx sinking to a point works with intelligence. sufficiently low to afford the tone a wellhim sing it with precisely the same sense to accomplish and may take infinite patience. Most people make certain vowels more easily than others; but all must eventually be produced with equal ease. Study the tongue and lip positions in

speech, before a glass. does not hear it himself at first, but he

The tremolo, or wobbly tone, should be the first principle of vocalization, which is Unless vocal students have singing par- the sustaining of the tone by the breath.

ents, or grow up in a family in which good It requires great perseverance to eliminate vocal usage is habitual, both in speaking the tremolo. Attentive listening for a tone and singing, they are very likely to imitate as steady as a straight-ruled line is helpful. those around them and thus unconsciously In trying to overcome the tremolo habit the student should be sure that he thoroughly is meant ways of doing a thing which pre- understands the correct use of the diavent progress. The only way to keep out phragm in sustaining his tone. It will of this sort of trouble is to look sharply often be found of the greatest help to rest a finger-tip lightly on the larynx, as

Supposing a student does his very best (a variable commodity), but in spite of of the surrounding muscles, which prevents regular practice does not progress as he the steady poise of the tone on the breath thinks he should. What then? There is as it issues from the vocal cords. Try to a wrong idea dominating his efforts. The steady the tone with the breath, singing write is a part of the human machine, just quietly, and watching the steadiness of the as the whistle is a part of an engine. The larynx with the finger-tips. The old style voice must have breath support. This is BF phonograph, or any recording device, produced by proper cooperation between is useful in trouble of this kind. Some the larynx and the diaphragm. The larynx times the making of a record is the only sinks towards the chest, and the diaphragm, way a teacher can prove that a pupil has lifting the breath towards the vocal cords, a tremolo for, unfortunately, many students Don't forget that the diaphragm become offended at any such suggestion. If a tone breaks, or feels as if it migh was taken. The larynx in its descent leaves break, it is not properly supported by the the throat open if the tongue is not drawn breath. Tight muscles are interfering, and back or the jaw held stiffly. Freedom of the tongue is probably pulling back. If the tongue and jaw makes it possible for the tone is unsteady on any particular vowel, that vowel, for some reason does

"But," says the student, "I've done all not focus. Look to your breath support, that, and still my tone isn't good." How and be sure the tongue and jaw are free, does he know his tone is not good? Is it then speak the vowel and then sing it with

If the tongue has a consonant to make be sure it moves freely. If it does not, Now a teacher cannot explain everything the ensuing vowel is sure to suffer. Never prepare to make a consonant while sustaining a vowei, for the vowel is sure to change or lose its focus.

A lot of nonsense is talked about ruining the voice by forcing; but as a matter o with two ways of telling when a tone is fact hardly anyone ever forces the voice violently enough to do actual physical harm to themselves. The principal harm is done to the audience. Forcing the voice It is true that the singer's own sense generally consists of drawing the tongue of hearing cannot tell him exactly how back, stiffening the jaw, and then trying to

will tell him many things by which he can trying to run an automobile with the brakes be guided, and he should remember this, that on, and, so far as real singing is concerned, his sense of hearing will, in every case, it is about as successful. No one can ever verify what his sense of feeling tells him. learn to sing in this way; and the longer So, if his throat feels tight the tone will the wrong way is persisted in, the longer sound meager, harsh, or peculiar. If he it will take to retrace one's steps. No then experiments before his mirror, letting matter how many lessons one has taken, his tongue lie loosely at full length in his improvement begins only when the student

The point of articulation is in the front expanded resonating space, his throat will of the mouth, where practically all consocease reminding him that he is choking nants are made, or right above the upper himself, and his tone will immediately sound front teeth, where all vowels focus. There better. If he is trying to make some is no such thing as singing without changparticular vowel, let him first speak it ing the position of the mouth, for this clearly, with tongue relaxed in the front not only prevents the formation of words, of the mouth, and a loose jaw; then let but produces the utmost monotony of tone. If you have a break in your voice you of freedom as in speech. This is not easy are forcing it. You are trying to make your voice sing instead of letting it. Remember, no two pitches can be made with precisely the same adjustments, but each tone must have its own cord adjustment, which is found by singing easily, and its own resonating adjustment, which If the student "scoops" when he makes is determined by the car, the throat ex-

an attack, or at other times, he generally panding freely until the ear is satisfied. Get a thorough understanding of what to must hear it before he can remedy it. do with your breathing apparatus, both



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when you inhale and when you sing. This every practice period the voice ought to involves two distinct and separate actions, feel freer and more vibrant. A word expansion at the base of the lungs when poorly pronounced, especially if the vowel you breathe and contraction at the same does not focus, will cause endless trouble

point as rapidly as the breath is used in with the tone. making tone. Speak your words plainly Use common sense when you practice. in the front of your mouth; never draw and don't trust to luck. Stop guessing and back your tongue nor hold it; never stiffen taking things for granted. Always listen your jaw, but let the tone fill the whole hard to yourself and be suspicious of your

resonating space from your larynx to the	1. Pitch.
front of your face. If your breathing is	<ol><li>Vowel.</li></ol>
correct you can help matters along a great deal by humming for 15 minutes, without	3. Quality.
singing at all, before each vocalization	<ol><li>Steadiness.</li></ol>
period, feeling vibration on the lips as well	Ask your teacher questions, and try to

as in clear focus behind the nose. learn the principles governing the use of The speaking voice should steadily im- the voice, so that you may understand the prove with the singing voice, and after relation of cause and effect in your practice.

#### Technical Consciousness in Vocal Performance

ALTHOUGH technic is a "means to an rassing lack of control caused by tightness end" it is much better to have the "end" and, on the other hand, that the tone, which in sight when singing a song than the begins the moment the breath reaches the "meane " vocal cords, may be absolutely plastic and

When a singer is performing he should in readiness to adopt the quality suggested have in mind only two things: his bellows by the verbal phrases of the song. These (for that is what the lungs are used for phrases, being in their turn composed of in singing) steadily pressing the breath up- words, the words dividing into syllables wards, employing every energy needed for constructed of consonants and vowels, the the purpose, and his articulating mechanism, sounds of which are practically determined by means of which he tells the audience for us with precision by the dictionary, we why he is singing and what he is singing have but to think of their meaning and about. To breathe well and to articulate speak them with truthful, dramatic emwell, are the two big factors in "putting phasis to obtain the appropriate vocal color. over" the song. An interesting fact under- Our spirits are deeply stirred by the sublies this truth, and that is that attention to the import of an imaginative text. The these two fundamentals brings about the soul of the mind is moved. The breath is employment of energy at the two extreme so to speak, the soul of the body. Since points of the vocal machine, singing is a physical act, it is necessary for Singing makes use of the whole body the soul of the mind to work in harmony

and does not, as some would seem to have with the soul of the body. Hence, if we give us believe, start in the throat and come our mind charge of our breath and of our through the nose. From the feet to the words, whatever of understanding we poslarynx every bit of muscular energy is on sess will be able to show itself, and that the alert, without rigidity, to see if it can mightily.

be of any use to the mind in producing the But, alas, this good thing can only come particular sort of breath pressure needed to pass when the laboratory work or proper to make the voice expressive. breathing in inhaling and exhaling is un-

Energy, properly directed, is a marvel- derstood and practiced, when the breath ous thing. We stand entranced when we support of every tone in the range has watch a skillful performer carrying a been worked out, and the consonants and seemingly impossible feat to a triumphant vowels have been liberated from the thrallconclusion. We hold our breath as he dom of rigid muscles. winds unerringly through the mazes of the Another inestimable benefit to be derived

thing, automatically sure of his means and from concentrating in performance on keeping his eye on the end in view. breathing and words is that it takes the

The voice, being a wind instrument, attention of the singer from himself and must have an energized bellows, and in that way becomes a cure for stagenothing short of this will suffice. If the fright and self-consciousness. It fixes his singer's practice has been properly done he whole mind on the business in hand and will have been learning to let his throat makes him centre all his energies on what expand in order, on the one hand, that he he is doing, forgetting the means in the may be saved the discomfort and embar- desire for a glorious end.

## Admiral and Composer

Few people know that Haydn's Mass pressed with it that he asked Haydn for No. 3 is known in Germany as the Nelson the pen with which it had been written. Mass, in honor of the great English sailor, Upon receiving the pen the great warrior Lord Nelson. Nelson is said to have heard drew out his gold watch and presented it the mass in Eisenstadt. He was so im- to the composer,

## A Tight Throat and the Breath

MANY singing students understand that student should feel the part which exwhen a breath is taken in singing the dia- panded when he took his breath begin to phragm must descend and expansion must contract slowly and steadily at precisely be felt at the waist; but they do not under- the instant when the attack is made. The stand that, when they begin to sing on contraction should continue throughout the that breath they have so carefully and phrase, so that the body, from front to correctly taken, there is a reflex action of back, will feel small at the waist at the those breathing muscles from the moment end of each breath. The rib-raising (inthe act of making the tone begins. If the hand be placed in the centre of fore the first breath is taken, and should tercostal) muscles should be energized bethe body, on the soft spot just between the remain energized all through the song-"floating" ribs and the waist line, the Thus the upper chest will not drop at the



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end of a phrase but will remain still advanced, leaving the lower chest to expand again freely as the diaphragm descends. This energized control of the breath when singing, permits the student to pay attention to the expansion of the throat and cal comfort. the relaxation of the tongue and jaw. It is assumed the student understands that

singing should be quite painless for both throat on its way to the front of the face; audience and performer, that is to say, he and there must be no tight muscles intermust know that throat-effort will have to fering with the sound anywhere between be eliminated before the tone can improve. the rising diaphragm (contracting waist) The whispered vowel illustrates the correct and the point of articulation in the front feeling in this respect. Vowels are made exclusively in the Unless the tone completely fills the reso-

mouth, but of course the tone-tube, cavity, nating spaces between the vocal cords or resonator, is filled with sound before (larynx) and the face, it will always be that sound reaches the mouth. This tube difficult to control. The easiest way to en-(called the lower pharynx) can be modified courage the right feeling of the tone is to by three actions, all of which are included hum quietly, in easy range, feeling vibrain the idea of the expanded throat.

FIRST. Let the whole tongue incline towards the front of the mouth, touching the lower teeth all round. Never let the tip of the tongue leave the teeth during vowel emission nor the back of it bull into the back of the throat, Don't fight with it, just relax it. of tone production.

#### Individuality in the Singer

DISTINCTIVE character, or individuality, bad, but behind the production of all sound in a singer lies not in his method or technic is law. Given actions produce given rebut in his brain. sults, from which there is no appeal.

In view of the wide variation in vocal In the case of the second class the voice pedagogics and the many who became sing- is very seldom entirely pleasing, but it is ers in spite of, rather than because of, their good enough to elicit the oft-repeated training, we are forced to admit that phrase, "Why, you ought to be singing in Mother Nature has an ingredient called grand opera !" 'This singer seldom learns in English "common sense" of which she the fundamentals, because he does thus sometimes puts a "dash" in the human well without them; but, since he seldom arrives at a technical understanding of

If the teaching is right the mind of the what he is doing, that part of his mind student will aid him in getting results. which would express emotions through the If the principles given out by the teacher medium of intense tone, extended range, for the guidance of the pupil are mechani- and clear and potent utterance, for want ENGAGEMENT RING WALTZ cally correct, that is, such as will give re- of positive technical knowledge is never sults because they follow well-known laws, able to find itself; and the "God-given"

the brain will put them to good use. voice thus fails of its ultimate possibilities. There are, roughly speaking, two kinds It is only when the singer's mind has singers: first, those who have musical acquired the necessary knowledge of how possibilities and the desire for self-expres- to do easily and beautifully all things that sion in song but no mechanical co-ordina- may be required of his voice in a technical tion to make their voices acceptable, and way that his individuality can show. It second, those who naturally emit pleasing does not show itself in the affectation of vocal sounds without any technical know- extreme styles of dress, nor in odd ways ledge. These are sometimes equipped with of wearing the hair, nor in peculiarities of pronunciation, nor in mannerisms; but the

correctly done can do no harm to either lips all who hear him can tell, by the grace of these two classes. To the first it is and refinement of his diction, by the outindispensable; consequently, if these master pouring of flawless tone adequate to all the laws governing the development of the demands in range and expression, by the singing voice, they have every detail liter- complete forgetfulness of self in the rapally "at the tip of the tongue." They ture of singing, that he has learned to know absolutely what they are about. master himself and thus reveal his individ-

#### Handel Expurgated

THE following anecdote is given in the took one of the choristers with a bundle of preface to a copy of Dr. John Clark's music books under his arm. 'What have edition of the "Messiah," the testimonial of you got there, my man?' said the Doctor. which is signed by Henry R. Bishop, 'Zum of Handel's music, zur, that we're William Parsons, John Braham, and Muzio goin' to zing at church to-day,' was the re-joinder. 'Handel,' said the querist, some-Clementi.

"Being on a visit to a friend in a country what astonished, 'don't you find his music place the inhabitants of which were more difficult?' 'Why,' said the countryman, 'we primitive than scientific, Dr. Busby, on his did at fust, zur, but we altered un a bit, way to church on a Sunday morning, over- and he goes very well now."

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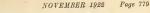
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skull.

musical brains, and often not. The understanding of how the thing is moment a truly cultured singer opens his

Vocal sounds do not happen to be good or uality.





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#### The Relationship Between the Right and Left Hand

#### By T. D. Williams

ONE of the most important (and probably one of the most neglected) elements in violin playing is the relationship between the right and left hand. It is equally as important in wind instruments, referring, of course, to the relationship between the tongue and fingers.

A great many violinists seem to think that the bow and fingers must move together, which is far from being the case. The fingers always must be placed slightly in advance of the bow movement, else clear, distinct runs would be impossible in a rapidly howed passage.

the fingers will move. First to be slurred and then bowed. (Repeated several times.)



Everybody knows you can slur much het-

doing it all on one note. ferential movement is developed between sweetness cloys an i defeats its purpose, vice versa; also by gradually increasing the two hands. Violin students of a less emotional na-

will be derived from slow deliberate move- their teachers. Then, again, there seems

Ex. 2
EX. 2
A#
At a walk allow and a first

## 

The fingers are to be placed where the rests occur and care must be taken that the bow does not move while this is being done.

#### Regulating Violin Tone By Bridge Adjustment

#### By Clint C. Reynolds

IF your violin has too sharp a tone, use a broad-footed bridge of oldest, rather soft boow

If the tone be dull, weak or unresponsive, get a hard, well-seasoned bridge, thin, and with small feet. Or cut away a little of the outer ends of bridge feet. This is not guess-work. The writer has

making violins.

#### Gretry. work!

The Violinist's Etude Edited by ROBERT BRAINE

#### Starting the Vibrato

Aside from questions relating to sup- see the vibrato done in either of these in disgust. posed old Cremona violins, more inquiries three ways.

in regard to learning the vibrato reach The theory of the vibrato is very sim- vibrato fairly well with each separate For the benefit of players, who do little the violin department of THE Errors, than plet the finger tip is placed firmly on the finger, as indicated in the above diagram, this black of payes, we control the view department of the Probe that per the inget of p is paced in the group of the study of the scales study which will demonstrate the innor- the view of the study of the scales tance of this phase of violin technique. It since the tasteful use of this grace height- and fro causes a backward and forward them very slowly in whole notes, with a is simply a scale to be played as rapidly as ens the expression, and invests even the movement of the tip of the finger, thus vibrato on each note. The general rule in simplest melody with a charm which is causing a minute alternate raising and violin playing of leaving the fingers on possible in no other manner. The vibrato lowering of the tone in pitch. This trem-makes of the tone of the violin a living bling of the tone in pitch makes it sound in abeyance in practicing this exercise, as

linist and teacher, called it "life under the row, anger, love, rage-any passion in the fingers," and such it is.

as the case may be), notwithstanding that natures, in a similar manner use the trem- tensity of feeling desired. you can how sufficiently fast when you are olo, in their singing, naturally, and instinc- Very few violinists, even those known practice. tively, because they feel the need of it. to fame, have the vibrato under absolute Play examples A, B and C and you will Many singers, as is the case with many control. By this I mean the ability to soon discover wherein the trouble lies. Now violin players, over-do it, and thus lose perform it at any given speed and with for the cure, viz.: How to acquire the art much of the advantage with which its varying width of swings of the inger tips. of placing the fingers slightly in advance of use invests singing and violin playing. Wonderful effects can be produced by the bow. To acquire this one must practice Too much vibrato is like too much season- commencing the vibrato slowly and gradit very slowly at first until an automatic dif- ing in food, or too much sugar. Too much ually and evenly increasing its speed, and

I have prepared the following exercise ture, who do not feel the need of the the finger tips. The average violinist is achievement is in causing tones to come with a view to developing this most im- vibrato in their playing, as do those of too apt to perform the vibrato always at portant feature in violin playing, without a more passionate and emotional tempera- the same rate of speed, and with the which no player can ever hope to succeed, ment, often will study the violin for years swings of the finger tips always of the with the bow. It is something like the second violin part without manifesting the slightest desire to same width. In this way he misses an in a rapid movement (after time, so called.) use the vibrato, and for this very reason enormous range of expression of the vary- scribed by the London press as an exceling emotions, It should be practiced slowly at first until often have considerable difficulty in acquirthe fingers place themselves without think- ing it; not feeling the need for it, they ing. Then the speed may be increased. But practice it very little and have to have conremember, first of all, the greatest benefit tinual and systematic instruction in it from where it is hardest of all to execute. I

> the vibrato, and who are anxious to acquire it themselves.

The best way to learn the vibrato is, of course, to go to a good teacher, since he can show the pupil by precept and example

hood.

how they perform the vibrato and the best three points of contact, the thumb on the the entire composition is evidently the way to go about acquiring it.

alone; second, with the movement of the the hand to and fro, alternately away from toned and fitted with certain equipments alone, second, which is third, which a move- and towards the performer. This motion which render them sensitive to his mental ment involving the use of the arm. Of will cause the requisite to-and-fro motion control. He claims that his power to play these, the movement of the hand from the of the finger tip, alternately depressing the violins at a distance comes from mental learned this from experimenting while wrist is incomparably the best, and is em- and elevating the pitch of the tone, as re- telepathy.

THE ETUDE

the first position can be attacked, but it is well to put off the first position work until the swinging motion has been well established in the higher positions.

At first it will be very difficult for some students to get the idea of the swinging motion, but they should persist in their practice. If the swings cannot be made rapidly enough, the pupil should persist in practicing them, even if he can only do them painfully slowly. Once the idea of the to-and-fro motion of the hand is gained, success is in sight. Many fail because they give up too soon. They make a spasmodic attempt, lasting a minute or so, and failing to accomplish anything, say : "Oh. I can never learn that," and give un

As soon as the student can execute the

voice, charged with emotion and feeling. like a human voice which trembles under when the fingers are left on they lock the Cesar Thompson, the famous Belgian vio- the influence of any strong emotion, sor- hand and prevent it from swinging freely, As to the length of time required to learn gamut of human emotions. A very slight the vibrato, students differ greatly. Some Some violin students acquire the vibrato motion of the finger tip would give the learn it passably well in a few weeks. naturally, without the teacher saying a semblance of comparatively mild state of Others require months. However, any word to them about it, and without any in- emotion, and a very wide swing of the fairly talented pupil can succeed in learnstruction, simply because their emotional finger tip would picture a deep, tragic emo- ing it if he practices persistently and faithnatures crave it, and they instinctively do tion. The rapidity of the motion also has fully, in the right manner. In my own ter and faster than you can bow (or tongue it. Some singers, with deeply emotional much to do with indicating the exact in-personal teaching I have never found a pupil who failed to learn it, with proper

#### A Violin Mystery

ALL London is agog with interest over an extraordinary "act" of violin playing which is being heard nightly at one of the London music halls. The performer is Mr. Charles Edmonds, and, in brief, his from a violin when he is at some distance from it, and it is not being manipulated

In his act Mr. Edmonds, who is delent violinist, steps on the stage and com-

The average violin student usually at- mences to play some well-known violin tempts the vibrato in the first position, selection. In the middle of it he lays the violin down on the shelf of an ordinary have found by long experience in teaching music stand, placed on the stage in plain to be a large class of violin students, to pupils to execute the vibrato that it is sight of the audience, and steps back from idde from the letters of inquiry on the best to make the start in one of the highsubject received by THE ETUDE, who see er positions. The third position is very nary to state, the viola keeps on playing subject received by the brone, who see of good for the first attempt. Make the and finishes the composition in the same style in which the player began it.

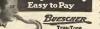
Following this, Mr. Edmonds hands violins to two lady assistants and directs them to walk through the aisles of the theater among the audience. Standing on the stage

he starts a composition on his violin, bowing it in the ordinary manner. He then stops, and the violins being passed around the audience by the lady attendants commence playing the composition directly

When asked how the feat is performed,

Members of the audience are allowed to ployed by the best artists. It into manner of the second finger on the other strings fol-solo as the Bach Chaconne has been called

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by the fact that the tones can be heard not a phonograph. Another theory is that coming directly from the violins carried Mr. Edmonds is a ventriloquist of superaround the theater by the lady attendants, powers and directs his voice, imitating viowith no one visibly playing on them. While lin playing, into the violin. Another theory causing these violins to play, Mr. Edmonds is that he hypnotizes the entire audience, as walks freely around the stage and some- is claimed to be the case when efforts are times descends from the stage in front of made to explain some of the wonderful the orchestra, thus disproving the sugges- feats of Indian magicians. tion that he is able to manipulate the vio- The management of the theater boldly

lins by electric wires from the stage. claims that the violin strings vibrate by Many theories have been advanced to ac- being acted upon directly by the brain of count for this musical marvel. Some have Mr. Edmonds; and no one has yet appeared claimed that small phonographic records who has succeeded in disproving this soluwere inserted in the violins; but this is tion of the mystery.

disproved by the fact that the violinist The act is attracting the most prominent readily plays any selection that the audi- professional men, scientists, business men ence requires, and no violin could hold such and members of the nobility to the theater a large number of records. Moreover, the nightly; but no authoritative solution is yet tones are distinctly those of a violin and in evidence.

#### Judging Violins by Sight

PROFESSIONAL violin buyers and violin Most violins have certain defects, great or dealers rarely run the bow over the strings small, which can be ascertained only by a when buying violins. They claim that their careful try-out with the bow by an expert great experience in examining large quan- violinist. Just as it is said that there were tities of violins, and their knowledge of never two blades of grass, or two leaves how a violin of certain model, construction absolutely alike in every particular, so and workmanship should sound, make it there were never two violins perfectly

unnecessary to try out the instrument with identical as regards tone on all strings and the bow. In judging an instrument they sim- positions. Let a violin maker make twelve ply examine it minutely in all its details, violins of the same model, graduation and noting the character of the wood, varnish, construction, as far as possible, from wood model, construction, age, state of preserva- taken from the same planks, with all other tion and all other details. After such an material entering into the construction examination they consider themselves qual- seemingly identical, and all other processes ified to pass judgment on what the tone of in developing and finishing the violins the the violin is without any practical tests with same, and yet there will be differences in the bow. An immense number of violins the tone of the violins, greater or less are bought and sold in the trade in just Sometimes the differences will be small this manner, without touching the bow to and then again some of the violins will show up great defects in tone. These de the strings.

but not to the nicety which some of these must be re-adjusted or re-built. Even the buyers claim. It can only be done approxi- masters of Cremona did not hit it every mately. It is quite apparent that a cheap time. We often find defects in genuine factory "Strad," with the varnish hardly Cremonas,

how to know that it will sound quite dif- violins of seemingly identical construction ferently from a good, genuine, or well- is in the character of the wood from which made imitation Cremona, made by hand the violin is constructed. For instance, a by an artist violin maker, well versed in plank which is sawed up for making the all the details of approved violin construc- bellies of a number of violins cannot be tion. A glance also will assure the expert relied upon to be perfectly homogeneous, that a Stainer, with its high model, will and of absolutely the same texture, quality

schools of violin making will give out, but of the instrument. He wishes to test its that is all.

idea of how any given violin will sound, it take the violin on trial, on the strength of is quite impossible for even the greatest its good appearance; but before he decides expert to tell without a thorough examina- to buy, he subjects the instrument to every

tion by playing it with the bow, its exact test he can think of under actual playing tone, on each string, and in all positions. with the bow.

England, are advertising the steel A string find favor with a few. It is hardly likely, for the 'cello, tuned by a very large screw though, that they will attain the vogue

not invaded the United States to a very are still using the gut A.

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A famous European planist has recently issued abroad a book which A namous zotopean plants are test THE ETUDE for a good a bood which sells for about the subscription price of THE ETUDE for our year (\$2.00). Every chapter in that successful book suppeared serially in THE ETUDE in one year. Yet that series was only one of many ETUDE features during this period. Christmas is coming. Don't forget THE ETUDE makes a delight-giving present for thousands.



he must have read the question in my eyes and, i we entered her beautifully furnished home she dd me the whole story.

toka me the whole story. "This is it," she said with pride, "the Gearhar Knitter which has helped me out of my trouble an made me one of the happlest women on earth Every day i devote a little of my time to knith the Famous Allware Standard Hoelery.

the Francis Alberg Standard Rolery. You have my decumptance as few months back, have not been as the second standard standard standard intermediate standard standard standard standard second standard standard standard standard standard second standard standard standard standard standard second standard st

It has proved a really delightful and restful occupa-tion for me. It has turned my spare moments inst solder hours. You see for yourself what I hav obtain the set of the set of the set of the set of the the children, and money in the bank.

The Gearhart Knitter and the wood to make the hostery same together and I got busy right away. After a little practice 1 found nothing difficult about it. In fact, my hushand learned to operate it, and he and the children often help me.

Let me tell you, those checks from the Gearhart people came in mighty handy-and, one after an-other they arrived, as fast as i could send them the beautiful knitted Aliwear Hoslery."

Dékliftud Anitéeu Alween Atomy, The story of Eva Dean was finished, and then I was treated to the surprise of my life. With a few simple movements she had the Gearhart Knitter started, and at the bottom there appeared a lovely knitted sock of wonderful quality.

No wonder the Gearhart Knitter is known as the standard knitter, the fastest, most complete and reliable knitter madel No wonder the Gearhar home industry has so many happy, contenteo

y heart goes out to the woman struggling make ends meet and to her I say, "Write the Geschart Knitting Machine Company Clearfield, Pa, right away. Get a Gearhari liter, knit all the Aliwear Hossery you ve time for and accept the lineral pay checks (bi they will send you for the plosasatest

Sever FREE

Free Booklet

Now this can be done to a certain extent, fects are often so great that the violins dry, does not need to be played with the The chief cause of these differences in

have different tonal qualities from the flat- and elasticity throughout. It will vary in modeled Stradivarius. The expert buyer character to some extent, in different parts also notes rough, crude, ignorant workman- For these reasons an expert violinist ship at a glance, as well as finely-chosen never buys a violin off-hand. He wishes wood, fine varnishing, and correct gradua- to take the violin home with him, and try tion. He knows that the artistically con- it by playing all strings, in all positions, to structed violin will have a very different see if the tone is even throughout. He tone from the poorly constructed one. If wants to see if the violin has a "wolf"he has learned his trade well he will have that annoying, jarring, discordant vibraa general idea of the tone which violins tion of some particular tone or tones, constructed according to the various caused by some defect in the construction

carrying qualities and its tone in halls and While he may have a good approximate rooms of different size. He is willing to

The "Steel A" for the 'Cello EUROPEAN music dealers," especially in large extent as yet; but they are likely to

the violin tuner now in almost universal which has been the case with the steel E use. The steel A and tuner for 'cello has and tuner for the violin. Concert 'cellists

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e next best method is for the student to to hold the other fingers on the string. In watch other violinists perform it. There playing the first note in the diagram the are thousands of violin students living in hand is in the third position with the secout-of-the-way places where there are no ond finger on the G string. Let the wrist

It is very rare that such violinists sible to swing the hand freely from the of Mr. Edmonds is proved by the fact that would refuse to show the anxious student wrist. When ready to start there are the style, phrasing and interpretation of

neck of the violin, the tip of the second product of one musical brain, The vibrato can be performed in three finger on the G string, and the wrist

ployed by the best artists. In this manner quired.

The midst of popular applause, how created more evenly, and the wild ho lows, and then the other fingers can be for and successfully performed. That the dissatisfied an artist feels with his own the swings of the tip of the finger can be practiced in turn. When the vibrato in the sound of the playing does not come from more accurately controlled. However, we higher positions is mastered fairly well, behind the scenes of the theater is proved

Ann m m i. 41 ow to do it. In the absence of a teacher start with a single finger, taking care not

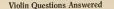
violin teachers, but even in such places rest against the ribs of the violin, and he where Mr. Edmonds left off, and play it

there are occasional opportunities of hear- careful not to grip the neck of the violin through to the end. The tones are deing and watching traveling violinists or between the finger and thumb, as that scribed as clear and distinct; and that the violin players visiting in the neighbor- would lock the hand and make it imposPage 782 NOVEMBER 1922





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#### Personally by Mr. Braine

C. D. S.-There was a Robert Richard, violin maker, Paris, in 1756, but I cannot trace Francois Richardz. A. P.-After your pupils have completed Woblfahrt, Op. 45 Book 11, you might give them Kayser, Op. 20, Book 11.

C. P.—Sebastain Kloz violins are the most valuable of the Kloz family. 2. The name is spelled Kloz. 3. I could not value a violin without seeing it. As high as \$1,500 has been paid in London for a very fine specimen. 4. Mitteawald is in Germany. 5. The Kloz Inbel reads as follows:

Sebastian Kloz, in Mittenwald, An-

Tetiering and Trembling. II. 8, S.—The best way to overcome tet-tering and irrembling of the bow on the string is to practice scale, counting sittem a groater number, 20, 55 of on ord encounts a groater number, 20, 55 of one of the string called "insulty" bowing, as the ultimate goal is to be able to make the strokes one minute how. The practice violations use these long, the stroke the strokes one minute standy actions the properties of the strokes of the standy advise their pupils to employ it also

O. W. S.—Your idea of teaching all the scales to violin pupils by using the syllables. Do, Re, MI, etc., where they have learned solfergio in their school work, is an excel-lent one. A violin pupil who knows exactly how a passage should sound, will soon be able to play it correctly on the violin.

Violin Makers. H. G.—The label in your violin is evidently fast of Lupot. The full label would read: "Xicolas Loped, Lubitr us Cork das Petit impossible, without Label and the sensitive sensitive whether your violin is a genuine Lupot back was the greatest violin maker of Pranee, and he is often called the "Xine-ther the sensitive risks as \$2,000.

A. P.-I do not know the John B. Stradely violins, or how many are in existence. I can find no record of this maker's work. A "Stradivarius" violin is one made hy Anto-nius Stradivarius, of Cremona, Italy.

The year when made follows. 10e Year When made follows. A. D.—Your teacher should be better able to advise you than I, who have never heard be advise to the should be a should be the years. II is bound those as her as twenty prear, I, is bound the should be advised by coordinate, in very rapid passages. All you con do, is to practice excretises intended to be played in very rapid tempo, slowly at first, gradually increasing the speed.

Tettering and Trembling.

Violin Makers.

I.s. J. - A vielli can no more function property of the set of An Amieted Violinit. 1. It. S.—Having look the third and fourth the second second second second second second to var are determined to keep on with your to var are determined to keep on with a your have a second second second second second second have a second second second second second have a second se An Afflicted Violinist.

#### Theatrical Music.

Bass-bar and Sound Post.

The setting of the quality of the work. If  $I_i = I_i$  the setting the discrete states from more pieces of light character. 3-At gradient setting of the quality of discrete states from more pieces of light character. 3-At gradient setting of the Get a Good Teacher.
A. A. P. The bert, moret, and quickers you call it, would be to go to a good violin teacher and have him demonstrate it for the teacher and have him demonstrate it for the teacher and the demonstrate it for the demonstrate it for the demonstrate it for the demonstrate it is a second to be demonstrated by the demonstrate it is a second to be demonstrated by the demonstrate it is a second to be demonstrated by the demonstrate it is a second to be demonstrated by the demonstrate it is a second to be demonstrated by the demonstrate it is a second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is a second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrated by the demonstrated by the demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrate it is second to be demonstrated by the demonstrated by the demonstrated by the demonstrate it is second to be demonstrated by the demonst

#### Selecting a Violin.

Selecting a Violin. B. Z. K.-Not baving an expert knowledge of the violin, and how to select a good one-violin from a reputable firm of violin dealers, trusting to their Jadgment and good faith to signly you with a good instrument, and one know naything about the different makes of violins, tone qualities, points of excellence, etc. you maint be workilly cheated, if you tried to bay doe on your own judgment.

Viola as a Profession. M. K.–1 ans sorry that it is quite imposed of robust sources of the property of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the property of the source of the source of the source of the the source of Violin as a Profession.



druggist.

Violin Makes. H. A. G.— It is impossible to say much about a violin without netrauly seeing the his that your violin without netrauly seeing the his that your violin is a copy of Nicolay Amati, made hy Jereme Thiosurville-Lamy & Co, violin makes, Park.





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#### Tonsils. Deviated Septam.

Totalis. Deviated Septam. O. (1) How soon after having the totalis reasored may our sing, tetthout hurring the second second second second second second deviation of the second second second field of a second sec

(1) It depends eatircly upon the success of the services and how calculated the second second eating the second second second second second second any damage to the vector. I have had many puls undergo the or day after. Among those pupils are today well-known profes-sional singers, second se

these pupils are today well-known protein (2) Dotabily, depending upon the form and nature of detailing. At the productions the protein structure of the productions (2) Dotabily, depending upon the form (3) Dotabily, depending upon the productions (4) Dotability, depending upon To srind Key at a Giance. G. Can you give me some easily learned rule by which my pupils can tell at one the beams to hen such conjustant in the teaching of keys, and I am entirely averse to calling a key, for comple, the key of fise sharps, or the key of asten foots, da.—A. C. D., Provi-dence, R. I.





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#### An Explanation.

There, b, the second second

In the September issue of THE ETUDE ap-pears what, on first reading, seems to be a "The Last Word"

#### Page 784 NOVEMBER 1922

THE coming into popular favor of the Organ Recital has been a notable achievement in the development of the art of Music in America. The early artists struggled bravely and had many an obstacle to overcome. The Organ, in the minds of the large majority, was considered to belong to the church, which was consecrated to worship, with its doors tightly closed for six days of the week. Concert Halls equipped with organs were practically unknown for years; and to secure a church for recital purposes was a difficult matter. A few years previous to the signing of the Declaration of Independence three

organists arrived from England and beplayed a concerto for organ there, and William Selby, then organist of King's Chapel and one of the best musicians of his day, frequently played the organ concertos of Handel at important events. It is also recorded that William Blodgett gave an organ recital in 1796 ("Early of undivided attention to interpretation, Concert life in America"-Sonneck), Even with the scarcity of organs in this period, instrument, an effort was evidently made to create a desire for good music and to regard the organ as a solo instrument.

as if by magic, the crowds rushed to hear his gifted daughter Maud, the distinguished harpiste, who accompanied him on his tours, became nation-wide,

When Clarence Eddy played his engagement at the Centennial Exposition in Philadelphia in 1876, the organ as a solo instru- be heard. ment was doubtless heard as such for the New York, and gave hundreds of recitals there was among the first to prepare and play programs of the highest order, not surpassed even today. Dudley Buck, John P. Morgan, Eugene Thayer, John White, George E. Whiting and Frederic Archer, each did splendid pioneer work. Consequently when Alexander Guilmant, the great French organist, came to fill his engagement at the Chicago Exposition, the way was well paved for his success. An amusing incident occurred at one recital when, after one of the selections, a gentleman exclaimed, "Why when he plays with his hands and feet, they are exactly to-gether!" The real advance of the development of organ music in America may be said to date from Guilmant's first visit. Everything was ready for an artist of his calibre. The scholarly and brilliant interpretation of the programs, and finally his marvelous improvisations yet to be equaled here, gave an incentive to many a rising organist and created an atmosphere hitherto unknown

#### What Constitutes a Recitalist's Equipment?

First and foremost "brains." Ninety per cent. brains and the balance divided between concentration and rhythm. This always seems a safe formula. A recitalist who merely plays notes cannot "put it over." The technical equipment is taken for granted, but in reality how few have it developed to a high degree of perfection? Strange as it may sound the notes must be absolutely mastered. How many there are who only partially know them? To read over a composition a few times and then present it for performance is a crime!

The Organist's Etude An Organist's Magazine Complete in Itself Edited for November by DR. WILLIAM C. CARL

#### The Organ Recital and its Development

came prominent in the musical life of No wonder in such instances the public in recital lists." There is a wealth of Boston. As early as 1771, Josiah Flagg are not interested. A great composer on original organ music rarely heard, and ob a Bach Fugue. The auditors are not ready being asked what made a real artist, re- tainable for the asking. Why not play plied, "To read a score without notes, it? The works of the early French writers portions and not prepared to listen. It and to play notes without reading them." It is only in recent years that organists high favor. A group selected from Tite- in the middle of the program, where it began to realize the benefit from memorizing their programs. The gain is tre-Dandrieu, Couperin or d'Aquin, is most mendous, giving as it does the opportunity attractive as an opening number. Also Gabrieli, Palestrina, Frescobaldi, Purcell, Buxstyle and the general management of the tehude Sweelinck Byrd Mehul Zipoli, Cabezon and a host of others, would make

#### Repertoire

Then comes the question of repertoire, About a century later, when George which should be given deep thought and Washbourne Morgan arrived from Great reflection. It should not be lightly passed the Organist's Musical Garden," prepared Britain equipped with a fine repertoire, the over. Naturally, prominence should always by Guilmant before his death, and recently public refused to attend his recitals until be given to Bach and his monumental he played the transcription of a popular works for the organ; for no recital is com- the distinguished organist of St. Eustache, air with elaborate variations. Instantly, plete without at least one. Then in addihim play. His fame, coupled with that of sohn, Franck, Liszt, Guilmant, Rheinberger, Merkel, Widor, Bonnet, Vierne, Dubois, Salomè, Gigout, Bossi, Smart, Hollins and

can writers. The modernists also should the Bach Chorales. The heart of Bach Regarding transcriptions, a subject al- played with a religious fervor, they profive years was organist of Grace Church, ment. These should be played and included inspiration.



another group to choose from. They all

add character and take one out of the beaten paths. Frescobaldi's "Flowers for re-edited and published by Joseph Bonnet, Paris, make a valuable addition and a tion are the works of Handel. Mendels- novelty, although written as they were by Frescobaldi for his famous recitals at St Peter's in Rome years ago,

There is no trouble in acquiring an atmany others already well know. All tractive repertoire. Time, research and schools both ancient and modern should study alone are needed. It is refreshing have a place, as well as our native Ameri- to see the growing tendency of playing was in these famous Chorales; and when

first time by the crowds who attended. ways heard from, I think Guilmant gave duce an effect such as no other music is Since then Mr. Eddy's work has made him possibly the best rule-"Play on the organ capable of doing. The Chorales of Brahms famous in two continents until now he is the music written for it. There are, how- are always welcome and those of Cesar recognized as the dean of American organ- ever, certain works especially adaptable Franck create an atmosphere of mysticism ists. Samuel P. Warren, who for twenty- which lend themselves well to the instru- of the highest type. Each is a divine

#### THE ETUDE

#### How to Prepare and Arrange the Program

An organ recital should be distinctive, The greatest care therefore taken in the choice of pieces and their general arrangement. Each number should be of a special character and no two of the same style. The relationship of the keys should be carefully studied to avoid two numbers following in the same tonality. When done it is difficult to hold the attention of the audience, as the car easily tires. A recitalist must have a message to transmit to his hearers, therefore each selection should stand out and be clearly defined one from the other. There must be "contrast," still. all grouped together so clearly that the interest of the audience will be held until the close. It is not advisable to start with

for a work of such importance and prois better to prepare the way and place it will receive deserved recognition. The position for a sonata or any big work must be studied. Intersperse the smaller pieces among them in a way to bring out the beauty of each. The list should contain enough large works to give ample solidity, and not a predominance of the smaller ones. An artist devotes as much time to making up the list of pieces to play and their relation one with the other. as in the actual practice at the instrument

#### Necessary Requirements for a Successful Recital

Unless the recitalist is a rhythmical player, he can neither hold his audience nor properly interpret his program, Rhythm is absolutely essential above everything else and cannot be lost sight of for an instant. It is possible to attain it by careful and diligent application, notwithstanding assertions that have been made to the contrary. Then comes concentration. Who can sway an audience or get into the inner meaning of a composition until this has been acquired? Serious conscientious work develops the "grand style," the direct road to virtuosity. The organ is above all a noble instrument, and who can interpret the works of Bach without due regard to it? Another quality is clarity; and the "clean

cut" work so delightful and essential to have at command is fortunately heard more often in these days of progress and development than formerly. It is perhaps only necessary to mention among many others the necessity of form, symmetry, balance, poetry, accuracy, color, relaxation, freedom between hands and feet, and a host of other qualities infused in the work, which only an artist of experience understands and appreciates. A recitalist is not made in a day. Long and patient study, coupled with "good old-fashioned work" and plenty of it, is what will do the trick.

#### A Plan of Work for the Young Recitalist

The first step to lead to all this is a systematic and well-planned course of study. Beginning with simple trios, memorize each of the three voices before combining them, and continue until each voice can be distinctly heard and followed when the three are finally played together. Proceed gradually to greater degrees of difficulty, until finally reaching the trio sonatas which Bach wrote for his son Wilhelm Friedman in order that he would become an expert organist. This preparation period should consume at least two years of hard work before attempting the sonatas. When Bonnet reached Paris to study with Guilmant at the conservatoire, he was required to study these six sonatas complete and from memory, before anything else was undertaken. Not an enviable task, but one for which the great French organist has since been thankful, as it led directly to a success that would have taken more time, and with results less direct than had THE ETUDE

pursued.

a more agreeable course of work been improvisation for which he is justly famous. He usually improvises on a short Is it necessary in these days of enlight- subject, sometimes only three notes in enment to caution the young organist to length but in a way to hold his hearers in practice slowly? Uusually about two years rapt attention by the scholarly treatment elapse before this is really understood. It of his subject, and brilliance of his execuis the most difficult of all tasks to master, tion. Joseph Bonnet some time since, instiand why? Because the mind is not fixed tuted at the Church of St. Eustace, Paris, on accomplishing it. Here is where con- where he officiates at the grand organ, a centration comes into play. The brain, Sunday morning Mass of a similar charhands and feet must work in unison; there- acter. Bonnet has been so successful that fore the tempo must be slow enough to the historic church has been filled with keep everything under control. Fortunate the elite of Paris to hear his wonderful is the man who has the good sense and playing, and the streets impassable with judgment to grasp the thought at the begin- automobiles. The crowds have been so ing of his career. Everything that is large that the priests of other parishes studied must be taken first slowly, then have complained to their parishioners slower, and afterwards still slower. After regarding their absence from their own securing a solid basis to build upon, work service! nhrase by phrase (one at a time) with The "Abendmusiken" on the five Sun-

hude in Lubeck (1673), the forerunner

age the native composer by playing his

"The Last Word"

many repetitions, in a slow, measured days before Christmas founded by Buxtetempo, using a firm touch. It requires a tremendous amount of of Bach, who walked from Leipzig on

thought to play the organ. He who under- foot in order to attend, are another form takes it must learn to think for himself. of Sunday recitals. Then again, the "Mu-At intervals relax, and frequently take a sikalische Concerte," in Leipzig founded deep breath. Always relax before begin- by Bach, and continued for years with ning to play. Study the music minutely unqualified success, should be mentioned. away from the instrument, and have a It must not be overlooked that we have clearly defined idea of the form and general composers of sterling merit right here in arrangement of details before going to America. Recitals by your native writers the organ. It is advisable not to register should be given with frequency as has at first but instead only use a light eight- already been done and successfully so. All foot stop in order that every note shall be honor to the splendid showing made by distinctly heard, and each given its correct American composers. The surest way of value. Afterwards, of course, use registra- progress in organ composition is to encourtion. The rhythm must not be broken or interrupted. If the registration is indulged works. Give the American a chance and in too soon there is always bound to be he will make good.

a hesitancy and feeling of insecurity detri- The giving of free recitals should not be encouraged. After years of patient mental to a successful performance. The matter of acoustics should receive study and persistent hard work, why should due attention. When playing in a large there be no reward for the success atauditorium the tempo should be slower than tained. A municipal organist receives a

in a small one, otherwise the effect is not stipend annually even though the audience clear. The sound waves must always be is admitted free of charge. In all other taken into consideration. Do not be over- cases the organist who gives his best efforts zealous to be heard until sufficient time without money or price should not be has elapsed for study and experience obliged to continue doing so. The organ gained. Poise must be acquired before ap- recital should hold its own just the same pearing in a recital. Any work hurriedly as those given on any other instrument, or the public, will not meet with Do Paderewski, Kreisler, Hoffman, Gaearned There must be ample time to brilowitsch, Heifetz, Spaulding, Elman, assimilate it, to live it over and again, and Rachmaninoff, or other great artists, offer to have it become a part of one's self. their recitals to the public? Not at all, When one listens to a great artist it is otherwise they could not continue in their difficult to realize that the selections played profession. The organ will take its place have undoubtedly been in his repertoire for in the same class as other instruments just years. It is only by patience and perse- as soon as free recitals are dispensed with. verance that the goal is reached. There

is always room "at the top." Unfortunately it cannot be reached by leaps and

bounds

#### Special Recital Features

Interest is often increased by featuring character of their playing and the high certain events as a recital subject. They musicianship maintained are equal to the may be historical, national or musical, best. All honor to the American women Guilmant was particularly successful and who have gained this enviable place in the happy in his historical programs at the organ world. Trocadero in Paris. Bonnet's recent series Cultivate the art of improvisation. It at the Church of St. Eustace, in Paris, must be studied at an early age. Guilmant brought forward programs of monumental devoted twenty years to the subject before works which attracted vast throngs to he considered himself sufficiently proficient. hear them. Again a single composer may Neither Lemmens with whom he studied, be chosen for a recital. For instance: nor his father, a noted organist at Bou-Bach, Handel, Mendelssohn, Franck, Guil- logne-sur-mer, could equal him. It is no mant, Dubois, Saint-Saëns, Widor, Bonnet, only a valuable acquisition in recital work. Vierne, Liszt, Rheinberger and Gigout are but also must be utilized frequently in the among the most popular to choose from. general routine of every organist. Another idea is to devote a program each to the music of different countries-France, recent years has been a potent factor in Germany, England, Italy, Spain, Belgium creating marvelous tonal effects hitherto or America.

impossible. It has opened up a way per-As an innovation Eugène Gigout (who mitting an interpretation of the great massucceeded Guilmant as teacher of the organ terpieces of the greatest value and importat the Paris Conservatory), several years ance. The modern organ is a marvel and ago, arranged for a special Mass every wonder of the age. What would the great Sunday during the winter at noon, at the Johann Sebastian think if he could come Church of St. Augustin, where he has to life and hear a recital of his comlong been organist. The priest reads the positions played on a modern up-to-date Mass quietly and during the time Monsieur instrument? If we could be here a hun-Gigout plays an organ recital consisting dred years hence, undoubtedly we would of selected numbers, concluding with an be equally astonished!

#### NOVEMBER 1922 Page 785 SUMMY'S CORNER **GOOD TEACHING MATERIAL** Is always to be found in our stock of music for Piano, Voice, Organ, Chorus (sacred and secular) and the Stringed Instruments, and in our many text-books. Our own publications, we firmly believe, are representative of the best in progressive educative ideals. Some Recent Publications BOY BLUE AS I KNEW HIM ...... ..60 cts. ..50 cts. ABOUT JACK AND JILL ..... By Raymond Mitchell Piano pieces of delightful fancy. "Boy Blue" is a good medium for a young pianist's powers of ression. "Jack and Jill" is frankly conversational, with more than a hint of thematic characterization. An operetta for unchanged voices by a composer who thoroughly understands the limits of the child Anthems for Thanksgiving GOD SAID, BEHOLD, by F. Leslie Calver ..... ..15 cts. CLAYTON F. SUMMY CO., Publishers 429 South Wabash Avenue Chicago **AUSTIN ORGANS** Lorenz's Christmas Music CHRISTMAS CANTATAS CINCE the contract for the 145 stop organ "Glory to God" by E. K. Heyser, New, 1922. Very strong, dignified and churchly cantata. Moderately difficult. 60 cents. for Eastman Conservatory we have received over thirty contracts. Glancing through the list it is noticed that the more 60 cents. "Yaletde Memorles" by Ira B. Wikaon. New, 1922. Attractive, color-ful and devout. A moderately easy cantata. 60 cents. These two cantatas sent on approval. To get seven different cuntatas on ap-packing. Status grade of difficulty. CHNISTMAS ANTHEMS Our tor most popular out of ver 300 important ones come from cities where our organs are known, used, respected and enioved. Wherever Austin organs are placed reputation grows stronger. It is the bes test of our factory output. AUSTIN ORGAN CO. Our ten most popular out of over 300 we publish sent on approval upon request. 158 Woodland St. Hartford, Conn. we publish sent on approval upon request. CHRISTARS SOLOS AND DUETS State voice desired, advance 10 cents for postage and packing and about a half dozen sheet music selections will be sent you on approval. Send for free catalog. TWENTY YEARS of develop-ment has won universal as-knowledrased of "ORGOBLO" aperlority. Recent Impro SUPER "ORGOBLO" Mention THE ETUDE Sturdy-Efficient-Quiel Nost of the Inrgest and finest American Organa are blown by LORENZ New York, Chicago and Dayton, Ohio. OBLO has were th tial "ORGOBLO JUNIOR" for Reed and Student Orga STUDENTS prepared for the THE SPENCER TURBINE COMPANY CHURCH SERVICE

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DR. WILLIAM C. CARL at the Organ of the First Presbyterian Church, Fifth Avenue, New York

#### Page 786 NOVEMBER 1922

To-day there is a tremendous trend for are increasing so rapidly that it makes one an advance in organ-playing. It is con- look on with pride in the realization of tagious. Organists are in demand as never what has been accomplished in such a short before. Only a comparatively few years future will bring forth. It is said "The ago the number of recognized recitalists soul of the organ is the organist." May could easily be counted. Their numbers he always prove worthy of his calling.

#### Humorous Incidents in the Organist's Career

#### By William C. Carl

hostess tried in vain to induce him to accept, with refusal as the result. Finally he promised to dine with a lady well known

in the social set of Paris, with the proviso

that he be permitted to leave precisely at

10 o'clock. The hostess sent her son to

accompany him to the dinner. Just as he

was about to step into the car he turned

to the young man and said : "Pardon me.

dine without my toothbrush." The young

man looked aghast, but in a moment Mr.

Saint-Saens returned wrapping the tooth

On arrival the young man lost no time

Joseph Bonnett

anxious to follow the latest styles from

Paris. During a recent concert trip in

this country, Joseph Bonnet, the great

French organist, encountered an up-to-date

press-agent. To excite the curiosity of the

At a railroad station Joseph Bonnet was

recent Recital. The Organ Builder and

Members of the Committee had accom-

was about the phenomenal memory of the

had been played without a scrap of paper

Mr. Bonnet, pointing to his three pieces

of luggage, a suit-case, a hand-bag and a

case containing a small keyboard, sound-

less excepting for a click which enables

him to exercise his fingers during the many hours he spends on the trains, said with a

THE American women have always been

must go back for an instant; I never

#### George Frederick Handel

ON a visit to the Bodleian Library in Oxford, England, the guardian pointed out various objects of interest one after the other. Presently he said: "As you are an organist, look at this!" Lifting from the shelves a rare old book, he pointed to the following notice : "Last evening a concert was given in this hall by a man named Handel. We are sorry, however, to say that it didn't amount to much !"

#### Alexandre Guilmant

Alexandre Guilmant Alexandre Guilmant was the last man in placing it in his pocket the world to be superstitious. However, one evening at a dinner party at his villa in telling his mother and the guests of the in Meudon the chicken was served in a incident. The dinner proceeded and at the casserole. The conversation drifted to conclusion of each course the guests the subject of appendicitis. Suddenly one glanced at the great artist but nothing was of the guests remarked that the enamel seen of the offending article, with which the casserole was lined was After dinner he was most gracious and liable to chip off and should it happen to be played many of his compositions on the swallowed would produce appendicitis. piano. As the clock struck ten he excused Immediately Mr. Guilmant sent for a ham- himself and bade adieu to the company mer and was not content until the casserole, As soon as he left the salon each guest with its enamel lining, was completely in exclaimed, "How curious! What happened ruins and not a scrap of it as large as a to the tooth brush?" The young man drove pin's head remained. Then, with a sigh of him home and as he was about to leave relief, the Master exclaimed, "Never again with home and as he was about to leave the use and the car said, "Pardon, Monsieur, you said will a casserole be seen on my table !" you never dined without your tooth brush;

Following a course of lessons in Ger- I notice you have not used it." "Certainly many a young man applied to Mr. Guilmant not," exclaimed the great artist, "It is not for organ instruction, in Paris. The pros- yet time, but will be in a moment. You pective student arrived at the studio in see I am an artist and the architect of my high spirits for the first lesson. Mr. Guil- house insisted on placing an ancient lock mant requested him to demonstrate his on the door necessitating a large brass ability. Seating himself at the organ, he key. I must guard my hands, therefore, started to play, using tremendous physical by placing the tooth brush in the hole of effort. He trampled on the pedals and the key, so I can turn it without effort when about to use full force, hands and and my hands are saved! Au revoir." feet combined, Mr. Guilmant, with tears in his eyes, put his hand gently on the young man's shoulder and said: "Please don't break the organ. My father built it !"

#### Samuel Rousseau

Samuel Rousseau was Maitre de Chapelle at the Church of St. Clotilde, Paris, when Cesar Franck played the Grand Organ fair sex he flooded the town with circulars there. Among his other works he wrote announcing that if they desired to see the an Ave Maria of which he felt justly latest creation from France it was only proud. At the first opportunity his choir necessary to come to the concert hall the sang it. The priest, not knowing its origin, next evening, when the latest "Bonnet" sent for Mr. Rousseau at the conclusion of from Paris would be there. It is needless the service and in stentorian tones de- to say the hall was crowded to the doors nounced the Ave Maria, saying, "Never and the new Bonnet became the "toque" of again do I want anything of the kind sung the town. in St. Clotilde !" "Certainly not," said Mr.

Rousseau, "it is a worthless piece, you awaiting the arrival of his train after a shall not hear it again." Three weeks later, however, Mr. Rous-

seau asked the choir to repeat it. As soon panied him, and the topic of conversation as the service was over Mr. Rousseau rushed into the Sacristy exclaiming to the priest, "Don't you think my new Ave Maria is excellent? I composed it especially for on the organ desk, you and I was sure you would like it." "It is wonderful," said the priest, "I am delighted and want to hear it as often as possible.

#### Camille Saint-Saens

Camille Saint-Saens was always difficult "You see, it is easier to carry the music to secure as a dinner guest. Many a in the head, than in the hands,'

"The ear wants time to appreciate it is impossible for the ear to differensound to-day, just as it did in Beetho- tiate and give each its true value." ven's day. If modulations are too rapid Sir Charles Villiers Stanford.

smile

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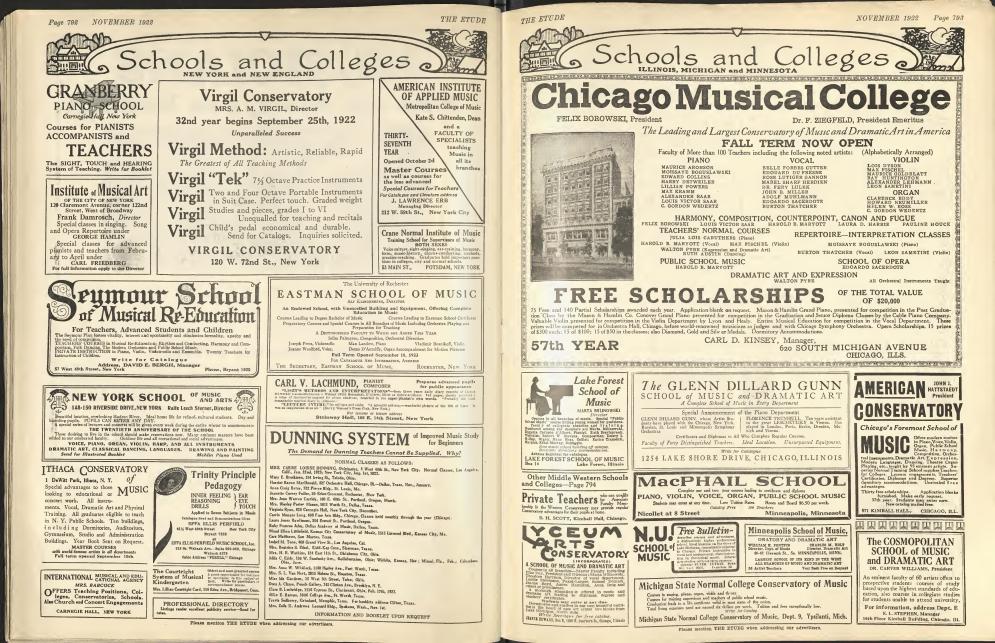
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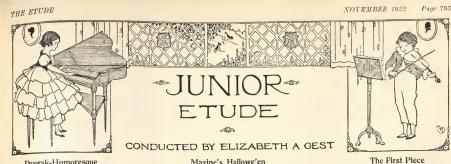
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Can you play it? You should have it in your repertoire, as everybody likes it and you will be asked to play it for your another specked one, too. Out it goes. friends frequently. of G flat, although it is sometimes trans-posed to G to make it appear easier, (but of course you should be able to play in

G flat as well as in G). The time is 2-4 and the prevailing rhythm is:

ning at her.

You can see at a glance that this is a monotonous rhythm when separated from the melody, so this piece is quite dependant upon it's simple swaying melody for it's ntcrest and appeal. How many parts or sections can you find? And how many times does each

section occur? Do you find any difference in the way that the theme is presented the first time, and as it appears in the last section? What do you know about Dvorak? Look him up in your musical history and find out

what he did when he came to America. His best-known composition is his symphony called "From the New World." He lived from 1841 to 1904

#### The Singing Keys

By Lillian Vandervere

Keys for clocks and keys for doors. Keys for churches, houses, stores, But the nicest ones are these-Black and white piano keys.

Ploy one shining key alone, Out there comes a lovely tone, And it sings for you and me, While we press the shining key.

One's like drummers when they play, Que is bugles-squares away; One's the school bell when it rings, One is Mother when she sings.

stop records when they're through I may turn the handle, too. But the nicest things are these-Black and white piano keys.

By Rena Idella Carver MAXINE was practicing her music lesson, through twice to keep Columbine with She became tired, so she curled up in a big her. With a gay gesture she melted away. rocker to rest a few minutes. To-night She started upon her new piece called would be Haviowe'en and she thought of Witches' Donce. When she reached a

Maxine's Hallowe'en

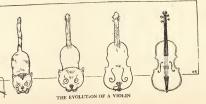




skipping from one door to another, ringing reached the end of the piece. The witches

Was it corn and rice that she held in her piece and white figures were surrounding hands? She thought so. Not every time her, as she leaped from the chair to escape. "Why, I must have been dreaming," she said, as she rubbed her eyes and locked

Columbine into view and she played it hard places in my witch piece next."



#### Do you remember your very first piece?

Some of you may have had your first piece so long ago that you can not possibly remember it, but a good many of you really have not had your first real picce yet-or at any rate you have not had it with the all the fun she would have. Suddenly it certain place in the piece queer shrieks particular teacher you are studying with

Sometimes a teacher gives lots and lots of exercises of all kinds, and studies and various things which must be practiced, before she gives you a real piece.

Then sometimes perhaps that makes you feel impatient; but you must realize that your teacher has a perfectly good reason for doing so, and you must follow her advice and directions carefully.

Sometimes after having a great many exercises, you think that you should be able to play very well, and that you should have a very advanced piece for your first one, but your teacher knows better. So if your first piece seems rather simple

and not as showy as you had expected it to be, do not be disappointed; for you will find that you will have just about all that you can manage to do well. If you really find that you are so well

prepared that the piece gives you no trouble at all, do not even then think that it is too easy for you, but play it all the better. Make yourself a real artist when playing

Give your teacher such a pleasant surened to scream. She began at the first of prise when you have your lesson that she the piece again, while the witches made will be very much pleased, and after you queer guttural sounds and hisses. When prove to her that you can do simple things she reached that place again, they rushed well, she will give you all the complicated

been playing the wrong chord, so she corrected in and went on playing. Once she is a store but witches whiring in time to the music.
 Suddenly a horn blew just as she had ar and an also a store witches and the piece. The witches further surrounding the colls are to assist and and fed.
 Maxime heard the torats of her ghosts are as she leaped from the chair to escape.
 Wub, must have been dramming, she witch. Gestrage Workl. Ge

(N. H.—How many this in America who are only every arrey out are practicing three hours a day? Ealse your hands. As you how, ordinarily, the Jrivice Betruft does not this is for several reasons. But when any one lives so fir away that they cannot enter threeses, so Jryuoz readers can write to them. —Editor of Department).

#### Song of Happiness

Sing a Song of Happiness A pocket full of tune Four and twenty hours aday Always go too soon.

When the day is over And practice time is done Oh, what a lovely piece we've learned To play and have some fun.

<u> Vizzan</u>/ Practicing her arpeggios was just like a bell or tick-tacking on a window. Next she studied her skips and jumps.

That was a beauty."

did they hit the mark. Then she repeated the correct tones several times. A dainty little piece by Grieg brought about her. "I guess I better practice the



# Dvorak-Humoresque

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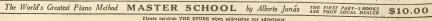
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## Save the Enamel of Your Teeth Nature will not restore it

THE human body is constantly wearing out and being renewed. Bone, tissue, everything except the enamel of the teeth, undergoes never-ceasing change.

The familiar theory that everyone becomes a new person every seven years is substantiated by scientific authority. (See article on Biology by Professor William Keith Brooks, New International Encyclopedia, Vol. III, page 90.)

An injury to the flesh, the bones, the eyes or other organs may be healed by Nature, but the thin coating of enamel upon your teeth <u>never</u> is renewed, once it is broken or otherwise damaged.

"The enamel is a very hard substance; it is also brittle, and may be cracked or broken. If once lost, it will <u>not</u>grow again. It is evident, therefore, that it is very essential to protect this outer layer, both from the action of acids, and from mechanical injuries. —Firm Haman Budge, page on the Probably of Hamil-

The enamel protects your teeth from decay. As long as it is intact, your teeth will remain sound. When it is broken or scoured away, tooth trouble is almost sure to begin.

Consequently, you should be very careful in the selection of your dentifrice. Choose one which will wash and polish the enamel, not one which will scour with harsh grit. Colgate's is based on fine precipitated chalk and pure vegetable oil soap. The chalk loosens the clinging particles from the enamel, the pure vegetable oil soap washes them away.

#### Cleans Teeth the Right Way Washes and Polishes-Doesn't Injure the Enamel

Colgate's Ribbon Dental Cream does all that a dentifice should do. It cleans the teeth thoroughly, and it has the important virtue of being *safe for habitual use*.

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