

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

1-1-1923

### Volume 41, Number 01 (January 1923)

James Francis Cooke

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 41, No. 01. Philadelphia: Theodore Presser Company, January 1923. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/697>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

*Etude Mac Bishop's*

*Etude Mac Bishop*

# ETUDE MUSIC MAGAZINE



25 Cents a Copy  
\$2.00 a Year

January, 1923

Theodore Presser Co.  
Philadelphia, Pa.







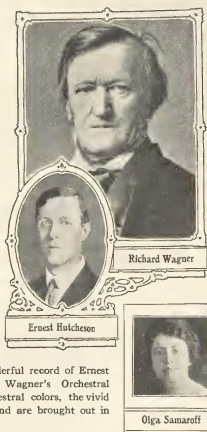
## A Wonderful Piano Record WAGNER'S "RIDE OF THE VALKYRIES"

PIANOFORTE TRANSCRIPTION  
By Ernest Hutcheson

Played by  
**OLGA SAMAROFF**

VICTOR RECORD No. 74772  
12 in. Price, \$1.75

EVERY LOVER OF MUSIC  
WILL ENJOY THIS RECORD



Olga Samaroff truly has made a wonderful record of Ernest Hutcheson's piano transcription of Wagner's Orchestral masterpiece. All the scintillating orchestral colors, the vivid movement and the rich tonal background are brought out in this remarkable transcription.

This Number in Sheet Music—Piano Solo—Price, \$1.00

Advanced Piano Students have a Study Opportunity in this Record

Mail Orders for Records or Sheet Music Promptly Filled

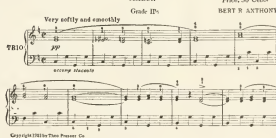
**Theodore Presser Co.** 1710-1712-1714 Chestnut St., Phila., Pa.

## Salute to the Colors—March

By BERT R. ANTHONY

A March that Appeals  
to Young Americans  
and Older Ones Also.

No. 17720 SALUTE TO THE COLORS  
MARCH Price, 50 Cents  
BERT R. ANTHONY



THIS march was an immediate success and the many who have requested it in other arrangements besides the original piano solo will be interested in this announcement. Those who do not know the number should certainly secure the piano solo. Excellent for school marching and drills.

PIANO SOLO Catalog No. 17720 Price, 50 cents  
PIANO DUET Catalog No. 18105 Price, 60 cents  
ORCHESTRA Price, 50 cents BAND Price, 50 cents

THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST. PHILADELPHIA, PA.

## Permanently Adopted by Foremost Teachers

**STANDARD HISTORY OF MUSIC**  
By JAMES FRANCIS COOKE PRICE, \$1.50

A FIRST HISTORY OF MUSIC FOR STUDENTS AT ALL AGES

A thoroughly practical textbook told in story form. So clear a child can understand every word—so absorbing that adults are charmed with it. All difficult words "self-explanatory." 150 excellent illustrations, map of musical Europe, 400 test questions, 250 pages. Strongly bound in maroon cloth, gilt-stamped. Any teacher may use it without previous experience.

THEODORE PRESSER COMPANY 11 PHILADELPHIA, PENNA.

## Albums of Music for the pianoforte

Attractive Offerings for Pianists of All Grades

A FEW excellent albums for the little pianist, several that will appeal to the average pianist and one or two for the very proficient player are here described. The most popular collections of piano music are compilations published by the Theodore Presser Company. The pianist seriously interested in a worth-while library of piano albums should send for the Theodore Presser Co. descriptive catalog of piano collections.



Sunny Day Songs  
VOCAL OR INSTRUMENTAL  
By HELEN L. CRAMM

A really delightful book for the little pianist or singer. It contains a dozen-and-one sweet melodies with words. These pieces will aid the young beginner to read the staves in both clefs.

Price, 75 cents

Old Rhymes With New Tunes  
SIX EASY PIANOFORTE COMPOSITIONS  
By GEO. F. HAMER

The descriptive type of these pieces greatly pleases the little pianist.

Price, 50 cents

Young Folks' Piano Folio  
THIRTY-ONE ENTERTAINING PIECES  
AND THREE DUETS IN SECOND  
AND THIRD GRADE

A new album with which young folks may obtain much pleasure at the piano. The pieces are so appealing that many letters of commendation were sent in by first purchasers.

Price, 50 cents

Standard Elementary Album  
EIGHTY-TWO MELODIES FIRST AND  
SECOND GRADE COMPOSITIONS

The most comprehensive collection of easy-teaching pieces ever published. An album the young student greatly enjoys.

Price, 75 cents

Piano Players' Repertoire  
THIRTY-NINE MEDIUM  
GRADE PIECES

Many various styles of composition for  
the average player's study or recreation.

Price, 75 cents



Popular Home Collection  
FORTY-SIX MEDIUM  
GRADE PIECES

Melodious pieces admirably adapted for  
parlor playing.

Price, 75 cents

Beethoven  
Selected Sonatas  
FOURTEEN FAVORITE SONATAS

Every proficient pianist should have this volume which is the best single volume of Beethoven Sonatas procurable.

Price, \$2.50

Celebrated Compositions  
By FAMOUS COMPOSERS

Thirty-three numbers that all good  
pianists should have at hand.

Price, \$1.00

Standard Advanced  
Album

An album of twenty-eight very good  
classical and modern compositions that  
are difficult, but not out of the virtuoso  
range.

Price, 75 cents

**THEODORE PRESSER COMPANY**

MUSIC PUBLISHERS AND DEALERS—ESTABLISHED 1863  
1710-1712-1714 Chestnut Street, Philadelphia, Pa.

# Earn a Teacher's Diploma or Bachelor's Degree in Music In Your Spare Time at Home

We offer you an exceptional opportunity to study the important branches of music under America's greatest teachers, by the University Extension Method, which is now used by leading colleges and teachers throughout the world. At small expense you can thus utilize at home your spare time, which ordinarily goes to waste, to brush up, round out and improve your musical education, and at the same time earn sufficient credit for a Teacher's Diploma or the Degree of Bachelor of Music.

## Greatest Musicians Endorse these Lessons

Our beautiful and valuable *illustrated Art Catalogue*, which we will send you *absolutely free* and without obligation of any kind, contains copies of original letters of testimonial from such world famous men as:

**I. J. Paderewski**, eminent virtuoso. **Theodore Leschetizky**, Paderewski's great teacher. **Emil Sauer**, of the Vienna Conservatory. **Alexander Guilman**, the world famous French Organist.

**Walter Damrosch**, eminent conductor of the New York Symphony Orchestra.

**Moritz Moskowsky**, famous Parisian composer and teacher.

# Let World Famed Masters Give You Their Methods We Bring the Conservatory to Your Home

No longer is it necessary for the ambitious musical student to incur the expense of leaving home to study at an expensive resident conservatory. By the University Extension System the Masters' methods are taught in the home by easily understood lessons sent by mail.

The piano student has the marvelous teacher Sherwood to demonstrate just how he secured his incomparable effects. The Cornetist studies with the master Weldon; Crampton trains the voice of the singer; Heft shows how to interpret the soul of music on the Violin; Rosenbecker and Frothingham take the pupil through every phase of the study of Harmony; Protheroe gives his authoritative instruction in Choral Conducting; Frances E. Clark gives the most practical methods in Public School Music; Frederick J. Bacon the great banjoist; Samuel Siegel, world-renowned mandolinist, and William Foden, famous guitarist, give their methods for mastering these instruments.

More than 150,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

## SIX LESSONS FREE

SIGN AND MAIL THE COUPON

Most people want success  
but don't know how to get it

Most people seeking success are sincere enough in their desires—but they don't know the way.

Working blindly groping in the dark, struggling against *trained thinkers*, is placing a tremendous handicap upon the person who *wants* to succeed but who lacks definite, certain knowledge of the fundamentals that underlie all music.

Opportunity can either make or destroy

Some day, you say to yourself, your opportunity will come. And it will. It comes sooner or later to almost every one, giving him the chance to do bigger things and make larger profits than ever before.

Put X in the ☐ in the coupon to show which course interests you—sign your name and address plainly and put the coupon into the mail today.

University Extension Conservatory, Dept. A-206  
Chicago, Illinois

Please send me catalog, six lessons and full information regarding course I have marked with an X below.

<input type="checkbox"/> Piano	<input type="checkbox"/> Violin	<input type="checkbox"/> Harmony
<input type="checkbox"/> Students Course	<input type="checkbox"/> Cornet	<input type="checkbox"/> Voice
<input type="checkbox"/> Piano	<input type="checkbox"/> Mandolin	<input type="checkbox"/> Public School Music
<input type="checkbox"/> Normal Training	<input type="checkbox"/> Guitar	<input type="checkbox"/> Choral Conducting
<input type="checkbox"/> Course for Teachers	<input type="checkbox"/> Banjo	
	<input type="checkbox"/> Organ	

Name ..... Age .....

Address .....

City .....

State .....

**University Extension Conservatory**  
LANGLEY AVE. AND 41st STREET CHICAGO

Please mention THE ETUDE when addressing our advertisers.



WE were tempted to write an editorial upon *The Beggar's Opera*, but why, when the encyclopedias are full of it? If you have never seen it, now is your chance. The company touring America, under the direction of Mr. Duff, is the original London company from the revival at Hammersmith. The performances are exceptional in their finish; and, if you have as much Anglo-Saxon blood in your veins as the editor of THE ETUDE, the lovely tunes will float in your memory for weeks. No wonder George Washington was captivated by it.



## Reader and Advertiser

THE ETUDE for forty years has been conducted in the interests of its readers. This keeps the editor in hot water some of the time, because certain advertisers have a feeling that because they have purchased advertising space they should be entitled to additional notice in the reading columns, not necessarily in the way of what is known as "a puff," but as a recital of what are often highly creditable activities. We are sometimes embarrassed by not being able to accede to these requests, which, if we honored one, would be so numerous that entire issues could easily be filled with them.

We feel that we have two obligations. The first is to the reader who pays us for THE ETUDE. He buys twelve months in advance what he believes will be the kind of articles he must have: a truthful account of musical events, unbiased in any way by any other consideration than a conscientious editorial policy, to supply him with pieces, facts, inspiration and entertainment in music. We have held adamant to this policy. Not a single word in "The Etude" reading columns can be bought with any kind of currency.

On the other hand we feel a conscientious obligation to the advertiser who pays us his money to enable him to sell his goods. Without advertising, the civilization of to-day would unquestionably be held back. Advertising is one of the greatest engines of the progress and the industrial activity upon which much of our prosperity and happiness depend.

Our first obligation to the advertiser is to produce a publication in which the reader has unshakable confidence. If our readers knew that our reading columns were for sale to anyone who would pay the price, the confidence in THE ETUDE, which is one of its most precious assets, would be smashed in a second. This confidence is valuable to the advertiser. It gives character to any publication. It makes the reader believe in the advertisement. It gives a square deal to all advertisers alike. Character plus the large publication of THE ETUDE makes its space rate (higher than any other musical publication in the world, but really cheaper than most all per circulation) one which commands respect and the serious business consideration of all advertisers.

"Puffs" are always boomerangs. The supposition is that the public is so stupid that it is unable to see through transparent commercialism. Legitimate musical newspapers are always needed; and, as long as they keep free from corrupting their columns, are a benefit to music and to the country. THE ETUDE does not pretend to be a musical newspaper. In our "World of Music" we merely cover those events and matters of musical human appeal in which we feel that the average music lover should take an interest. We do not conflict with the musical newspapers in any considerable way and we do not employ news correspondents. THE ETUDE is a kind of "Musical Home Journal" for the student, the teacher and the music lover. Going for the most part to the heart of the home, "the parlor," and staying there often for several years after it arrives, the advertising value of one issue is multiplied many times.

The proof of the pudding is the eating thereof. Many of our advertisers tell us that they have received for years far greater returns from money invested in ETUDE advertising than from any other source. In other words, confidence in the integrity of THE ETUDE engenders confidence in all advertisements admitted to THE ETUDE.

## Ample Measure

CERTAIN merchants take great pride in substantiating their claims with the line:

"Money back if not entirely satisfactory." This little commercial phrase has helped thousands of businesses to secure the confidence of their patrons and turn timid customers into active purchasers.

What if the teacher should announce, "If the lessons are not all that is expected your fees will be cheerfully returned." What if the musician should adopt such a plan. What if the

artist should advertise, "Money back at the box office if you are not pleased."

All joking aside, that would be a test which few artists could endure. The artist's first duty to his public and to his art is the displacement of the ego. He must get done with the idea that the public is more concerned in seeing how he does it than in enjoying a real work of art. The concert buying public is partially interested in making comparisons with other artists, partially concerned in personalities but most of all concerned in having a good time after the manner of concert-goers. It expects to be charmed and edified; and if it is not it deserves to have some compensation for wasting its time.

On the other hand it should be the artist's ambition to give far more than is expected. Once when Liszt was playing in London the story runs that an elderly gentleman and pressed by his playing that he rushed to the green room and pressed a five-pound note in the great virtuoso's hand with the remark, "It was worth far more than I paid for my seat."

The artist who can inspire such a sentiment from practical American audiences will never want for an engagement. It is always good art as well as good business to give far more than is expected from you.

## Beginning the Teaching Season on Time

SAVE this editorial. You will probably say that you don't need it now in midwinter, but this is none too soon to read it and think about the conditions which inspired it. It is hoped that it may do something which will blot out some of the waste in musical education in America.

One of the greatest sources of waste in Musical Education is in the tardy opening of the teaching season. The waste with the teacher or with one pupil may be a matter of only a few dollars income or a few hours of study; but the aggregate will run up to hundreds of thousands of dollars and years of study, in a decade. Hands up—you teacher-readers of THE ETUDE—how many of you began this year with a full teaching season just as a college begins?

Here is one remedy to command a prompt start. The Dummrig School, of Harrisburg, issued a postal to all its pupils at the beginning of the teaching season. It carried these lines:

School re-opens for enrollment August 13th to September 9th. All students are requested to report promptly, as no periods will be retained owing to the large advanced applications.

This is the trick. As long as you let your advertising and your business-making preparations go until the last minute, you will never have a large number of advance applications. In other words, your supply of hours will always be more than the demand from pupils. This immutable law of supply and demand is the thing which determines your lesson fee and also the date at which you can begin your season with every period filled. By increasing the demand for your services through making yourself more valuable to your art and through making your work better known, you can raise the demand above the supply line. This is the one and only secret of the difference between the \$10.00 a lesson teacher with hardly time to breathe and the \$1.00 a lesson teacher with hardly enough business to live upon.

If your pupils know that unless they register on time they will "get left," that the demand for your time is greater than the supply, you will not find them coming dawdling in all through September and October.

It is none too soon to begin to plan now in your spare time how to build up your class next season. The manufacturer is making designs and sales campaigns for 1924. Few music teachers, however, ever think more than a month or so ahead. They are content with the flotsam and jetsam of pupils who drift in and out through the season. At the beginning of the season in September the average teacher is hustling after pupils like the asthmatic fat man rushing wild-eyed, tongue-out for a train.

Begin to plan, advertise and build up now, and your whole next season may surprise you.

## THE ETUDE



# The Art of Keeping the Voice

An Interview with the Famous Baritone

GIUSEPPE DE LUCA

Leading Baritone of the Metropolitan Opera Company

Giuseppe de Luca was born at Rome, December 26th, 1876. He was a noted boy soprano. His operatic debut was made at Piacenza in the rôle of Valentine (Faust), in 1897. After singing with great success in different Italian cities, he went to Milan, where he became a favorite member of the famous La Scala company. There he created many famous baritone rôles, as in *Adrienne Lecouvreur* (Cilea), *Griselda* (Mascagni), *Sbiria* (Giordano), *Madame Butterfly* (Puccini). His notable histrionic gifts were discovered early. Unlike many famous folk of the stage, he has decided gifts both as a tragedian and as a comedian. Anyone who has seen his inimitable *Figaro* in "The Barber of Seville" (with which he made his American debut in 1915) can realize the delightful fun-making possibilities of Rossini's opera. Different European governments have rained high distinctions upon him and his records are known in thousands of homes.—EDITOR OF THE ETUDE.

THE Art of Keeping the Voice. Ha! Ha! It is not like the art of keeping money because one has to spend the voice all the time. Yet, if one sings right, there always seems to be a new supply, growing like a magic treasure. Notice, please, that I have said "growing like a magic treasure." That does not mean waiting for the voice. From my earliest boyhood I was taught to spend my voice right. My mother sang and she was very anxious that I should get a good vocal training. Therefore, I was sent Rome where boys are trained to sing in the famous churches of the Eternal City. The training is very strict and the music is very difficult. Soon I developed into an accomplished soprano singer and sang in many famous churches, including St. Peter's and the Vatican, where I remember distinctly singing for the benevolent and venerable Pope Leo XIII.

### Boys' Singing Should Not Hurt the Adult Voice

At the age of thirteen my voice developed into a real baritone. As a rule, the boy who sings soprano waxes up some day and finds that he is a bass or a baritone, while the boy who sings the lower part—the alto—is very likely to discover that he is a tenor. It is also—very likely to discover that he is a tenor. It is injurious in after life to sing in a boy choir? My own case seems to prove the contrary. Singing was a regular part of my life when I was a boy. I used my voice constantly and I should say that it was no more injurious for the boy to strengthen his voice properly by singing than it is to strengthen his legs and arms by normal exercise. If he strains or sprains his arms or legs, it is with the voice. It does not seem to make much difference how much a boy sings, as long as he does not abuse his voice. Certainly right singing cannot do the boy voice any more harm than the wild Indian-like yells and screams which the average boy seems to feel necessary to make in American streets in order to enjoy his play.

### Exercises for the Boy Voice

What are normal exercises for the boy voice? The exercises do not make so much difference as the way in which they are done. The boy voice needs elasticity. Study in the intervals and jumps of octaves always benefited me. Later on, when I began to develop my baritone voice, my teacher made it clear to me that the singer must always remember that he is a singer. By that he meant that, if I was not to waste my voice, that I could do almost anything as long as I continued to do it in moderation.

The only immoderate thing the singer may do is to study and work. If he spares himself on that he cannot hope to make himself an artist. In my repertoire there are over one hundred operas. Do you realize what that means in the way of work? Memorize one hundred books; memorize one hundred pieces of music; memorize one hundred pantomimes; and you have an idea of the work entailed. Usually the baritone rôle is a pretty big one. He appears frequently and at critical times whether he plays the comedy or the serious part. A great many people seem to imagine that the opera singer is obliged to know only the lines and the music when he is on the stage. No sincere artist would do that. Every note, every line in a real art work is a significant part of the whole. Therefore I have my maestro play the whole opera for me, over and over, until I know the opera, all the scenes, all the plot, so that I can understand thoroughly what bearing my part has upon it.

### Studying Before the Mirror

The acting I study myself, alone, at home. My teacher is a huge mirror. I am the audience as well as the performer. Often a rôle has to be tried over and over again before the mirror until I please my audience. No

matter how effectively one may sing on the modern stage he cannot hope for success unless he has the power to portray the rôles so that an intelligent audience is moved by the force of the drama. The day is past when the singer could count on like a puppet and depend upon his voice to succeed. Such a rôle as that of *Beckmesser* in "Die Meistersinger," which by the way is the hardest rôle I have ever had to master, calls for almost everything in the actor's art. In addition to the difficulty of the music one must remember every moment that the audience expects to see a play as well as hear an opera.

The Wagnerian rôles have a reputation in some quarters for spoiling the voice. To my mind they are not at all bad for the voice except when they are attempted by singers who have not had sufficient training to stand the strain. They are certainly not rôles for beginners. There we come to the whole secret of the art of keeping the voice. Give the voice an abundance of exercise in the right way, upon the right kind of exercises, and it seems to grow in strength and agility



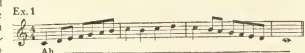
GIUSEPPE DE LUCA

as the muscles of the body seem to grow. The successful athlete is not the one who first trains himself with enormous weights. Lightness and agility should come first. It is for that reason that singers trained in the so-called old school—the operas of Bellini, Donizetti and Rossini—seem to have voices that last.

### What I Do Every Morning

Furthermore, even when one is not called upon so frequently to sing the old operas, it is necessary to keep the voice in daily trim by lighter exercises which avoid stiffness. This I do every morning when I jump out of bed. In fact I am liable to start exercising the moment I arise, and while I am making my toilette I sing. I have a piano in my bedroom and a few chords is all that is necessary. I like to discover how my voice is for the day. As I said before, there are no magic

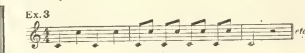
exercises. I have favorite ones but there are doubtless many others quite as good. Here is one I find myself



using. Then I find that thirds are exceedingly good.



Leaps of octaves are likewise excellent, if one is careful not to strain and stretch the pitches with the greatest accuracy.



Few singers have kept their voices busier than I have during the last thirty years; yet the critics seem to feel that my voice is growing better and better all the time. That is the way it should be. Many come to me for some magic remedy. There is none. Some of the things I do seem to be injurious to others. For instance you see over there on the corner of my dressing table a glass of sweetened water. When I come in here between the acts, I sip a little of that. It seems to do me good. Yet I frequently have singers tell me that it gives them catarrh.

### Creating New Rôles

What is my chief interest in the musical life? Creating a new rôle. Three one feels as though one were bringing to life a new character. It has been my privilege to create many rôles. Some of them have been discouraging at the start. For instance, I created the rôle of *Sharpless* in "Madama Butterfly." No opera is more liked at this day than "Butterfly." Yet at the first it seemed almost a failure. Why? Very probably, because it was first given in two acts. The music and the style was new and the two acts seemed entirely too long. The audience became tired and began to fidget. Restlessness in an operatic audience at the time of a *première* is fatal. The opera was afterwards made into three parts and has since become a world-wide success.

### Every Audience Different

This is merely an indication of how little things affect opera audiences. Every audience is different. Every time the singer steps onto the stage he has virtually a new world to conquer. That is what makes opera and the theatre so interesting to the actor and to the singer. That is why he must keep after his art daily—not in occasional spurts and jumps. It is like the growth of a tree. Growth is life to the singer. Every day should have enough practice to make you feel that you are a little higher in your art. To one who looks upon it in this way and gets real pleasure out of every moment, it is by far the most fascinating life in the world. Make a drudgery of work and the whole career seems to drag, the voice loses its lustre and the doors of failure instead of great success are open to you.

Art is the gift of God, and must be used unto His glory. That in art is the highest which aims at this.

Michel Angelo











memory unveils a certain period of her youth when she stepped through the graceful figures of the tango with one whom time has never severed from her heart. The rhythm comes tranquilly and slowly back to her, for the years have sentimentalized and softened these passionate moments of her happiness, when they danced the hispid tango together, unmindful of fate, those youthful, blissful lovers. So she dreams, weaving her memories around a tender and pensive tango motive. Now her face reflects diabolical comparisons between herself and these present youthful dancers, and now it modulates itself into a grimace of sorrow as she realizes that her days of dancing belong to the past, while these more recent rivals have the present at their command.

This interpretation naturally requires a pianissimo and reminiscent rendering, considering that this tango comes out of the past, not the present; which, to me, personally, is the most plausible background for so thoughtful a theme.

Then for two small MacDowell pieces. As suggested by the title of the *Indian Lodge*, the composition, if we follow the composer, has to do with the American Indian, although it is left to the interpreter to form the fabric around the frame-work. Personally, I feel that this striking piece depicts the ferocious departure of the red man from his homeland haunts. The opening measures

Ex. 5



appear to me to be the redskin's tomtom reverberating for his departing race, drummed with great seriousness and religious significance. After this, in the measures beginning

Ex. 6



I visualize a drooping figure, representing the red race, passing over the summit of a western hill with the golden light of a vanishing sun emblazoned around him. On he marches, mournfully and tragically, a once-dignified monarch now humbled and broken in spirit. Suddenly he turns

Ex. 7



with a great shout of defiance, and his figure once again assumes the proud, upright pose of his ancestry as he majestically challenges oncoming civilization.

To myself, but of course not on my concert programs, MacDowell's *Introduction to Love of a Day*. This piece does not have a penny's worth of meaning to some differently-opinioned person, but I find that it answers my particular purpose. First the formulating passion concealed in uncertainty,

Ex. 8



then the increased ardor of advanced affection, continuing to ecstatic heights of devotion. The repetition of the first half of the composition, done in a most delicate pianissimo, is the memory of the past, short-lived infatuation. Only a dream remains, but the seeds are well worth replanting, even if only in Memory's shadow garden; and thus the pianist, losing none of the sincere spirit of the first half, must merely diminish the dynamics.

The *Borodine Nocturne* brings more to a picture to me. It brings a languid, far-eastern sensation into my veins; a vision of a man leaning over his balcony rail, hand curved to his ear, listening through the trembling,

tropical night for the far-distant throb of a love returned. It pulsates to her, faintly but regularly, the familiar phrase, "I love you," "I love you," "I love you," through the luxuriant immensity of Oriental space; while she stands transfixed with the sentimental significance of this assurance which the night has imparted to her. There are simple examples, and if the student follows them he may rest assured that no audience will know the exact "burden of his song." However, I feel that it is essentially necessary for him to have something to say, something personal, and then the audience will enjoy, without knowing why, his performance.

## Sight Reading

By S. M. C.

Most players desire to become expert sight readers, and envy those who have acquired the art, but fail to understand that sight reading demands systematic application, as well as any other branch of music study. It should be made a part of the daily practice, and for this purpose easy solos and four-hand pieces, which should be one two grades easier than those which form part of the student's regular work, may serve as material.

Sight reading demands not only a quick eye which is capable of taking in many details at a glance; but also nimble fingers which are able to reproduce and play accurately what the eye sees; and also an alert mind, by which the player can help himself out of all difficulties. Many persons lack these qualifications and have not the energy and perseverance to acquire them; hence good sight readers will always be comparatively few. But if a person has a persistent will to acquire the art he need not despair, although at first it may seem impossible for him to overcome natural defects.

A knowledge of elementary harmony is of the greatest importance; for it would be absurd to expect a person, ignorant of the fundamentals of music, to become a sight reader unless he remedies his deficiencies. The better versed the student is in composition, harmony and form, the easier it will be for him to acquire the art of sight reading.

At first little attention should be paid to mistakes, the object being to play as fluently, and, of course, as accurately as possible. Each succeeding attempt should show a decreasing number of mistakes, until by long-continued practice the ability to play well-nigh faultlessly is acquired.

## That Heavy Thumb

By Harold Myrning

BACH "look up the cudgel" for the thumb and was the first of the great composers to write with the idea of its common use. And yet its proper use is still a problem for most music students.

In the first place, because it is so strong as to be able to take care of itself after some fashion, it usually does not receive the careful attention given other fingers.

The most common fault is to play the thumb notes too loud, when practicing scales and arpeggios. This causes a roughness in the sound of these. To correct this, relax the thumb and allow it to fall softly on the keys while the other fingers play loudly. This exaggeration of difference will soon be corrected by the use of the muscles that the fingers will fall naturally with even weight. In accomplishing this, nothing can take the place of much careful listening to the sound of what is played.

## When the "Contralto" Was a Curiosity

The Contralto or Male Alto is exceedingly rare and is little developed in this country as compared with England, where the stricter interpretation of the Episcopal service makes the male alto more in demand. The voice is also employed in the Greek and in the Roman services, but it is said to be heard at its best in the English Cathedrals. The use of the male alto is very ancient. It is known to have been used in choral singing as early as 1200. Handel employed the voice frequently, indeed, it was not until the latter part of the eighteenth century that female altos were used in singing the great oratorios. Handel is said never to have heard a female contralto, as he died in 1759, and the first recorded use of the voice was in 1773. Dr. G. Edward Stubbs says that the first contralto in which the female alto was used was Judith, by Dr. Thomas Arne, given in Covent Garden, on February 26, in 1773. A "female alto" was advertised as a kind of musical curiosity.

# THIS ETUDE ANNOUNCEMENT WILL PLEASE THOUSANDS

## Music in the Public Schools

REALIZING the ever-tightening bond between the musical work in the public school, the musical home and the private music teacher, THE ETUDE MUSIC MAGAZINE has had under preparation for months a series of masterly articles written expressly for this magazine by

## America's Foremost Public School Music Experts

Thousands of parents, students and private teachers, who have deep concern for the best in systematic musical progress, will want to read these articles closely. Watch THE ETUDE for the coming year for this substantial and constructive series. Among those who will participate are

A. J. Abbott  
Walter H. Allen  
Frank A. Beach  
John W. Beattie  
Russell Carter  
Mary M. Conway  
Julia E. Crane  
Hollis Dunn  
Peter Dykema  
Will Earhart  
Charles H. Farnsworth  
Otis L. Fischer  
George H. Garland  
Earl W. Gehlrich  
Thomas L. Gibson  
T. P. Giddings  
Mabelle Glenn  
Edgar B. Gordon  
Eugene M. Hahnel  
Hersch Hesser  
Harvey Worthington  
Loonie  
J. E. Maddy  
Osborne McCauley  
William W. Norton  
Gertrude B. Parsons  
Enoch Pearson  
Thomas Tupper  
Paul J. Weaver  
Glenn H. Woods

and others representing the Public School Music Movement from coast to coast.

Leading music supervisors everywhere enthusiastically appreciate the value of THE ETUDE in every home in stimulating a larger musical interest in the community and providing invaluable sources for supplementary musical instruction. The new series will help every supervisor from coast to coast by explaining and stressing the importance of his aims and activities.

# Every-Day Pianistic Blunders and How to Cure Them

By SIDNEY SILBER

[EDITOR'S NOTE.—In another article of similar intent, which appeared in the October, 1921, issue of THE ETUDE, Mr. Silber set forth pianistic errors and shortcomings common to most students are due to inherent incapacity, physical defects, irrational or unscientific methods of study, ignorance (in the sense of not knowing) and inefficient mental discipline. Physical defects were not discussed in that article, nor are they in this.]

## Mistakes, Teachers and Pupils

By far the greatest number of literal mistakes in piano study, practice and playing are traceable to ignorance and carelessness. All mistakes due to ignorance may be laid at the door of the teacher who is incompetent, lazy or inefficient. There are, broadly speaking, two types of teachers, those who live to teach (the reigning minority) and those who teach to live (the ruling majority). As percentages in human history among various classes and types run about the same, so here we have the usual percentages of good, bad and indifferent teachers and pupils of the piano. We must, however, in all fairness, maintain that most so-called students, "so-called" because every "student" does not "study," have better teachers than they deserve.

When literal mistakes are due to carelessness, it is usually the pupil's fault. Paintstaking teachers know how much patience is required to instruct the pupil who persists, in spite of repeated admonitions, in making the self-same mistakes over and over, and over again. Until the pupil is somehow made to appreciate the imperative to hear and see, there is little hope of his ever accomplishing anything worth while. He must learn that concentration is but another word for construction. Without this attitude, he must ever remain a mediocrity; at best he can become only a respectable mediocrity.

## Key to Solution of Problem

Now, while the condition is admitted, anxious readers may say, "But how do you propose to overcome these errors and shortcomings; how are these mistakes to be corrected?" Here is my solution:

1. If the errors and shortcomings are traceable to physical defects, send the pupil to a physician, an oculist or an aurist.

2. If the errors and shortcomings are traceable to lack of mental discipline, then such forces must be brought into play as will break present bad and antagonistic tendencies and habits and thus pave the way to create better thought habits. (Here, indeed, is a fertile field for the application of well-known psychological principles, such as mental suggestion, with which no teacher may ever be considered a true pedagogue.)

## Relation Between Thought and Action

Human beings act rationally as a result of clear and logical thinking. Their acts are irresponsible when they are either mentally deficient or have not been in an environment which would tend to make them conscious of their errors. Thus we see, that the relations between teacher and pupil should be reciprocal. The average pupil, who after years of apparently unremitting toil, fails to scale the heights, invariably concludes that there must be some magic connected with that state of mind usually termed genius. He forgets that the so-called genius has either had superior instruction, or that he developed the power (because of an inner urge) to seek the truth for himself. We find only as we seek. If we seek nothing, we find nothing. Those who are content to be blindly led will always be blind followers. Under present pedagogical conditions, it often happens that what is offered in a scientific spirit, that which is called academic tradition is administered unintelligently without reference to actual needs. Such teachers proceed with the following steps of reasoning:—

## False and True Hypotheses

1. The pupil needs better teaching.
  2. Technique consists in gaining control of all the fingers (strangely enough only fingers are considered by this type of teacher).
  3. All fingers must be made equally independent and equally strong (which is a physical impossibility and, in the light of embryonic development on the part of the world's greatest pianists, a most undesirable thing).
  4. After this is attained, thought may be taken concerning the problems of conception, style, interpretation.
- To all this I say, "There is no scientific basis for such reasoning, inasmuch as technique of all kinds is always developed from within, but never the reverse." Fingers

and all parts of the playing mechanism act intelligently only under orders from headquarters."

## The Nub of the Matter

Think! Think! Think! If you succeed in doing this, you will hear yourself as others hear you; you will see yourself as others see you. You will then be in a position to pass critically upon the value of your offering. Not until you are in a position to find out whether your execution tallies with your intent—until then you have a basis for further substantial aspiration and achievement.

## A Few Knotty Problems

There can be no argument concerning the purpose of ties. Ties are there to be observed. However, it sometimes happens that two notes of the same pitch are slurred, the pupil does not know which is a tie or a slur, and his teacher does not tell him which is which. In the following example.

Ex. 1



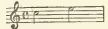
While there may be some difference of opinion as to whether the second and fourth quarters are to be played (see pages 61 and 62 of Louis C. Elson's *Mistakes and Disputable Points in Music*, published by Theo. Presser), still the vast majority of musicians and first-class teachers will agree that such quarters are to be played in approximately the following manner:

Ex. 2



Had the passage been written with the slur minus the dot, it would not have been a slur at all but a tie, in which case the measure would and should have been written thus:

Ex. 3



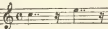
It sometimes happens that the dot is placed below the first of two notes of similar pitch and duration, or between two notes of similar pitch but of dissimilar duration, though the latter consideration need not necessarily obtain. For example, in

Ex. 4 Bagatelle, Op. 119, Beethoven



it is obvious that there is no tie but a slur. The first note is to be played semi-staccato or semlegato (either term being correct English to the Italian *portamento*) and the long note is to receive the stronger pressure or weight. Returning to example 1, it is obvious that the second and fourth quarters are to be played. As proof, the student, who is correct in stating that had the composer desired the second and fourth quarters not to be played, he would have written the passage as follows:—

Ex. 5



## Concerning Rests

With all the numerous solutions of modern musical orthography, we have not, as yet, arrived at a system which would indicate the exact and precise note lengths, especially in homophonic writing. This is because the admixture of the damper pedal, automatically prolonging the notes beyond their indicated durations. Of the pedal itself and its action we will speak later. In the matter of rests, the efficient teacher often finds it difficult to explain whether rests imply "doing nothing" (i.e., silence), or whether they belong to the sounding category. It is here that instinct and musical feeling must come to the rescue, for they are indeed the sole guides

and criterions of style. However, taking a few examples, there can be no controversy concerning the non-sounding qualities of the rests in the following concluding bars of Beethoven's *Sonata Pathétique* (second movement).

Ex. 6



As to the playing of the very last measure, teachers may differ. The literal teacher and student will play the measure slavishly, without pedal and observing the staccato. Another type will use the pedal for the entire measure. A third class will change pedal three times. Who is to decide which is best? Is this not a test of feeling for style and interpretation? My personal idea in the matter would argue for a separation of each and every part, though I would not state pedantically that the rests are to be precisely one sixteenth in duration. In fact, I would make a *riardando* before the close of the composition and this, in itself, would imply a lengthening of the total and rest values. Here are the examples graphically stated: Class one would have it as in Ex. 7 (a).

Ex. 7a



Class two would have it sound as in Ex. 7 (b); while class three follow Ex. 7 (C).

## Psychological Values of Rest Observance

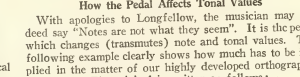
It is related that Berlioz once, when asked what he considered the outstanding characteristic value of Weber's music, replied, *the rests*. Rests (meaning silence) are very often more eloquent than sounds. They have the significance and value of the silence following rhetorical questions put to an audience by an adroit speaker. This silence gives the listener a chance to have the music "soak in." For example, though no rest is indicated at the end of the Introduction of MacDowell's *Sonata Tragica*, a moment of absolute silence increases the suspense and makes the effect of what has preceded more impressive. However, MacDowell writes it thus, without the rest, as in Ex. 8 (a).

Ex. 8a



The following measure near the conclusion of the same Sonata implies absolute silence of a very protracted nature—Ex. 8 (b).

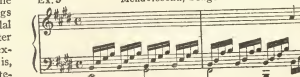
Ex. 8b



## How the Pedal Affects Tonal Values

With apologies to Longfellow, the musician may indeed say "Notes are not what they seem." It is the pedal which changes (transmutes) note and tonal values. The following example clearly shows how much has to be implied in the manner of our highly developed orthographic means. The original is shown as follows:—

Ex. 9 Mendelssohn, Songs Without Words, No. 1





## THE ETUDE

## THE ETUDE

Page 14 JANUARY 1923

As played with above pedal indicates the excerpt actually sounds as if it had been written.



## Three Bad Pedal Habits

Two of these pertain to the incorrect use of the damper pedal, the third to the shift (incorrectly called the "soft") pedal. All three are signs of amateurishness or ineptness.

1. "Pumping" of pedal, caused by too sudden release of the pedal lever and by raising of the foot from the same at each release.
2. Too sudden and too frequent change of damper pedal in harmonic changes, resulting in continual blurring, since the strings do not entirely cease to vibrate.
3. Continual use of the shift pedal to attain soft effects.

How are these "ills" to be cured? Simply do not indulge in them. Go and sin no more! Stop! Look! Listen!

## Resume

It will thus be seen that, while students and teachers can and should be held accountable for many sins against the letter of music, there are sins against the spirit which can not be remedied through ordinarily pedagogical procedure. The liberal pianist will never make music. He is dealing with bones (notes) exclusively and his structures have the same relation to music that the skeleton has to the body. Not until he becomes aware of the fact that every printed page of music is but a mould into which he is to infuse his individual life and that sum total of sounds are to hear the impress of his particular personality, not until then will he exercise those finer powers of his mind and imagination which are unfortunately so often blighted and killed by sheer literalness.

## "Eyes and No-Eyes"

By Mae-Aileen Erb

ALMOST every one of us has read, at some time, the story with the above title. This little classic, with its striking truth, is in most elementary readers. It tells of two boys who took a walk together. On their return, when questioned as to what they had seen, No-Eyes replied that he had seen nothing, whereas the other boy told with enthusiasm of the many interesting and beautiful things which he had observed.

No-Eyes, unfortunately, is the prototype of many piano students. They play their studies and pieces without seeing one third of the dynamic signs placed there for the beautifying of the composition. Notes, notes, notes seem to be the only things that they see. Even rests, which denote cessation of sound and have an equal value to that of the corresponding notes, are not infrequently skipped over in happy-go-lucky fashion, or completely ignored. Rests are of the utmost importance. They help to form the pulse and rhythm of the music. Without their accurate observance, the composer's own conception and meaning become obscured and unintelligible.

Read the following sentence, devoid of punctuation marks, which are the leading spaces in which rests in music correspond, and observe the little sense it conveys.

That that is is that that is not is not what is not is not what is that is is?

Now let us punctuate, and what could be more clear? That that is, is; that that is not, is not; if what is not, is not, what is that, is that?

Applied to the interpretation of Music, the principle is identical. To demonstrate, go to your piano as soon as you have finished reading this article, and choose a selection in which a number of rests occur. The Scherzo in B flat minor of Chopin is an example. Play it two times, the first time disregarding all of these signs of silence, the second time, with careful attention to the same. Is not the contrast rather startling?

## "The World do Move"

THE fathers of some of the most advanced musicians have been among the conservatives of their time. In the case of Richard Strauss, for instance, his father (said to have been one of the finest French horn players of his time) was not only devoid of any of the modernistic tendencies of his talented son but was actually an anti-Wagnerite, in that hot-bed of Wagnerism—Munich.

## The Secret of Staccato

By Amina Goodwin

[Editor's Note.—Amina Beatrice Goodwin is one of the best known of English pianists. She was born in 1907 at Manchester and studied with her father, Richard, and with the famous pianist, Dr. Walter Parrish, who was one of a large school of music in London.]

A good, strong and even staccato can only be attained through a like amount of slow study, essential for the other parts of real Technique. The sound of each staccato note should be quite as equal in sound as each note in a well played legato scale. To produce this evenness in staccato, equal strength from each finger is not only sufficient, but also equal wrist action must be mastered, these being two distinct points. The most beneficial method when studying slow staccato for the equalization of the wrist, is to place the finger close to the key and then strike it, counting one, and raising the note sharply from the wrist, counting two, but without movement from the arm. This is termed "abgestossen" staccato meaning a staccato thrown off the note upwards. This "abgestossen" staccato should invariably be used for all single isolated staccato notes, as it produces a much rounder, firmer, sharper and more rhythmic staccato, than if the note be struck downwards from the wrist. In playing staccato scales slowly, the note may be played, counting one, and taken off sharply from the wrist upwards, counting two; thus counting two to each note. The best practice is with the help of the Mero-nome. After a time when the student has accomplished this wrist action, the meronome can gradually be taken off at a quicker tempo, until it will not be possible either to count two to each note, or place the finger close to the key first before raising the wrist. In quick staccato playing the note must necessarily be struck downwards from the wrist, but this slow "abgestossen" staccato should be well studied beforehand and continuously so, even after the quick staccato has been acquired, so as to retain the equal wrist action and tone. The student should study the slow playing not only of octaves and double staccato notes, also precisely in the same manner, by placing the fingers close to the key and then striking the note at one and taking them off sharply from the wrist, two and three. When the octaves are studied on this principle, it will give the student time to try and give the two notes of the octaves in each hand, equal sound, and avoid giving more tone to the thumb than the little finger, and less tone to the little finger than the thumb. In the playing of all chords either small or

large, the greatest attention should be given to the middle notes of the chord receiving the same volume of sound as the outer notes. This can best be accomplished by shorter ones, so much as is the ordinary music which is playing the chords as indicated, by placing the finger, close to the keys which require striking, with a loose, close to high wrist action. Each note in the chord should receive an equal amount of sound from each finger. Then the chord be marked staccato, it can be taken off sharply from the wrist, by which action the longer fingers will pull the keys as quickly as the shorter ones. Thus all the keys in the chord will be released precisely at the same instant. Through this, the effect will be vigorous, sharp, and rhythmic; but should the chords be taken off in any other way, if even shortly, the longer fingers would rebound a portion of a second later than the shorter ones. In quick staccato passages, composed of consecutive staccato chords, there is naturally no time to place the fingers near the keys first, before striking them. But through the slow study of the middle tones of the chords will never become neglected, however fewer the chords may be played later in quick tempo.

Hard execution of chords and octaves is either produced by a stiff arm or by the hands accomplished down too great a height, and consequently the effect of digging into the keys or thumping is produced. Such a production of tone causes the listener to shrank each time a loud passage is commenced, and of every loud chord, instead of listening for the pleasure the performance should give.

In playing any description of loud, full or small chords, the greatest power can be obtained by placing the fingers just close to the keys and then striking the chord with a loose movement of the wrist, but with full strength. By these means, however strongly the chord may be struck the sound produced will never sound harsh, but full, round and sonorous. Should the chord be marked staccato, the hands can then be taken off sharply upwards from the wrist, immediately after being struck, or they can be taken off, in the same way, whenever the chord or octave has received its right value of time and sound. This important detail is always to be observed in every attitude and success by never removing the hand from the Octave, Chord, or note, until the following rest occurs, providing the chord or note be not marked "staccato" or "portamento."

## Positive Results from Positive Routine

By Francis Kendig

## WHEN is music too difficult?

The query reminds one of a question not infrequently asked by students: "How fast shall I play this piece?" and its inevitable answer, "Not any faster than you can!" While every piece has its own natural tempo the student, by holding it in his hand, corrects some passages where his memory had not been quite true. The affair became known, and naturally made a great sensation; Wolfgang was called upon to execute the *Misereere* in the presence of a Papal singer, Christofori, who was amazed at its correctness. L. Mozart's news excited consternation in Salzburg, mother and daughter believing that Wolfgang had sinned in transcribing the *Misereere*, and learning the piece, confessed it should become known. "While we read 'your ideas about the *Misereere*,' answered the father, 'what he laughed loud and long. You need not be in the least afraid. It is taken in quite another way. All Rome and the Pope himself knew that Wolfgang had written the *Misereere*, and instead of punishment, it has brought him honor. You must not fail to show my letter everywhere, and let His Grace the Archbishop know of it.'" This feat was undoubtedly a remarkable one, but all Mozart's biographers have borne witness to the fact that he possessed an ear of wonderful delicacy and retentive power. John states that when Mozart was not more than five years old he observed that his own violin was tuned an eighth of a tone higher than one belonging to Herr Schachtner, a friend of his father's upon which he had played a day or two previous, and on comparison this proved to be the case.

Another great composer who, like Mozart, possessed a phenomenal power of memory was Mendelssohn. He, also, during a visit to Rome performed the feat of recording Allegri's *Misereere*, whilst the following story, the finest and noblest in music-literature.

Hold yourself to this, and practice easily, with relaxed muscles, and without too much dissatisfaction in not getting away from the original six pieces as soon as you think you ought. In this way you will find your actual grade and really know just how far up the ladder you have climbed. And as you climb higher, you will have a clear new vision of the fundamental practice as scales, arpeggi, and all technical practice. You will gain in expression, assurance, sight reading, and a better understanding, and in a dozen various ways. And best of all, you will have trained your ear to the finest and noblest in music-literature.

## THE ETUDE

## THE ETUDE

## How Famous Musicians Have Kept Immense Numbers of Musical Compositions in Their Minds for Long Periods of Time

THE memory of the musician is often a marvel to the average person. There are very few people in any walk of life who are called upon to put into their mental cold storage vast numbers of facts as is the ordinary musician. In the case of a Toscanini, a Stokowski or a Sousa, one finds that they have literally millions of notes packed away in their minds, that these notes all have a harmonic and a rhythmic place and, in the case of an orchestra or a band, a color or instrument place. The actor memorizes many rôles, but in a performance he plays only a part. The musician must have a repertoire that is nothing short of astonishing.

Some years ago Dr. Frederick G. Shim, of the Royal College of Music and the Royal College of Organists, made a record of famous feats of musical memory. The main points of Dr. Shim's investigations are given here for the benefit of *Ernst* readers. Dr. Shim's *Musical Memory and its Cultivation* is a standard work on the subject.

## Famous Memory Feats

Amongst the feats of performance the most remarkable was that performed by Mozart in connection with Allegri's *Misereere* in 1770. Mozart and his father were on an Italian tour, and, according to Otto Jah, "they arrived in Rome about midday on Wednesday in Holy Week amidst a storm of thunder and lightning, 'received like grand people with a discharge of artillery.' There was just time to hurry to theistine Chapel and hear Allegri's *Misereere*. It was here that Wolfgang accomplished his custom on Wednesday and Friday in Holy Week for the choir of the Pope's household to sing the *Misereere* (Ps. 50) composed by Dom Allegri, which was arranged alternately for a four and five part chorus, having a final chorus of nine parts. This performance was universally considered as one of the most wonderful in Rome; the impression made by it, in conjunction with the solemn rites that it accompanied, was always described as overpowering. 'You know,' writes L. Mozart, 'that this celebrated *Misereere* is so jealously guarded, that members of the chapel are forbidden, under pain of excommunication, to take their parts out of the chapel, or to communicate, or allow it to be copied. We have got it, notwithstanding. Wolfgang has written it down, and I should have sent it to Salzburg in this letter were not our presence necessary for its production. More depends on the performance than even on the composition. Besides, we must not let our secret fall into other hands, *ut non incurremus, mediate vel immediate, in censuram ecclesie*.' When the performance was repeated on Good Friday, Wolfgang took the manuscript with him into the chapel, and, holding it in his hat, corrected some passages where his memory had not been quite true. The affair became known, and naturally made a great sensation; Wolfgang was called upon to execute the *Misereere* in the presence of a Papal singer, Christofori, who was amazed at its correctness. L. Mozart's news excited consternation in Salzburg, mother and daughter believing that Wolfgang had sinned in transcribing the *Misereere*, and learning the piece, confessed it should become known. "While we read 'your ideas about the *Misereere*,' answered the father, 'what he laughed loud and long. You need not be in the least afraid. It is taken in quite another way. All Rome and the Pope himself knew that Wolfgang had written the *Misereere*, and instead of punishment, it has brought him honor. You must not fail to show my letter everywhere, and let His Grace the Archbishop know of it.'" This feat was undoubtedly a remarkable one, but all Mozart's biographers have borne witness to the fact that he possessed an ear of wonderful delicacy and retentive power. John states that when Mozart was not more than five years old he observed that his own violin was tuned an eighth of a tone higher than one belonging to Herr Schachtner, a friend of his father's upon which he had played a day or two previous, and on comparison this proved to be the case.

Another great composer who, like Mozart, possessed a phenomenal power of memory was Mendelssohn. He, also, during a visit to Rome performed the feat of recording Allegri's *Misereere*, whilst the following story, the finest and noblest in music-literature.

Hold yourself to this, and practice easily, with relaxed muscles, and without too much dissatisfaction in not getting away from the original six pieces as soon as you think you ought. In this way you will find your actual grade and really know just how far up the ladder you have climbed. And as you climb higher, you will have a clear new vision of the fundamental practice as scales, arpeggi, and all technical practice. You will gain in expression, assurance, sight reading, and a better understanding, and in a dozen various ways. And best of all, you will have trained your ear to the finest and noblest in music-literature.

## Historic Musical Memories

the particulars of which have been supplied to me by Mr. T. L. Southgate, describes a feat of a somewhat similar nature. Mendelssohn, when in England, was sometimes the guest of Attwood, the organist of St. Paul's Cathedral. During one of his visits he heard at the Cathedral a composition, either a service or an anthem of Attwood's. This pleased him so much that he offered to score it for the orchestra. Attwood readily accepted Mendelssohn's offer, but the matter was not again referred to until after Mendelssohn's return to Germany, when Attwood wrote to him offering to send a copy of the work in question for reference. Mendelssohn's reply was a full orchestral score of it, which he had completed from memory, after hearing it once or perhaps twice at St. Paul's. A comparison of this full score with Attwood's vocal score showed that in no respect had his memory failed him.

That Mendelssohn was an earnest student of all Bach's works is well known, and his great admiration of the St. Matthew "Passion" led him to revive that work at Berlin in 1829, the centenary year of its first production. Referring to this event, the following passage, taken from some anecdotes of Mendelssohn by Pastor Julius Schilling, the writer says, "How thoroughly he (Mendelssohn) had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house, all the best known musicians of the place being present. I remember, though vaguely, David, Kalliwoda, Hiller; I doubt whether Schumann and Mendelssohn were present. Well, whether Schumann and Mendelssohn were present, well, Mendelssohn had rendered himself master of this work was proved by his directing one of the later rehearsals at Liszt appeared in Leipzig. 'Mendelssohn,' says the writer, 'gave a matinee musicale at his house,



and by heart. His prodigious musical memory has enabled him also as a conductor to perform feats which have never before been attempted, and will in all likelihood not be imitated. The fashion of conducting from memory was introduced by Bilow, and his wonderfully accurate knowledge of orchestral scores was undoubtedly remarkable. It is said of him that at the rehearsal for a concert in London, at the conclusion of the performance of a movement from one of Beethoven's Symphonies in which he was conducting from memory after a few moments' calculation he informed one of the second wind players that at a certain bar, some bars from the end, he had played a wrong note, at the same time informing the offender what he had played and what he ought to have played. But perhaps Bilow's most prodigious feat in this direction was the conducting from memory of the first performance of Wagner's *Tristan und Isolde* at Munich, in 1865. Only those who know the complexity of a Wagner Opera, and the intricate nature of the score, can fully appreciate such a performance.

The piano recitals which Bilow gave in London at different times bore ample witness to his prodigious memory for piano music, the occasion when he played the five latest Sonatas of Beethoven being one of the most remarkable. The following story of a feat of memory by him, for the details of which I am indebted to Miss Constance Bache, is interesting as showing the wonderful reliability of his memory under quite exceptional conditions. Miss Bache writes as follows:— "A number of versions are given of the following story, which Bilow could never hear without bursting with laughter. The following is his own version:— "I once played a piece in public for the first time, which I learned from the notes. This seemed impossible for me, for it is true. A friend of mine had put down a piece of his own in my next concert, and I had not the time even to play it through. I therefore took the copy with me in the train, studied it, and set it by me for the evening." Miss Bache continues: "I believe it was at Riga, or some other place on the Baltic Sea, and that the account first appeared in the local newspaper."

The fashion of piano recitals set by Mr. Halle in 1861 evidently came to stay, despite the strictures of the most eminent musical critics of the day in the most powerful periodicals *The Times* and *The Athenaeum*, and when, in 1873, Bilow paid us a visit, and surprised the musical world with his wonderful power of retention and memory, we find the latter paper chronicles his performance with awe and wonder, but still not with unmixed admiration. The writer says: "He (Bilow) had no music before him, but he conducted with ease in his memory and it never faltered; it was a prodigious effort, almost inconceivable, and perhaps somewhat too daring and hazardous."

#### Rubinstein's Colossal Memory Capacity

We cannot draw this digression to a close without mentioning the remarkable series of seven historical pianoforte recitals which were given in London by Rubinstein in 1886. It may be interesting to revive some of the programmes, in order to give an idea of the feat performed by this prince of pianists. The Beethoven one comprised eight Sonatas, Op. 27 in C sharp minor, Op. 31, No. 2, in D minor, Op. 53 (*Waldstein*), Op. 57 (*Appassionata*), Op. 90, in E minor, Op. 101 in A major, Op. 109 in E major, Op. 111 in C minor. The Chopin recital included the Fantasia in F minor, six preludes, four mazurkas, two imitations, the Scherzo in F minor, four ballades, three polonaises, the sonata in B flat minor and other items, and the Schumann, the fantasia in E, Kreisleriana, Etudes Symphoniques, Sonata in E sharp, four numbers of the Fantaisie, *Pavane*, *Allegretto*, Romance in D minor and the Carnival. On one occasion the Press marvelled but it did not protest. It must be conceded that in the present day the ability to play from memory must be regarded as a very unusual feat which would gain public favor, and although both musicians and musical critics regard the prevailing fashion as one of not unmixed good they are unable to influence public opinion by any effectual degree.

#### If Wagner's Scores Had Been Lost

Returning now to our original theme, which is the recording of memory performances, and not the reviving of memory performances, we stated above that the fashion of conducting from memory was set by Bilow, and amongst living conductors who have sustained the tradition, Dr. Hans Richter is perhaps the most prominent. His method of conducting without the aid of a baton to every one who has attended a Richter concert, but the degree to which he is conversant with absolutely every detail of a score is perhaps only appreciated by the privileged few who gain admission to his orchestral rehearsals. These, like his performances, are conducted from memory, and the least inaccuracy either as to

notes, rhythm or phrasing, no matter how subordinate to him, and in order to set the player right he may either sing the passage, or even show upon the instrument how it should be played, if such were necessary. In 1876 he directed the whole of the rehearsals and performances of Wagner's "Ring" at Bayreuth, and it was said at the conclusion of the Festival, that if the whole of the score had been lost, Dr. Richter could have written them out from memory, a feat which every student of Wagner would know to be absolutely phenomenal.

#### Sir Gore Ouseley's Remarkable Mind

The late Professor of Music at Oxford, the Rev. Sir Frederick Gore Ouseley, was always remarkable for his general power of musical memory as well as for his exceptional power of retaining definite pitches. The Rev. J. Hampton, warden of St. Michael's College, Tenbury, has contributed the following passage, illustrative of these gifts, to Mr. Haveraga's Memorials of Sir Frederick:— "At Cambridge, in the year 1861, I heard Beethoven's Septet for the first time, and on my return mentioned the fact to Sir Frederick, who immediately went to the piano and commenced the work, pointing out each instrument that had any prominent part. He played for 20 minutes and then stopped from fatigue. He told me, that I had never heard it, and that he had never heard it. He said that he had never done so—had not seen it in print, and only heard it once in his life, ten years before in Rome. When living in London he had been invited to visit the organists of St. Paul's and Westminster Abbey. After an absence of several months in Spain, Italy, Germany, Switzerland, and Paris, where he had tried every organ of any size, he returned to London, and soon visited his friend Sir John Lubbock, St. Paul's. Sir John asked him to sound C, which he did, and then Sir John put down B, which was in perfect tune, whereupon Sir Frederick immediately smiled and said, 'You have lost all the pieces cut down since I was last here.' Sir John assured me that the pitch of the organ had been raised a semitone."

The following, which is supplied by Mr. T. L. Southgate to Sir Frederick's "Life," is also worth quoting as evidence of the possession of an exceptional retentive power. Mr. Southgate says: "We were discussing the question of dancing as a part of Church public worship, and I read him a letter received from a friend in which he said that there were still dancers in the village before the Lord, as it is recorded David did. 'Oh,' said Ouseley, with a smile, 'I have seen that much nearer home. In 1851, I went to Spain for a tour, and on the way I saw a solemn *jandango* danced in front of the high altar at Seville; and this was the music it was danced to.' He then went to the piano and played a delicate little piece, quite Spanish in tone, with the exception of a peculiar use of the chord of the 'Italian Sixth.' I asked him whether that was correct, and expressed astonishment that he should have remembered this piece, heard but once some thirty-six years ago. 'Quite right,' he replied, 'I thought that chord would startle you,' and then he continued, 'If I thoroughly give my mind to receive a piece of music, I generally succeed in mastering it, and never afterwards forget it.'"

#### Parratt's Super Memory

Amongst English musicians who are living, and who are known to possess exceptional powers of memory, Sir Walter Parratt, Private Organist to Queen Victoria, is pre-eminent. Sir Walter's memory was evidently developed quite early, for Sir George Grove, in his dictionary, relates the fact that "at the age of 10 he played in the choir of St. Paul's Church, Huddersfield. At a competition for a vacant post as choir boy, an applicant possessed only one copy of the solo he wished to sing. As he was unable to sing it without the assistance of the printed copy, and it was necessary for him, whilst singing it, to stand in the choir stalls and quite away from the organ, he was on the horns of a dilemma, until Sir Walter, then a youth of about 12 or 13, came to his rescue, and after glancing at the music for a few minutes, we stated above that the fashion of conducting from memory was set by Bilow, and amongst living conductors who have sustained the tradition, Dr. Hans Richter is perhaps the most prominent. His method of conducting without the aid of a baton to every one who has attended a Richter concert, but the degree to which he is conversant with absolutely every detail of a score is perhaps only appreciated by the privileged few who gain admission to his orchestral rehearsals. These, like his performances, are conducted from memory, and the least inaccuracy either as to

Notes: rhythm or phrasing, no matter how subordinate to him, and in order to set the player right he may either sing the passage, or even show upon the instrument how it should be played, if such were necessary. In 1876 he directed the whole of the rehearsals and performances of Wagner's "Ring" at Bayreuth, and it was said at the conclusion of the Festival, that if the whole of the score had been lost, Dr. Richter could have written them out from memory, a feat which every student of Wagner would know to be absolutely phenomenal.

### How to Laugh at Stage-Fright

By David Bruce Conklin

You can learn more about stage-fright in two minutes before an audience (unless thoroughly prepared for the ordeal) than in all the dictionaries ever printed.

Professor Leopold Auer declares, "There exists no remedy, either hygienic or medical, which is capable of curing, or even temporarily paralyzing the effect of that form of nervousness known as 'stage-fright.' But every artist should experience a certain amount of nervousness over his work or else he will become slipshod. However, his must be a legitimate nervousness for fear of his playing may not please himself. This is not stage-fright. As a violinist, for instance, about stage-fright (no matter how great he is), as he goes to perform *Beethoven's Concerto*, if he's not under full nerve control, and is a "Rubinstein" by nature, you'll certainly hear something. Great artists: Joachim, Hans von Bülow, many of the older artists, also Maude Powell, suffered much agony from stage-fright. On the other hand, Sarasau was fearless upon the concert platform, a form of stage-fright seems to be handed down to Seidel, Heifetz and Eddy Brown.

However, lesser performers should not announce to their listeners before beginning that they are "out of practice." The latter will at once lose confidence, which in turn will, by mental telepathy, perhaps, influence the performer to lose courage. If out of practice, DON'T perform! Hopeless struggling on the platform is neither pleasant nor profitable. In most of cases, stage-fright is due to a mistake on the part of parents and early teachers. Owing to certain ancient theories it is miraculous that some performers do not score a total failure before an audience. The theory is that a pupil should not even play for his parents or friends until he arrives at a certain degree of proficiency is bad. If parents would insist upon children being allowed and encouraged to perform from the very first, the final result would likely be much better.

A child who is taught two languages when first learning to talk, will always feel at ease with either one, having made no special effort to acquire proficiency. A student who is allowed to play from the very beginning of his course, for those interested in him, will cultivate his nerve along with his technical advancement. He will learn to bring himself up to a certain degree of perfection before forming for those interested in him, he will very likely break down completely or make such a miserable showing that his teacher will be ashamed to have him play.

Many artists as yet unborn, might avoid stage-fright and have a chance of success by proper training. If only people are willing to listen to a new student play (if they only open their eyes and ears) he should be allowed to do so, to test his nerve. A teacher should consider it a grand opportunity to begin building his pupil's confidence. He should accustom the player to seeing faces as he plays and have confidence in the well-meaning of his audience. No matter how gifted, an artist is beaten before he begins, so far as doing his best is concerned, if he gets stage-fright.

Many players, through lack of nerve cultivation, spend nothing but a houseful of unjust critics and hear only rattling paper as the audience seems anxious to find out who is next on the program. They should be allowed to fail! Or, if not, few listeners know upon how thin a margin they succeed. The great Paganini suffered greatly when he performed, but his audience should never know it. From the very beginning of his career he should be allowed to have enough interest in his children's performance to laugh at it, if nothing but simple scales, for anyone asking for such a performance.

While stage-fright can not always be cured, it can and should be prevented, by installing confidence in the beginner from the very first. When they become artists they will laugh at stage-fright!

## A Little Lesson in Conducting

By EDWIN HALL PIERCE

This baton is a light, tapered stick about 20 inches long, held usually in the right hand and used in such a way as to mark the beats and indicate the proper tempo. Batons are to be had of rosewood, ebony, or other expensive wood, sometimes ornate, but a plain pine or maple stick is as good or better.

The motions of the baton should be quick and decisive; even in slow time, a quick stroke, followed by a point of rest, is better than a slow languid stroke. It is a fact not always realized, even by those who act in perfect accordance with the principle; but the determining point of the baton's stroke—1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

The down stroke usually belongs to the accented beat, but some conductors have little peculiarities of their own. As an extreme case, the writer recalls one successful band-leader who used the *up-stroke* for the accent. As long as his players understood him, it did not matter, but it is safest to regard the usual conventions.

#### Rhythmic Variety

We will now enumerate the principle kinds of time, together with the motions which belong to them:—

1. Double time. Stroke down and up. If very slow, each beat may be a double stroke, only in this case the up-stroke will be a mere recovery of position instead of a decided beat. 2/4, 2/2 or 3/4 (if rapid) 6/8 and 6/4 are all beaten as "double" time.

2. Triple time. Stroke down, right, and obliquely up. ("Right" is better than the "left," because in the theatre it often happens that some of the players are partly behind the conductor, and if he beats to the left, his body would hinder their view of the stick.) In *Presto* movements one does not attempt to beat three in the measure, but merely indicates the first of each measure by a down-stroke, the up-stroke being merely a recovery of position by the stick, and having no particular significance.

3. Quadruple time. Stroke down, right, obliquely up, then left, then right, with the last stroke again to the starting-point. 4/4 or 3/2, 4/2, and (if rapid) 12/8 time are all beaten in this way. Never beat double time as quadruple: some amateurs (and even some professionals, who should know better) fail to distinguish between 2/2 or 2/4 and 4/4.

4. Quintuple time. This rather unusual kind resolves itself into triple followed by a down-stroke, and then a double stroke. One can tell which by examining the structure of the music.

5. Sextuple time. If rapid, treat it as "double time with an abundance of triplets." If slow, make motions as shown in the cut.

6. Nine-eighth or nine-four time. If rapid, treat it as "triple time with an abundance of triplets." If slow, make motions as here shown.

7. Twelve-eighth time. If rapid, treat it as "4/4 time with an abundance of triplets." If slow, beat it as shown.

8. As indicated before, all motions must be exceedingly decisive and prompt. Conductors whose experience has been wholly or chiefly with singers and choruses are usually very unsatisfactory with orchestras, and are a laughing-stock with orchestral players on account of the lack of this quality.

Sometimes, in the effort to make one's stroke decisive, one will unconsciously stiffen the wrist, and the arm will soon become tired. In order to avoid this catastrophe, one should be particular to hold the baton as lightly as is practicable. The advice which is often given by fencing-masters, in regard to holding the sword, will apply with equal benefit to conductors with the baton: "Hold it as if you had a small bird in your hand—you don't wish to hurt it, but you don't wish to let it go."

To be a successful conductor, three things are necessary: one must know the music; one must have the personality to command obedience without undue friction; one must understand the use of the baton. Unfortunately it is only the last of these requirements which we are able to elucidate in the present article.

As indicated before, all motions must be exceedingly decisive and prompt. Conductors whose experience has been wholly or chiefly with singers and choruses are usually very unsatisfactory with orchestras, and are a laughing-stock with orchestral players on account of the lack of this quality.

Sometimes, in the effort to make one's stroke decisive, one will unconsciously stiffen the wrist, and the arm will soon become tired. In order to avoid this catastrophe, one should be particular to hold the baton as lightly as is practicable. The advice which is often given by fencing-masters, in regard to holding the sword, will apply with equal benefit to conductors with the baton: "Hold it as if you had a small bird in your hand—you don't wish to hurt it, but you don't wish to let it go."

To be a successful conductor, three things are necessary: one must know the music; one must have the personality to command obedience without undue friction; one must understand the use of the baton. Unfortunately it is only the last of these requirements which we are able to elucidate in the present article.

#### Wagner on Conducting

Wagner, in his essay, "On Conducting," says that a conductor's whole duty is to indicate the correct tempo, but this statement suggests rather too broad. He takes for granted that the players will observe all the written nuances (*f, p, sfz, cres, dim, etc.*) of their own accord. So they will, if they are really good players, but the conductor stands where it counts, and he has a broad range of ideas of the effect, and even with the best players, he may find occasion to give counsel as to the exact value of these directions. For instance, *forte* in a principal theme may be an entirely different thing from *forte* in an accompaniment figure.

Another very important duty of the conductor is to see that the parts furnished the players are correct in every respect, especially when changes have been made in the score. (In large organizations he may be assisted by the Concert-master and the Librarian.)

#### Beating Compound Measures

The reader will have noticed that there are diverse ways of beating compound time, according to whether the tempo is fast or slow. Sometimes it happens that at a change of tempo (the time signature remaining the same), or at a ritard, the conductor will see fit to change his method of beating. In this case, it is a great help if the fact is indicated in the orchestral parts by vertical strokes of a blue pencil, showing exactly when his beat will fall. This device is much used by leaders of travelling music-shows, who may have different players in their orchestra in different towns, and time for only one rehearsal.

In the above example, we see an Allegro 6/4 movement ritardando and presently changing to an Andante 6/4. The first is beaten as double time, the last as sextuple, but in order to keep a perfect ensemble through the ritard, the leader desires to begin his beating of "six" at the first measure of the Andante. Marks such as indicated will serve to make the matter clear to the players, who otherwise would be liable to confusion.

Music is an intellectual or a sensual pleasure according to the temperament of him who hears it.

De Quincy



WILLIAM ARMS FISHER







## THE "FATHERS" OF MUSIC

Much deserved tribute is paid to the mothers of great composers, but less attention is given to their fathers, in spite of the genealogy of the great Bach family. There were at least eight generations of musical Bachs, Johann Sebastian being both the descendant and progenitor of gifted musicians. A less gifted but equally interesting case from a genealogical standpoint was the Philidor family of France.

Felix Mendelssohn's father spared neither money nor effort in developing the great gift of his son, not to mention his daughter, Fanny. And where would the genius of Mozart have been without old Leopold's loving care? Domenico Scarlatti had a great sire in Alessandro, and in turn handed on something of his own genius to his son, Giuseppe.

In Robert Schumann we have the singular case of a father fostering his son's artistic talents against the mother's wishes, for the stubborn old lady did her best to make her son a lawyer, not having the wisdom of Madame Comolli, who also wished her son Charles to be a lawyer, but eventually let the boy have his own way. And, of course, Robert Schumann's wife, Clara, owed the development of her musical genius to her father, Friedrich Wieck. If Siegfried Wagner failed to inherit the musical genius of his father, Richard, and his grandfather, Franz Liszt, it was not for lack of encouragement.

Fathers, concerned by the fact that "there's no money in music," have usually gone in opposition to a musical career for their sons; but in Beethoven we have the singular case of a father cruelly forcing his son to study music in the deliberate hope of making money out of him as a "prodigy."

Probably the most remarkable case of musical talent inherited and fostered from the paternal side in America is that of Leopold Damrosch with his two sons, Leopold and Frank.

## DO YOU "KNOW" YOUR PIECE?

Does a player "know" a piece when he can play it accurately from memory?

Many would think so, but Arthur Hackett, the tenor, interviewed by *Musical America*, holds a different opinion. "Memorizing is the easiest part of a singer's work," he told the interviewer, "yet some singers seem to think that knowing a song means knowing it without music."

The interviewer cited the case of a young lady (she must be very young!) who learns her songs *en route* from one recital engagement to another.

"I can do better than that," said Mr. Hackett with a laugh. "I can learn the notes and words of a song in half an hour. But learning to interpret it! That takes weeks!"

And so it should—whether it be song or piece for violin or piano. An actor thinks nothing of the memorizing of his lines. He is often letter-perfect, or nearly so, before rehearsal even begins. It takes him much longer to extract from his part all the drama there is in it. And so it should be with the singer or player.

There are artists so keenly analytical, so swiftly sympathetic that they get nearly "all there is" out of a piece in a very short time. Some even declare they play a piece better the first time of reading than at any other. But these are not beginners.

It may be news to our readers that some of the most famous opera and other interpretive stars are poor music-readers, and have to be "coached" a good deal in their work. It is said that Calvé, for instance, learned the airs of "Carmen" a good deal by ear; but she kept on studying them till they became part of her own self. There has been no greater *Carmen*.

In music, like all other things, be honest—VIEUXTEMPS.

## The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## TYPEWRITER COMPOSERS

SOMEbody has again invented a machine for typewriting music, by which composers will be able to dash off their little compositions, such as newspapermen produce what they disrespectfully describe as their daily "blurbus."

The typewriter has immensely increased the quantity of verbiage printed annually; but it is doubtful if we are much better off as regards the production of such literary masterpieces as Thackeray and Dickens, Balzac and Hugo, not to mention Shakespeare, produced with the laborious use of a pen.

Beethoven is said to have been marvelous at improvisation; and it would be interesting if some of his efforts could have been preserved. But Beethoven himself showed us how little he trusted to "inspiration." His notebooks, fortunately preserved, show that he spent years over his compositions, revising his themes over

and over, selecting, rejecting, improving and shading his works into perfect architecture and masterpieces. Plainly he didn't trust to happy accident.

Of those composers who were more prolific and less pains-taking—Mozart, Mendelssohn, Schubert among them—there is a surprising amount of their music is forgotten today, and would be worthless but for the memory of the illustrious composers.

Chopin could improvise; but he never trusted the gift wholly and he left perhaps a smaller quantity of written music behind him than any other of the really great composers. It nearly all bears the hall-mark of his genius.

His posthumous works nearly all show the wisdom of his own critical judgment in refusing to let them go.

A musical typewriter that is cheap and effective will doubtless give us a greater quantity of music; but—quality?

## THE IMPRESSIONABLE VIOLIN

The writings of Heinrich Heine include more references to music than those of most poets; for, surprising at it may seem, the gift of poetry does not always include a liking for music. Heine's critical notes on the musical season in 1841, which have recently been reprinted in the *Musical Quarterly*, show a surprising sensitivity to musical effects. As usual, the poet rhapsodizes—which is typical both of Heine and of the age in which he wrote; but he does so with extraordinary vividness.

In the case of the violinist, and in any event, a writer, virtuosity is not purely and solely the result of mechanical finger dexterity and mere technique as with the pianist. The violin is an instrument which almost human in its moods and which stands in a relation of sympathy with the moods of the player. The slightest unease, the faintest emotional shock, a breath of feeling here finds its immediate echo, and is caught, no doubt, by the fact that the

violin pressed so close to our breast, can hear the beating of our heart.

"This is the case, however, only with artists who really have a soul. The more master of fact and heartless a violinist is, the more monotonous will be his execution, and he can rely upon the obedience of his violin at every hour in every place. Yet this laudable sureness is no more than intellectual narrowness, and it is just the greatest masters whose playing has not infrequently depended on external and inner influences. I have never heard anyone play better than Paganini, and, at times, I have never heard anyone play worse."

It will be news to some of our violin students that the violin "pressed so close to our breast," is able to "hear the beating of our heart." Most violin-students suffer agonies learning to hold the instrument well away from the breast! But a poet must have his little license.

## THE MODESTY OF CLARA SCHUMANN

Those who pride themselves on reading accompaniments "at sight," might read with profit this little extract from "The Life of Liszt" by Hermann Kretzschmar.

"Before I left Frankfurt," the composer of "In a Persian Garden" tells us, "Madame Schumann issued invitations for a musical party, at which she proposed to play my accompaniments. This was not only a great honor to me but also a complete joy; for those who have heard her carressing tones upon the keyboard, can easily imagine the delight of singing to her accompaniment. Naturally my little march, *La Charentaise* Marguerite, had to be one of my songs even there; and I remember how Madame Schumann carried off

the copy several days before the reception, in order; as she said, that she might practice it.

"With what gratitude have I often thought since of her modesty and conscientiousness when I have had to contend with some villainously played accompaniment."

Readers of Clara Schumann's diary will know that she got her meticulous carefulness in such matters from her husband, Robert Schumann. In her early concert days as Clara Wieck, she often played comparatively trivial music with none too much care. Robert, with his immense reverence for the art, cured her of that by helping her to study Bach.

## EXPLOSION BY MUSIC

MAJOR HANCOCK C. WOODWARD, late of the United States Army, has invented a method of setting off explosives by the use of sound-waves—a useful invention for those conducting blasting operations, if it is effective.

It is suggested that in the next war our vessels will sail out to meet the hostile

fleet with nothing more dangerous on board than a brass band. On sighting the enemy, the band will commence playing "Nearer My God, to Thee," whereupon the explosives on the approaching battleships will be set off and the enemy crews gaily hoisted, in accordance with the suggestive title of the hymn.

It is suggested that in the next war our vessels will sail out to meet the hostile

## THE ETUDE

## VON BUELOW AND HIS "GINGER"

Is his new book, "Interludes," Sir Charles Stanford has some interesting things to say about conductors, chiefly Richter and Von Bülow. Of the latter he gives the following interesting little glimpse.

"Von Bülow was often extravagant, Richter, never; but the extravagance was of his nature, not of his calculation. It had, like himself, a certain amount of natural spice. As he put it to me, the most striking piece of orchestral instruction he had heard came from an American conductor, whose comment was, 'A little more ginger, please, gentlemen.' A rehearsal of the overture to 'Oberon' was a case in point. In the opening he played all sorts of tricks, some of them somewhat strong, importing quick passages from the theme of the fairies and arranging with the orchestra to give their loudest fortissimo at the close, while he indicated it by an almost invisible flip of the fingers. At the performance he turned partly round to see the audience jump. But all these eccentricities had an underlying theory which was quite sound; he wished to train the orchestra to play freely and with all possible elasticity."

## WAS TOLSTOI "AFRAID" OF MUSIC?

MANY musicians never Tolstói's attitude to music as revealed in "The Kreutzer Sonata," one of the most famous of his novels; but Romain Rolland, the French author and critic, tells us that the attitude of Tolstói in respect of music was the outcome of his fear of the art.

"He was far from disliking music," says Rolland in his book on Tolstói, "but he was afraid of it. He was afraid of the power of music. Remember what a place the memories of music hold in Childhood, and above all in Family Happiness, in which the whole cycle of love, from its springtime to its autumn, is unrolled to the phrases of the *Sonata quasi una fantasia* of Beethoven. Although Tolstói had studied music very indifferently, it used to move him to tears, and at certain periods of his life he passionately abandoned himself to its influence. In 1888 he founded a Musical Society which in later years became the Moscow Conservatoire. . . . It was really fear he felt; inspired by the stress of those forces which shook him to the roots of his being. In the world of music he felt his moral will, his reason, and all reality of life dissolve."

## THE FIRST WOMEN ORGANISTS.

So many women play the organ in church these days that it is surprising that none has as yet achieved any very great distinction, considering the lightness of touch of the modern organ. Probably the first woman to achieve distinction in this field were Ann and Elizabeth Mounsey, two English ladies who lived in the first half of the nineteenth century.

The elder of these, Ann Sheppard, held important posts in London, and we learn with interest that in 1843 she gave the first of six series of Classical Concerts at Crosby Hall, London, for one of which Mendelssohn composed "Hear My Prayer" for voices and organ, first performed January 8, 1845.

The younger sister, Elizabeth, was for many years organist of St. Peter's, Cornhill. Besides the organ and piano, we discover with some amazement, she was also a virtuoso on the guitar and appeared in public as a performer on the instrument. This is as bad as Dussek, the virtuoso pianist, who also played the musical glasses.

PERFECTION should be the aim of every true artist.—BEETHOVEN.

## THE ETUDE

## THE GAZELLE

## DIE GAZELLE

RICH. KRENTZLIN, Op. 74

Rich. Krentzlin is one of the best-known and most successful writers of teaching pieces of the present day. This is his latest opus. Grade 34.

Vivace M.M. = 126

International Copyright secured

Copyright 1922 by Theo. Presser Co.



## CALYPSO

## GRECIAN DANCE

THE ETUDE

R. S. STOUGHTON

In the style of a modern aesthetic dance. To be played with grace and considerable freedom. Grade 4.

Allegretto M.M. ♩ = 108

mp f cresc. mp f Fine

THE ETUDE

mf rit. a tempo p.s.s.

## POND LILIES

## BARCAROLLE

IRENE MARSCHAND RITTER

A very pretty water piece; to be played in a lilting manner. Grade 3.

Moderato M.M. ♩ = 54

p poco rall. a tempo rit. p ff legato with marked rhythm. a tempo p mf a tempo p p dim. rall. D.C.







## SUMMER MORN

GAVOTTE  
SECONDO

## SECONDO

GEORG EGDELING, Op. 203

**SECONDO**

A light and graceful modern dance, an original four hand number with counter melodies etc. Keep the time rather free.

Moderato ma rubato

[illegible]

## SUMMER MORN

## GAVOTTE

PRIMO

GEORG EGGELING, Op. 203

Moderato ma rubato

Moderato ma rubato

8

*mf*

*mp*

*ff*

*mf*

*f*

*mp*

*ff*

*a tempo*

*mp*

*f*

*rit*

*p*

TRIO

*f*

*mp*

*rit*

*p*

*fine*

*p rit*



SECONDO

THE ETUDE

THE SWING

From a set of original four-hand pieces illustrative of familiar verses by R. L. Stevenson.

PAUL AMBROSE, Op. 46, No. 4

M.M. ♩ = 84

PRIMO

THE ETUDE

THE SWING

How do you like to go up in a swing, O I do think it the pleasantest thing  
Up in the air so blue? Ever a child can do!

R. L. Stevenson

PAUL AMBROSE, Op. 46, No. 4

M.M. ♩ = 84



# UNDER THE SWAYING BOUGHS

A characteristic teaching piece by a well-known and successful writer, new to our Etude pages. Grade 2½

In swaying rhythm M.M. ♩ = 54

MARI PALDI

Copyright 1922 by Theo. Presser Co.  
British Copyright secured

## YOUTHFUL CHIVALRY

EDWARD CLAR

In the correct Polonaise rhythm. Note the accented note on the second half of the first beat in measures 1, 2, 3, 4, 5, 6 etc., and the ending of the theme on the second in measure 8. Grade 2½

Tempo di Polonaise M.M. ♩ = 108

## THE ETUDE

## THE ETUDE

## FIRESIDE LULLABY

M. L. PRESTON

A dainty little lyric for a young player. A good recital number. Grade 2½

Andantino con espressione M.M. ♩ = 63

Copyright 1922 by Theo. Presser Co.

British Copyright secured



## LITTLE TREASURE

VIELLEBCHEN-GAVOTTE

CARL SCHMEIDLER

Very expressive and melodious. To be played in graceful style and not in strict time. Grade 3½.

Tempo giusto M.M. ♩ = 108

*fp rit. a tempo fp rit. a tempo*

*f cresc.*

*fp rit. a tempo fp rit.*

**TRIO**

*a tempo f fine p dolce.*

*fp rit. a tempo f rit. mf a tempo p dolce.*

*cresc. f D.C.*

THE ETUDE

THE ETUDE

SCHIRMER'S  
LIBRARYSCHIRMER'S  
SCHOLASTIC  
SERIES

OVER thirty years ago, the house of Schirmer founded its famous "Library of Musical Classics."

The edition now contains over fifteen hundred volumes of the choicest literature of classical music for voice and many different instruments and instrumental combinations, most of which are not available in any other edition.

Schirmer's Library is not only the most authoritative edition in America, but one of the leading editions of the world.

The prestige of Schirmer's Library is supreme in the United States.

An instructive 85-page catalog, fully classified, of Schirmer's Library may be secured free at any music store. Obtain a copy.

THOUGH founded only a few years, Schirmer's Scholastic Series already is accepted as the last word in an edition of modern and contemporary educational works of the highest character.

The series consists of "Music for vocal and instrumental study—from the very easiest to the most difficult."

Most of the volumes are thoroughly original in subject and presentation, while those not strictly novel will be found superior in point of scope and construction to any existent works on the same or similar subjects.

A new and complete classified catalog of Schirmer's Scholastic Series has just been printed. Your dealer will supply you.

**SCHIRMER'S LIBRARY**

**SCHIRMER'S SCHOLASTIC SERIES**

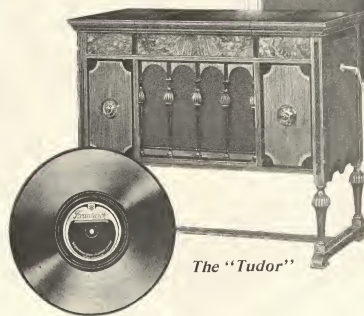
**THE LITTLE TREASURE**

**THE LITTLE PIANIST**

**G. Schirmer, Inc., New York**

Order Schirmer's Library and Schirmer's Scholastic Series of your regular dealer





The "Tudor"

*Sigrid*  
*Onegin*

CONTRALTO  
METROPOLITAN OPERA CO.

© H. B. C. Co., 1922

B R U N  
P H O N O G R A P H S

# Now THE NEW HALL OF FAME OPENS ITS DOORS

to admit another Great Artiste

## —SIGRID ONEGIN

*An Important Announcement by Brunswick*

Among other great names of concert and operatic stars inscribed in the New Hall of Fame comes that of Sigrid Onegin—distinguished internationally.

It is with unusual pride that Brunswick makes this announcement. For it bespeaks, with silent eloquence, the marked tendency of famous artists of to-day to choose Brunswick as the means best fitted to perpetuate their art.

Mme. Onegin's contralto voice is one of the most beautiful in the annals of musical art. Her control is masterly. Her interpretation spirited—her art so magnificent and her presentation so striking as to gain instant recognition as a sensation of the present Metropolitan season.

### *Her First Record*

For her first Brunswick recording, Mme. Onegin has selected Samson et Dalila (My Heart at Thy Sweet Voice), and Carmen (Gypsy Song)—Brunswick Gold Label, Double-Faced Record, No. 50018. Two selections on the same record. To hear it on a phonograph is inspiring. But to hear it on a Brunswick is sublime, for here is phonographic reproduction brought into the realms of highest musical expression.

Brunswick records play on any phonograph. Brunswick phonographs play all records.

For a demonstration, call at your nearest Brunswick dealer.

THE BRUNSWICK-BALKE-COLLENDER CO.  
*Manufacturers—Established 1865*  
CHICAGO NEW YORK CINCINNATI TORONTO



S W I C K  
A N D R E C O R D S



# AMERICA'S MOST OUTSTANDING PIANO WORK

The Original of all the Graded Courses of Piano Studies

## STANDARD GRADED COURSE OF STUDIES IN TEN GRADES

Compiled by W. S. B. MATHEWS

Price, \$1.00 Each Grade

One Hundred Thousand Students Annually are Now Using This Work with Splendid Results. Adopted as a Part of the Curriculum of the Standard Conservatories and Institutions of Learning Throughout the Whole Country

This is the first and best compilation of studies culled from the works of all of the world's greatest writers and pedagogues, all selected with extreme care and brought together in logical and progressive order.

This is a work of to-day, not of the past; since, in addition to the imperishable things of the past, the gems of modern thought and inspiration are being added continually, each volume being enlarged for that purpose. The active advice and coöperation of many of the world's greatest teachers and players have been, and are being, enlisted in this compilation.

It has been said that "Imitation is the sincerest form of flattery." Hence, *The Standard Graded Course* having

become a household musical word in America, it is but natural that many other courses, series, etc., should spring up from time to time; but in spite of all this, *The Standard Graded Course* continues to grow both in use and in popularity. No imitation ever equals or supplants the original.

Although this course is complete in itself, from the very beginning up to artistic perfection, it may be used also as the basis for the most exhaustive study of piano music; since each volume contains carefully prepared lists and directions for expanding and supplementing the work of its respective grade.

*The Standard Graded Course* may well be used as the back-bone of any legitimate method or system of piano instruction.

### WHAT EACH GRADE DOES

**GRADE ONE.** After learning note names and values and the names of the keys, the young student may make the first approach to the keyboard with this volume, thereafter finding all needed material for first grade work.

**GRADE TWO.** Introduces the Scale and the various touches, together with elementary phrasing and expression.

**GRADE THREE.** Enlarges upon the preceding, introducing the Arpeggio, elementary chord work, and an advance into style and interpretation.

**GRADE FOUR.** Introduces octaves and more advanced passage-work. Classic writers represented are Bach, Handel, Mendelssohn; modern writers are Schumann, Jensen, Heller, Henrich, Schytte, Lack and others.

**GRADE FIVE.** The Trill is featured in this volume, also more extended arpeggio work. But, best of all, an interesting advance is made into polyphonic playing. Bach, Handel, Mendelssohn, Schumann, Saint Saëns are represented, together with the famous pedagogues Czerny, Leschhorn, Döring, Hüntner, Wolff and others.

**GRADE SIX.** Wonderfully interesting musically, with more advanced modern technique well to the fore. The writers range from Bach and Cramer to Chaminade and Rimsky-Korsakov.

**GRADE SEVEN.** Develops velocity and dexterity in more rapid passage playing.

**GRADE EIGHT.** Serious technical work, both classic and modern, leading towards proficiency in concert playing, including studies by Jadsashin, Schytte, Beringer, Grindahl, Henrich, Raff, Moszkowski, together with a fugue by Bach.

**GRADE NINE.** Introducing the Bravura style, with composers from Bach to Rachmaninoff represented, and including concert studies by Seis, Seeling, Leschetitzky, Henrich and Godard.

**GRADE TEN.** Virtuoso equipment, including concert studies by Liszt, Chopin, Schillhoff, Schumann. All famous works.

**THESE VOLUMES** and the supplementary material listed in each volume for every educational contingency, can be obtained from any music store anywhere for the regular list price and subject to the best professional discounts, or any or all of the ten volumes or the supplementary material will be sent for examination and comparison to any interested teacher subject to return, with no cost but that of postage. The volumes are well printed on good paper, strongly and durably bound for hard usage but sold at our usual large professional sheet music discount.

All Tending to Develop the Best of Technic and Musicianship with a Minimum of Trouble

Melodious, Interesting and Stimulative Throughout

THEODORE PRESSER CO., Publishers, Philadelphia, Pa.

## MEMORIES OF AUTUMN

ROMANCE

WALTER C. SIMON

In singing style, to be well sustained throughout. Grade 34.  
Andante M.M. ♩ = 72



# PLAYFUL BREEZES

## POLKA

A lively polka caprice, lying well under the hands. Grade 3

Tempo di Polka M.M. = 108

## THE ETUDE

H. D. HEWITT

## THE ETUDE

# IN MERRY HARVEST TIME

A bold left hand melody, in the style of Schumann's Joyous Peasant. Good for study or recreation. Grade 2½

WALTER ROLFE

Allegretto ma non troppo Allegro M.M. = 108



Edited and fingered by  
MAURITS LEEFSON

A showy recital piece, lying well under the hands, but requiring nimble fingers and strict accuracy. Grade 5.

Vivace M.M. = 126

# HUMORESQUE

THE ETUDE

M. LEVINE

*f* *p* *ff* *cresc.* *pp* *ff* *Fine* *p* *sempre staccato*

THE ETUDE

*ff* *dim.* *p* *ff* *D.C.*

## WING FOO

CECIL BURLEIGH, Op. 1, No. 3

A very taking characteristic piece with the real tang of the Orient. Grade 2 1/2

Rather sprightly M.M. = 138

*p* *ff* *dim.* *Fine* *As at first* *D.C.*



Arr. by N. L. Frey

A very expressive modern lyric, requiring a singing tone and tasteful delivery.

With tenderness

VIOLIN

PIANO

TO A WOOD VIOLET  
IDYL  
W. M. FELTON  
*poco a poco*

Copyright 1922 by Theo. Presser Co.  
Registration:  
Gt. Soft Gamba & Flute 8' Sw. coup.  
Sw. 8' with Voix Celestes  
Ch. 8' (piano)  
Ped. 16' & 8' piano  
Arr. by H. J. STEWART  
Taken from a celebrated violin solo; a showy recital number for any organ.

British Copyright secured

## THEME FROM "AIR VARIE"

H. VIEUXTEMPS

MANUAL  
PEDAL

Copyright 1922 by Theo. Presser Co.

## THE ETUDE

JANUARY 1923

Page 45

THE ETUDE  
*p a piacere*  
*rit.*  
*Sw.*  
*pp poco più mosso*  
*reduce Ch.*  
*a piacere*  
*pp*

## SWING SONG

SIBLEY G. PEASE

Registration:  
Sw. Vox Humana  
Gt. Soft 8' Flute, Sw. to Gt.  
Ch. Soft strings  
Ped. Bourdon Ch. to Ped.

An excellent opportunity for the display of solo or fancy stops. This number will prove effective on any organ.  
Adagio M.M. ♩ = 72 Not too slow, though steady rhythm.

MANUAL  
PEDAL

Copyright 1918 by Theo. Presser Co.



## TANGO in D

I. Albeniz, Spanish composer and pianist, was born in 1861. For a reference to this fine composition, a genuine *Tango*, see the article by Thuel Burnham in this issue.

THE ETUDE

I. ALBENIZ

## Andantino grazioso

THE ETUDE

## WHERE THE HIGHWAY STEPS ALONG

JANUARY 1923

Page 47

HELEN COALE CREW

A Celtic home-song. The quaint, homely text is cleverly illumined by the lilting melody.

TOD B. GALLOWAY

## Moderato

(Not too slowly)



*THE ETUDE*

I took off my wan-der-shoes (In Don-e-gal, in Don-e-gal!) The high-way stepped a-long, a lone, un-til it slipped from view. 1

laid a-side my dust-y dreams, hung up my ragged life-time, And rest-ed feet and heart o' me be-fore the sight o you.

*rit e dim.* *ten.* *pp* *colla voce*

## TOY SHOP HEROES

H. WAKEFIELD SMITH

A story song. Chautauqua singers and others will find this if well interpreted, finishes well a group of songs. It may be used as an encore.

*Allegro moderato* *lightly and fast*

A tall tin sol-dier and a wee French doll, in a

toy-shop met one day, She was fash-ion'd in Nor-man-die and he in the U. S. A.,

He tho't that she was as dain-ty as could be, She tho't him hand-some, too, So they fell in love on their

shelf a-bove, Just as prop-er toys will do, Then one day he heard the strains of mar-tial mu-sic And the

*mf lightly* *con Pea* *colla voce* *piu lento* *mf* *marziale* *spiritoso* *rit.*

*THE ETUDE*

tramp of sol-dier feet, And his lit-tle sword he drew, as 'the boys' came in-to view, Marching by up-on the street, Then he

fac'd about as well as he was a-ble, Bade his sweet-heart sad fare-well, And with true tin-sol-dier tread, quick-ly

from the shelf he sped, But a-las! as quick-ly, fell; The tall tin sol-dier bruised and

bro-ken, lay, But the wee French dol-lie cared, So she plung'd from the edge of the wood-en shelf, And his

trag-ic fate, she shared; For love finds he-roes in a toy-shop, too, As well as in pal-ace grand And a-

mid earth's joys, there's a heav'n for toys, Where they meet and un-der-stand, Where they meet and un-der-stand.

*senza rit.* *dolente rit un poco* *piu lento* *molto rit.* *pp* *lamentiado* *meno mosso* *accel. f* *p espress poco rit.* *mf a tempo* *poco rit.* *ad lib.* *ff ad lib.*



## SEEK THE LORD IN PRAYER

ROBERT HUNTINGTON TERRY

Words  
ANONYMOUS  
An offertory solo. Communion with God is the theme. The song is a real church song.

*Andantino*

*mf*

Would'st thou know the way to light-en Ev'-ry

load of grief and care! Seek the pres-ence of the Sav-lour, Car-ry all to Him in prayer. Would'st thou find the joy of

be-ing Used of Je-sus ev'-ry-where? Close-ly walk be-side the Mas-ter. Of-ten seek His face in prayer.

*mf*

Would'st thou have a pow'r for ser-vice, In life's con-quest have a

share? Lean up-on the arm Al-might-y, Spend much time with God in pray'r. Would'st thou have di-vine en-rich-ment Grace for all you have to bear? God will bless with rich-est meas-ure, All who go to Him in pray'r.

## Is This the Music America Likes Best?

Is Scribner's Magazine of last July, Allen D. Albert, a well-known Chautauqua lecturer upon public health and city planning, describes the inclinations of de-camands of Chautauqua audiences. His comments upon the music sung and played will be of interest to ERNE readers.

Consider music they love the old songs and the popular classics. There used to be on the circuit, until its leader became head of the department of music in a State university, a quaint "Familiar" musical character. The leader made a specialty of explaining each number, and did it with such charm that his hearers were loath to have him retire; and at night, as a prelude to his own lecture, he nearly always presented a program of numbers requested by persons of his afternoon audience.

Toward the end of the tour he and I went over his diary. We found that the whole number of selections which had been asked for more than once or twice only did not exceed nineteen.

Know, then, the nineteen favorite selections of representative Chautauqua assemblies from Jacksonville to Manistee, as nearly as I can remember them (which I think is decidedly near, indeed): "A Perfect Day," "Annie Laurie," "Love's Old

Sweet Song," "The Palms," "Oax Fine Day," from "Butterfly," "Tom's "Good-bye," the aria "My Heart at Thy Dear Voice," from "Samson and Delilah," "Aloha Oe," "The Song of the Evening Star," "Absent," "I Hear You Calling Me," the "Cajun Annals," from the "Stat Mater," the Beethoven "Minuet in G," the Rubinstein "Melody in F," Dvorák's "Humoresque," the "Largo" from Handel's "Xerxes," the "Pilgrims' Chorus" from "Tannhäuser," Mendelssohn's "Spring Song," and the "Meditation" from "Thais."

What a creditable list it is. And what an interplay of influences it evidences! Can you not feel in one number the representation of a daughter home from boarding-school, in another a roll well worn out on the player-piano, in another the photograph, in another a special service in church, in another the band concerts on the "square" of a summer Thursday evening?

What a superiority to jazz! According to the calendar, jazz should now be rising to its height in Chautauqua programs, since it is passing from the cities. Yet more than one Chautauqua company made its way through the season last closed without a single note of jazz! In these United States of America! In 1921!

## Gleanings from Musical Annals

IN CHRONICLES xxiii. 5, David appoints four thousand of the Levites to praise the Lord with instruments. The number of those who were instructed and cunning in song was two hundred and eighty-eight. In these times there would be a much smaller number cunning than instructed, and the inference might be made that the singing-schools, in Bible times, were better than at present. But, as that would not suit the self-esteem of musicians of this time, it is perhaps best to say that, like moderns, they thought they were cunning.

The habit of singing through the nose is as old as Chaucer's time, for he describes the singing of the "mincing prioresse," as Dryden calls her:

"And she clep'd Madame Egline, Full well she sang; the service divine Entuned in hire nose full sweetly."

In 1565 a new singing-book was published. The manner of singing from it and also the usual custom of that time, may be learned from the following extract from it. There were four staves, and at the highest was written, "This Contra-

tenor is for children," before the next, "This Meane is for children," at the next, "This tenor is for men," and at the lowest, "This Bass is for children."

Claude Le Jeune was an eminent composer and musician who acquired much celebrity by a circumstance which is related by his friend Enslin. At a great wedding he caused a piece of music to be sung which was so full of spirit that a person there seized his sword and swore that he would fight some one; upon which Claude caused an air of another kind to be sung, which soon restored him to his senses. We think that most people will suspect the cause of the poor fellow's excitement was as much owing to what is so well described in the twenty-third chapter of Proverbs, from the 29th verse to the end, as to any music which Claude wrote or played. We suggest that an effort be made to recover the last time which they played upon that interesting occasion; for if it had the virtue ascribed to it, it would be very useful in these times.—Joseph Bird, Boston, Mass., 1850.

## Prodigious Memories

By Lynne Roche

PADEWSKI is said to have had something more than two thousand compositions in his memory. A few starting notes would enable Wagner to complete any orchestral part. Mozart often composed a complete work mentally, carried it about in his head for weeks and then put it down in notes.

List knew all Beethoven's works from memory and an immense repertoire from the other masters. Von Bülow is said to have been able to read a long composition

for piano, on the train, and afterwards to sit down and play it complete. Jenny Lind knew the vocal and piano scores of fifty operas, as many oratorios, and hundreds of songs. Leopold Stokowski conducts from memory the entire Eighth Symphony of Mahler, a work requiring about two and a half hours for its performance, and evidently follows and feels the leading of every part of the colossal score for orchestra and chorus.

Everybody has a chance to make somebody happy TO-DAY, TO-DAY, TO-DAY. To-morrow it may be too late. Thousands are made happy by beautiful music. If you are a musician your opportunities for making others happy are multiplied.



## The Economy of IVERS & POND Quality

The quality product invariably proves more economical; especially is this true of pianos—which should possess richness and durability of tone, beauty of architecture, utmost integrity of construction. These fundamentals are always present in, and explain the nation-wide prestige of

## IVERS & POND PIANOS

Musical directors in over 500 American Educational Institutions have selected the Ivers & Pond, significant evidence of the esteem in which it is held by these qualified judges, while cultured musicians everywhere give preference to this high-grade piano.

## How to Buy

Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory tho' your home be in the most remote village in the United States. Attractive, easy payment plans. Liberal allowance for old pianos in exchange. Every intending buyer should have our new catalogue. Write for it.

### Ivers & Pond Piano Co.

141 Boylston Street

Boston, Mass.



SINGING, to be successful, must be purely natural. It calls for an extremely fine and exquisitely balanced coordination and coordination of physical and mental activities.

Voice is breath. Breathing is the foundation of all great singing. Correct breathing must be mastered, first of all, for upon this is built the entire vocal structure. If the singer understands how to breathe correctly and has the voice placed naturally, singing may then be indulged in for an indefinite period without fatigue.

The first step in the attainment of proper breath control and muscular relaxation is to straighten the body. A vocal student must learn to sit and stand perfectly erect. The following exercises are for the acquisition of breath control and the development of diaphragm muscular relaxation:

#### Practical Exercises

Exercise No. 1. Stand with feet close together, arms hanging loosely at the sides. Breathe the lungs of all breath possible. Inhale full breath through the nose, while lifting the arms above the head, the hands and stretch upwards, as though trying to touch the ceiling. Remain in this position while counting five, mentally, at a slow tempo. Release the hands, and bring them back to the sides slowly, while slowly exhaling the breath through an imaginary pipe stem.

Exercise No. 2. Place right foot slightly in advance of the left. Exhale all the breath possible. Bend upper part of body forward until you touch the floor with the Straighten slowly to an erect position while taking a full breath through the nose, the arms being raised above the head. Clasp the hands, turn to the left half a circle, the left, without moving the feet, then to the right, holding the breath all the while. Turn to the front, release the hands, and bring them down to the sides; then breathe slowly through the closed lips, as in the former exercise.

Exercise No. 3. Feet close together, knees pressed firmly back, hands gently gripping the sides. Bend forward toward the floor, then to the left, then to the right, without moving the feet. Resume erect position, and exhale slowly through the closed lips.

#### How Voices Are Destroyed

Only by the proper use of the diaphragm muscles for support can a singer leave the throat perfectly free and control the supply of the breath necessary in correct singing. The gradual development of the diaphragmatic and intercostal muscles makes correct tone placement and relaxation automatic. The greater the degree of muscular relaxation present the more perfect the tone. Rigidity of chest is not only unnecessary, but absolutely ruinous to tone. All breathing, low abdominal breathing, made with strong muscular effort, has destroyed countless numbers of voices.

When voice pupils are taught correct voice culture means, first, the development of a true concept of what voice really is, and its true source, instead of anatomical references pertaining to the movement of the wheels in the vocal mechanism, then they catch the first glimpse of the natural method taught by the old masters, the one and only method recommended for more than a century.

Fortunately, it is generally admitted that the voice comes from vowel sounds; that each vowel is a perfect whole. The crucial point, then, is the means used in starting the voice on the road to correct action. There are five qualities to be developed, namely—Form, which is governed by the law of shaping the lips. Intensity and Resonance, which are governed by the law of placing the tone. Purity and Flexibility, which are governed by the law of quantity.

The Divine provision for the guidance of the singer's vocal organs is the singer's

## The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

### Spontaneous Naturalness in Correct Singing

By Stanley F. Widener

own ear. It is imperative that the student learn mentally true tone quality and perfect pitch of all tones before attempting any solo singing, if naturalness and poise is to be attained. Thoughtful pupils learn very early in the study that almost any type of tone which the ear demands of the voice can be produced in this natural manner. That soul, mind and body must combine, each in its own functional sphere, in producing beautiful tones and sentiments.

The following table of vowels will be found helpful for development of tone quality, as well as proper pronunciation in singing. For vocalizing in long tone work, the tones of the chord of C, building upward from middle C, may be used. Pronunciation should be developed to the highest point of perfection, so that the singer can make all the vowels and consonants

exactly as they should be made, and without interfering in the least with tone quality by unnecessary effort.

O, as in moon. Chin dropped loosely, lips rounded, slightly pointing.

OO, as in moon. Chin forward, lips protruded, nasal quality.

A, as in ah. Lower jaw dropped, lips normal. Chin in back part of mouth by lowering base of tongue as in yawning. Corners of mouth drawn slightly back.

E, as in breeze. Chin forward, lips in smiling position, showing tips of upper front teeth. Seek for a rich resonant quality; avoid any suggestion of nasal twang.

A, as in that. Lower jaw dropped very low, throat wide open.

A, as in that. Vocalize this on the syllable "fay," bringing the letter "n" in at the close of the tone.

### Correct Tone Productions at the First Lesson

By Geo. Chadwick Stock

There is a way of getting a sure hold on correct tone production at the very first vocal lesson. By this is meant a tone that is musical and free from any throat strain.

It is imperative that the beginning student at once a working knowledge of the principles of correct tone production, otherwise he will start in a stumbling way on his vocal career. It must be remembered that the vocal student is wholly in the dark at the outset of study and the teacher's first business is to make sure that he illuminates with clear and steady light the first few feet of the path ahead.

You may ask, "How can a singer whose tone is faulty and perhaps pretty firmly fixed in faulty ways of producing tone quickly produce a faultless tone?" The answer is this: If he is able to speak a single word, for instance the word "man," or "on," or "rain" correctly to a tone and intelligibility, he can be shown how to sing a tone correctly and will go straight to the point where what may have been his previous fault of tone production. For example, ask the student to say "on," first with rising inflection as though asking a question, "on?" Then repeat it with falling inflection, "on." Now see if the word "on" can be sung with the same ease and naturalness of tone production on the pitch of middle C, then D, then E, and will go straight to the point where what may have been his previous fault of tone production. For example, ask the student to say "on," first with rising inflection as though asking a question, "on?" Then repeat it with falling inflection, "on." Now see if the word "on" can be sung with the same ease and naturalness of tone production on the pitch of middle C, then D, then E, and will go straight to the point where what may have been his previous fault of tone production.

Do not fail to get a clear idea of this simple principle of tone production and apply it time and time again as above a tone directed. Men and women who are obliged to do a great deal of speaking will be greatly benefited by following out this line of vocal work.

Extend the range of the voice half-tone upon half-tone, going higher only as the notes are sung with freedom and ease. It is best to keep practice between C and C for awhile, using various kinds of intervals and scales within this octave. Low voices can safely go lower than is here indicated but voices whether high or low had better keep within this limited range until correct tone production becomes an established habit.

### Tenors and Contraltos "Rare"

STRANGELY enough it is the upper range of the male voice and the lower tones of that of the female that are most limited. Interesting investigations have recently been made along this line by the Prussian Academy of Sciences.

Extensive tests, made in varying localities, disclosed that about seventeen per cent. of the male voices, and of German men have tenor voices, and about the same per cent. of the ladies' voices were of contralto range and quality. Perhaps this accounts for our greater enjoyment of voices of such compass and quality.

## THE ETUDE

A, as in day. Chin and base of tongue lowered, soft palate raised.

I, as in might. Jaw dropped. Combine this vowel with the "ah" sound.

O, as in come. Jaw loose. Permit the sound of the consonant K to precede this vowel.

U, as in you. Chin forward, lips protruded, corners of mouth closed.

E, as in end. Very nasal. Lips in same position as in day.

I, as in will. Nasal resonance, lips in same position as for O in come.

OO, as in joy. Lips rounded as for O in moon, but much looser. The first sound of this diphthong is broad "A."

OE, as in then. Base of tongue lowered freely. Combine with "ah" sound. At the close of this tone the lips move around the teeth.

In the beginning the voice should not be used more than a quarter of an hour at a time, and then with only long tone exercises and fragments of scales within the most comfortable range of the voice.

The tones should flow from the mouth like a stream, free and naturally. Whenever the throat muscles are constricted the flow of tone is impeded.

Judicious use of the tones of the tones, the experienced teacher knows at each lesson the exact condition of a pupil's voice. He is never in doubt what exercises are needed for the next stage of its development.

Individual differences of temperament and talent must be considered, and the right teacher adapts his instruction to the individual needs of each pupil.

In conclusion, slight reference to covered tones might prove helpful to pupils who are just beginning vocal study.

Open and Covered Tones

The change from the open to the covered tones is more marked in the male than the female voice, yet the principle is the same. It must be remembered that all tones, open or covered, must be perfect in freedom of form and action. The covered tone has larger form than the open tone, for the reason that the mental conception shows the form more elongated.

When with care the strings (vocal ligaments) do not become too tight, the parts have to be replaced. Its one pipe organ, the vocal cords, yield a far and set of reeds (vocal cords) of the thousand pipes of a great organ. It can be used day in and day out for a lifetime with never a thought given to the adjustment or readjustment of its mechanism.

Every human being is in possession of one of these instruments and, given an ear for music and talent for singing, is justifiably cultivating it.

Vocal instruction should be and can be so presented as to be as clearly understood as the problem of two and two making four. If it does not do this it counts for very little. Every step should be thoroughly gone over until no additional one is taken until that learning is mastered. The extreme heights of artistic proficiency can be reached only by stepping up one level at a time.

A student should be taught to sing without fixing his attention on the position or action of the jaws, tongue, lips, palate or throat. He should be taught to control the action of the various breathing muscles. In natural singing the vocal organs act instinctively, not by direct attempt to control them. If the work done by the throat and larynx muscles is flexible, elastic and automatic, the singer's tone will reflect this correct and comfortable condition. If, however, the work done at these points is forced, rigid or excessive, the singing tone and manner will reflect discomfort and unnaturalness.

The acme of good voice training lies in learning to sing as unconsciously right as the singer formerly sang unconsciously wrong.

Right practice is light practice. This is an excellent rule especially for young students.

As was said in a foregoing paragraph, one cannot lay down unchangeable rules of the male voice, and of German men have tenor voices, and about the same per cent. of the ladies' voices were of contralto range and quality. Perhaps this accounts for our greater enjoyment of voices of such compass and quality.

## THE ETUDE

### Tone Talks

By George Chadwick Stock

The voice is so close to us, so wrought into the fibre of our being that we are apt to be the wonder of it.

The voice is the finest and the most marvelously formed instrument of sound in the world.

There is scarcely a sound or tone either natural or artificial that cannot be duplicated by the human voice.

Its most important element is vitality and this element is at its best when it springs from perfect health and fullest development of the mental, physical and spiritual forces.

The vocal instrument is a living thing. All other instruments of music are artificial and made of dead material. The sound of music that is born of human beings comes straighter from the soul than any strain the hand alone can make.

This should be the easiest of all musical instruments to play upon for several reasons:

It is a one part instrument.

It is always ready for instant use, can be taken anywhere.

A thought instantly adjusts it for pitch of tone.

It yields tone of indescribable and incomparable sweetness and purity to the faintest touch of breath; or, on occasion can send forth a note that will sound over and above the tumultuous volume of a full orchestra and chorus.

#### Tongue Depressors

It is as God made it, perfect and complete. When then use clumsy and unnatural devices such as tongue depressors and jaw-openers? Their use prevents natural play of the vocal organs and so ideal tone production is impossible.

When with care the strings (vocal ligaments) do not become too tight, the parts have to be replaced. Its one pipe organ, the vocal cords, yield a far and set of reeds (vocal cords) of the thousand pipes of a great organ. It can be used day in and day out for a lifetime with never a thought given to the adjustment or readjustment of its mechanism.

Every human being is in possession of one of these instruments and, given an ear for music and talent for singing, is justifiably cultivating it.

Vocal instruction should be and can be so presented as to be as clearly understood as the problem of two and two making four. If it does not do this it counts for very little. Every step should be thoroughly gone over until no additional one is taken until that learning is mastered. The extreme heights of artistic proficiency can be reached only by stepping up one level at a time.

A student should be taught to sing without fixing his attention on the position or action of the jaws, tongue, lips, palate or throat. He should be taught to control the action of the various breathing muscles. In natural singing the vocal organs act instinctively, not by direct attempt to control them. If the work done by the throat and larynx muscles is flexible, elastic and automatic, the singer's tone will reflect this correct and comfortable condition. If, however, the work done at these points is forced, rigid or excessive, the singing tone and manner will reflect discomfort and unnaturalness.

The acme of good voice training lies in learning to sing as unconsciously right as the singer formerly sang unconsciously wrong.

Right practice is light practice. This is an excellent rule especially for young students.

As was said in a foregoing paragraph, one cannot lay down unchangeable rules of the male voice, and of German men have tenor voices, and about the same per cent. of the ladies' voices were of contralto range and quality. Perhaps this accounts for our greater enjoyment of voices of such compass and quality.

# KIMBALL

"Quality made the name—the name insures the quality"

AS a fitting resolution for the coming year we suggest, "more and better music in the home." Decide upon a KIMBALL and you will realize all those desirable qualities which a superior musical instrument should possess. KIMBALL Grand, Uprights, Player Pianos, Reproducing Pianos and Phonographs are representative of the highest degree of manufacturing excellence, and have won encomiums everywhere for purity of tone, durability, and visible beauty.

Describe catalog, also the nearest dealer's address, and we will send you a request

W. W. KIMBALL CO. (Established 1887)

Factory and Executive Offices: CHICAGO, U.S.A.

W. W. KIMBALL CO., Dept. KE, 360 South Wabash Avenue, Chicago, Ill.

Gentlemen: Please mail catalog and information on instruments marked X.

X KIMBALL Grand Piano X KIMBALL Phonograph X KIMBALL Upright Piano X KIMBALL Player Piano X Also mail paper pattern for "Bison" Grand—free.

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



KIMBALL Grand Pianos Upright Pianos Reproducing Pianos Phonographs Pipe Organs Music Rolls



## The SECRETS OF SVENGALI

On Singing, Singers, Teachers and Critics

By J. H. DUVAL

"Read it Sings! It's Written for You—To Help You!"—N. Y. Tribune

\$2.00 All Music Dealers and Booksellers

James T. White & Co., 70 Fifth Avenue, New York

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## HAVE YOU SENT FOR THESE?

THE LITTLE HANON, by Robert J. Ring . . . \$1.00

Exercises easy enough for the Beginner and which yet may be used to great advantage by students of the highest grade. The work reflects the basic ideas of Hanon's "Virtuoso Pianist."

HOWARD WELLS says:

Piano teachers who specialize in children's work and are looking for a new method which is both effective and practical should do well to use THE LITTLE HANON. It is the best work of the kind I have seen in a long time.

FROM THE VERY BEGINNING, by Philip Lucy Keyes 60 cts.

Presenting fundamental music principles in a new way. Very easy pieces with accompanying words which by their sentiment create the proper atmosphere for the young pianist. The tales indicate the character of each music to be played with expression. Small marginal sketches deftly help to tell the story.

FALL AND WINTER HOLIDAYS, by Florence P. Rea, six pieces, each 25 cts; complete 50 cts.

First grade pieces exploring a new variety of technical and musical difficulties for the young pianist. The tales indicate the character of each music to be played with expression. Small marginal sketches deftly help to tell the story.

ALL RECENTLY PUBLISHED BY

CLAYTON F. SUMMY CO. CHICAGO, ILLINOIS

429 SOUTH WABASH AVENUE

SEND FOR CATALOGUE

Please mention THE ETUDE when addressing our advertisers.















TAKING into consideration all the violins in the world, it is doubtful if there is more than one in a hundred which is in absolutely perfect playing condition, and in such a state of repair as to give forth the best tone of which it is capable. The cheaper grades of violins are not only defective, but often have many defects, and their owners either do not know that these defects exist or do not care to spend the money to have them corrected. As long as they will "make a noise" their possessors let it go at that.

The violin is a very fragile instrument, and, even if it leaves the hands of the maker in perfect condition, it is in many cases not long until it gets out of condition, through wear, parts becoming unglued, or through accident. Very frequently, the owner of the violin tries to make the necessary repairs himself, or entrusts the instrument to some one who does not know how to make them, and this with melancholy results. This is especially true in the case of the violin, for it is capable, let us see what is necessary for the violin to be in the best possible playing condition.

The body of the violin must be literally as "tight as a drum." By that I mean that none of its parts must be loose or unglued. There must be no open cracks. Cracks do not hurt the tone of a violin if they are glued by a repairer who understands his business. If open, they detract from its soundness. Sometimes a crack has to be repaired by placing cleats across the crack, inside the instrument.

It is very rarely that we find a crack or injury which cannot be remedied by a skillful repairer. Sometimes they are so bad that new pieces have to be inserted in the belly or back, or a new rib may be put in when cracked.

If much dirt has accumulated inside, it can be cleaned by taking the top or back off the violin, and dusting out the inside, or a quantity of grain can be poured through the sound holes and shaken around inside the violin. The grain is then shaken out through the sound holes, by holding the violin upside down, bringing the dust out with it. This avoids the necessity of taking the top or back off the violin.

The neck should be of the proper length. Many violins, especially old ones, have necks that are too short. If such a violin is worth the expense, a new neck can be inserted. In such cases the original head is grafted back on the new neck. One of the greatest defects in the average violin is that the neck is often put on at an incorrect angle, so that the end of the fingerboard is either too close to the belly, or too high above it. In the first case a bridge which is too low would have to be used, and in the second case a bridge which is too high. The neck must be set at such an angle that a bridge of the proper height can be used, so that the strings will lie in the distance above the fingerboard. A skillful repairer can change the angle of the neck so that the fingerboard will be at the correct distance above the belly. The neck should not be too clumsy or thick, especially for players with small hands.

The Bass Bar must be correctly placed, and of exactly the correct size and shape, adapted to the model of the violin, which it is placed. Many a violin can be wonderfully improved by inserting a different bass bar. It requires a repairer of great skill and experience to decide this matter and make the necessary change.

The Sound Post has much to do with the tone of a violin. It is so important that the French call it: "L'ame du Violon" (soul of the violin). It is a small cyl-

## The Violinist's Etude

Edited by ROBERT BRAINE

A Violinist's Magazine Complete in Itself

### Getting the Best Out of a Violin

idical piece of pine wood, placed back of the right foot of the bridge, to conduct the vibration of the belly to the back. The grain of the sound post must run in the top and bottom of the post must be cut so as to exactly fit the arch of the back. Size, location and fit of the sound post have much to do with the tone, so that a great deal of experimenting must be done to get the best results. Here again, the services of a master repairer can work wonders. It is almost incredible what a change can be made in the tone of a violin having a poorly constructed and wrongly located sound post, by changing to a properly constructed, well-located one.

The Bridge is of the greatest possible importance in getting the best results from a violin. A bridge of first rate quality should be used, different violins requiring wood of somewhat varying hardness. The feet of the bridge must fit the arch of the belly perfectly, quite a neat bit of workmanship to accomplish by any but a skillful repairer. The bridge must be cut with exactly the correct arching at the top, and with the notches for the strings at exactly the correct distances apart. It must lie on a level with the back, and be at the proper distance from the fingerboard. The bridge is lower of course, on the E string side, as the E string should lie closer to the fingerboard, and the G string higher, on account of its smaller tension.

### Care in Adjusting the Bridge

Many experienced violinists try to adjust their own violin bridges. They seem to think that one can buy a bridge like he would a lamp chimney, and stick it on. Bridges are not of standard size and neither are violins, so a great deal of skillful fitting is required to put on a bridge so that it will give good results. The Nut is a seemingly insignificant bit of wood over which the strings pass into the string box. However, much trouble can come from a wrongly constructed one. If the nut is too low, the pressure of the bow on the strings causes them to grate against the fingerboard while vibrating, setting up a false, discordant sound. If too high, the fingers (especially the first finger in playing notes) cannot get the bow on the strings without pressing the strings to the fingerboard. The nut should be high enough so that a playing card can be passed between string and fingerboard at the nut.

Mr. Albert Spalding, the notably successful American Violin Virtuoso, has been interviewed by Mr. Otto Meyer (assistant to Sevcik and a pupil of Ysaye) on Practical Violin Playing. This interview is one of several violin interviews scheduled for future issues.

### Care of Strings

UNLIKE many musical instruments, the violin, viola, cello and bass must be kept in playing condition by the player himself, and there is no class of instruments which requires so much experience and care to get the best results from them.

The proper care of strings and keeping the violin properly strung is of the greatest importance. Of all the strings manufactured it is probable that fully half have failed before they are even put on the instrument. Out strings dry out and deteriorate rapidly if kept exposed to the air or if left tumbling around in a twisted mass in the string compartment at the end of the violin case. Not long ago I examined the string compartment of a young pupil and here is the inventory: 2 lengths of A strings, 1 length D, 1 silver G, which had rusted the pupil's wound into a small coil and ruined in the operation; 1 new cake of rosin, 1 old cake of rosin broken into small pieces, and into rosin dust, which had been smeared over a broken violin cover; 1 mute, pieces of broken chin rest, 1 string gauge, small broken pieces of strings, and bits of wire E strings, and a miscellaneous lot of junk. Everything had been thrown into the string compartment, and the result was a tangled mass of strings, sticky with rosin, bent, twisted and crumpled so that they were practically useless. The pupil could not possibly give good results when strung on the violin.

A violin string is like a watch spring; it should never be bent or twisted. A piece of iron wire bent into a coil, and then straightened at the same point. While this could not be done in the case of a violin string, the latter is more likely to break at the point where it has been bent. A violin string should be bent in a straight line, not in a curve. So important is it that the string must not be bent or twisted that the manufacturers of very high grade strings have the habit of straightening lengths (not coils). High grade silver G strings are invariably sent in this manner, in airtight cylindrical cardboard boxes, with a metal screw top. The violinist who will cure one of these boxes to get an extra supply of G strings and others which come in straight lengths.

Gut strings which come coiled can be kept in a glass jar with a ground glass stopper, or in a tin box with tightly fitting lid. Small circular boxes of aluminum, with a screw top, made flat, so that they will go into the string compartment in the case, can be obtained from the music dealer. Some violin cases are provided with a strip of satin ribbon fastened along the inside of the lid, so that the lid will close so that it will not be coiled. The only objection to this is that the string being exposed to the air is liable to dry out. As silver G strings are not liable to break, they are expensive. It is a good idea to keep the extra supply of silver Gs in the long air-tight box at home, and keep a cheap G string in circular string box in the violin case for emergencies.

The string compartment in the violin case should be kept free from rosin dust and from all kinds of rubbish. Nothing is more disagreeable to the fingers than strings smeared with rosin dust which sticks to the fingers when playing and makes it impossible to do proper fingering.

It is not necessary for the violinist to keep a large supply of strings in his hand; one or two strings of each kind is sufficient, but he should take great care to see that he is not left entirely without them. Some violin scholars are singularly improvident in this respect, and some of them will even go to a concert without a single extra string on hand.

It is best to buy the very best quality of strings, since they cost only a trifle more than the poorer grades and give such a vastly superior tone.

### THE ETUDE



is one of your first considerations. Let THE BOY'S MAGAZINE be your guide. It needs this great help.

edical. Parents owe it to their sons to give them clean, interesting and instructive reading that will make them self-reliant, manly and courageous.

An 8 Months' Trial Subscription for only . . . 50 CENTS

(This is way below the regular price.) Each issue of THE BOY'S MAGAZINE contains from two to four splendid serial stories, and from twelve to twenty thrilling short stories, besides special departments devoted to Radio, Mechanics, Electricity, Popular Science, Athletics, Physical Training, Stamp Collecting, Outdoor Sports, Amateur Photography, Cartoons, etc. Each issue is packed with handsome covers in color. Profusely illustrated throughout. A lot of jokes and comic drawings. Each issue gives you 10 big values which would cost, as books, at least \$1.00. A special feature is the award of \$25.00 in cash, given for the best amateur work in many subjects. There is no limit on the number of entries. Entries must be sent in by the 15th of each month. Remember, only 50 cents for eight months! If you are not satisfied we will refund your money promptly and without question. Remit in stamps if more convenient. Or cash at all save stores. A copy.

TEAR OUT HERE

THE SCOTT F. REDDIFORD CO., Inc.  
212 Main St., Springfield, Mass.  
I enclose your half-price trial coupon, and hereby offer and accept a trial subscription to THE BOY'S MAGAZINE for eight months to

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

Send no money now. We will bill you later.

VIOLINS AND CELLOS

Sold on Time Payment

GENUINE ITALIAN STRINGS

Send for Violin and Cello Catalogue

A. J. OETTINGER

60 Lagrange Street, Boston, Mass.

Master Class for Violinists

Under the Personal Supervision of

FREDERICK HAHN

For Particular Address

Beatrice Goyette, Secretary

Zwickler-Hahn, Phila. Musical Academy

1617 SPRUCE STREET PHILA., PA.

On Credit

VIOLINS

Deep, Mellow, Soulful

We are makers of the finest tone quality

instruments of the finest tone quality

and keep them in perfect condition

GENTY V. HENNING

2452 East 24th St., Denver, Colo.

VIOLIN STRINGS

ETUDE BRAND

Used by the Leading Artists of the

Philadelphia Orchestra

Edude "E" String, 3 lengths . . . \$2.20 net

Edude "A" String, 2 lengths . . . .20 net

Edude "D" String, 2 lengths . . . .20 net

Edude "G" String, 1 length . . . .20 net

Baritone (30 standard strings) 4.25 net

Prices Quoted in 24-Hour Discount

THEO. PRESSER CO.

1710-1712 Chestnut St., Philadelphia, Pa.

EASY ORCHESTRA MUSIC

Music Supervisors and Teachers:

Stuber's "Instrumental Music Course" for

school and class work, the preferred for very

beginners. This course has been used for

three years in the Philadelphia Orchestra

and is now being used in the Philadelphia

Orchestra. The book has been

introduced into thousands of schools,

colleges and other similar organizations

throughout the country.

Stuber's Band Book No. 1, has

scales and exercises in each book and two

pieces for ensemble playing. Arranged for

all Saxophone parts.

Supplied by

E. T. ROOT & SONS

1230 East 52nd St.

Chicago, Ill.

### Making Laggard Fingers Limber

By George Gilbert

This teacher of the violin often has pupils who are persevering, but who seem to have fingers that lag, especially on routine practice pieces, yet who seem to crave for something outside the usual in the way of tone. And quite often, too, bright pupils need something that will shake them out and jar them out of a rut. Or a bit of novelty may be desirable for a recital. Permit me to suggest that one of the oldest measures is just what will fit the situation.

The best of the strathpeys are ancient and honorable. They are seldom in structure and a wild, strident melody arising from under the bow of the one who plays with spirit. And who could play them without spirit, for they have that tangle of a compelling action and earnest application.

Let us take one, a very ancient, very beautiful one, "Bonnie Lassie," and consider some of its elements. The opening measures are:

Ex. 1

It tells of men marshaling in the glens, of

haggard, aching, clamorous flashing. It

haggard, hurries, hurries, the laggard bow

and fingers. It has a rhythm all but save

in its insistence. The sixteenth notes

are as long as the sharp, clearly set-off from

the dotted eighths.

The second, contrasting section is:

Ex. 2

Note how now the sixteenth notes pre-

cede the dotted eighths in certain measures.

### Off Days

By John P. Labofsky

Every violinist is subject to a peculiar affliction popularly called "off days," when his instrument seems to be bewitched, his bow slides all over the fingerboard and he perhaps even across the bridge, and his fingers refuse to do their work. Then his best tones are scratches and squeaks, his intonation is fantastic, and he feels tempted to throw his fiddle into the trash can and never to touch another one.

Whenever you take up your violin, and when his best tones are scratches and squeaks, his intonation is fantastic, and he feels tempted to throw his fiddle into the trash can and never to touch another one.

Whenever you take up your violin, and when his best tones are scratches and squeaks, his intonation is fantastic, and he feels tempted to throw his fiddle into the trash can and never to touch another one.

### Good Company

A choirmaster is reported to have said to his large choir of boys: "Now, boys, put up a fine service; don't forget that the Vice President of the United States is in

— a characteristic strathpey form. Old

Scottish poems and fiddlers will allude to

these sixteenths as "driven notes," refer-

ence to the snap and clearness with which

each must be set off from the following

note. And the grace-notes, too, must be

clear, not slurred; the triplets, not blurred.

Aside from the drill in fingering, these

strathpeys measures are most excellent for

the bow arm. Once "Bonnie Lassie" is

mastered in its original key of A minor,

practice it in other keys and with the

pcr or lower half of the bow, alone; in the

middle of the second position for which it is

a most splendid exercise; and though not so

well adapted to it, try it in the third, too.

Other fine strathpeys are Lord Elgin's

The Lassie With the Yellow Coat, Duch-

ness of Athol's, Look Before You Strath-

can, Loch-Na-Gow, Rob's Wife, Lord John

Carruth, Lady Mary Ramsay's, Car-

richaird's and Up and Waur "Een a While,

Wullie!

The rhythm of the strathpey is compell-

ing. Once mastered, the pupil has

acquired a rhythm that will occur in many

other kinds of music later, but never with

the same charm as it is possessed of when

heard in all its ancient simplicity in one of

the tunes of the days when Scotland's sons

followed their chiefs to battle or danced in

the green nooks of the high hills when the

toil of a day's work in the fields was well done.

Scottish popular editions of dance tunes

should contain some or all of the strath-

peys here mentioned. I believe they could

be had of any standard music house or

may be had.

The strathpey is not recommended as a

steady drill, but as something that will

speed into the fingers force and grace

into the hand bow arm, when given as a

tonic and as a treat for the progressive

pupil who deserves a tuneful novelty to

pay for long hours of faithful practice.

### Easy to Play Easy to Pay

Wheeler Wadsworth of the Famous Buescher Saxophone Co. has

been selected to play the Buescher Saxophone in all

of the world. You can take your choice of the

free trial or the cash price. The Buescher Saxophone

is a masterpiece of art and science. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only

instrument of its kind in the world. It is the only











# Musical Pictures From Childhood, Opus 52

By A. Kopylov

These fourteen characteristic numbers form one of the most interesting series of little pieces that we have had the pleasure of playing for many years. To our taste they exceed Schumann's *Album for the Young*. They are about that grade and contain an equal amount of originality. This new edition has been very finely edited by H. Clough-Leigher. The set was originally published in Moscow and is quite unusual if you do not procure at least a sample copy of this interesting set of pieces.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

# Mass in Honor of the Holy Spirit For Mixed Voices

By E. Marzo

There are several reasons why this latest work of an inveterate writer of Catholic Church music should appeal. It is strictly liturgical, complying exactly with all church regulations and, while decidedly musical, is of an easy grade and well within the scope of volunteer choirs. It is also very melodious and while suitably brilliant to be appropriate for special and festival occasions, it avoids the florid or theatrical. The violin and cello obbligato provided are very well scored and also add to its utility for such occasions. *Mass in Honor of the Holy Spirit*, one of Mr. Marzo's best musical inspirations. The introductory price of 35 cents will be continued this month.

# Announcing the Issue of New Works

We are pleased to announce that the following works, which have been placed at low prices if ordered in advance of publication, have now appeared from the press and all advance orders should be in the hands of subscribers by this time.

The following is a particularly valuable list and we desire to impress upon our patrons that they may make an examination of these works at merely the cost of transportation any of these works or any other works on our catalog are cheerfully sent for examination.

*From the Poet's Pen*. Six Orientals for the Piano, by George Tompkins. Price \$1.00. Here is a medium grade collection of most interesting characteristic pieces. They are all suggestive of the poetry and romance of the poets, a rare novelty by a very promising American writer.

*Science in Modern Piano Playing*. By Mrs. Noah Brand. Following the principles of Dr. William Mason, Mrs. Brand, a highly successful teacher of the Pacific Coast, has here set down her technique and tone can be developed along rational lines, even though most modern Pictures and illustrations of examples and positions make the book as well as a personal lesson or a series of lessons as could be done. We ask extensive examination of this very meritorious work.

*Woodpecker Corners Tales and Tunes*. By H. L. Cramm. Price 75 cents. Characterizing second and third grade piano playing, "prattle-makers," fanciful pieces that please the little folks and induce them to practice for more than a year would ever have thought of doing. Twelve well-balanced, fascinating little pieces that we know will receive a hearty welcome.

*Serenade of the Success of Great Musicians*. By Eugenio Pirandello. Sixty-four portraits of famous musicians, well-printed and well-bound, giving a practical view of the inspiring collection of biographies of the great masters. Mr. Pirandello, composer-theorist, with a musical experience of three countries, knowing personally some of the subjects, is most qualified to produce this excellent collection of material. No earnest student should be without this work.

*Ghosts of Illo (Hawaii)*. Hawaiian Operetta for Young Ladies. By Paul Ellis. Price \$1.00. The latest work of this popular and experienced composer.

The dreamy Hawaiian music, the costumed girls, the Hula dances, all make a most fascinating work that can be used by any school, college, community or club indoors or outdoors, afternoon or evening. While the play is short, it can be lengthened by introducing specialties in order to make a well-balanced, full evening's entertainment. The stage setting and costumes are easily arranged.

# Add a Splendid Music Album to Your Collection At Little Expense

During this and next month many subscriptions will expire. If you will renew renewal (\$8.00) and 25 cents additional, only \$2.25 in all, we will send you without further cost, your choice of any one of the following piano albums:

# Celebrated Compositions by Famous Composers.

# Celebrated Pieces in Easter Arrangements.

# Concert Album, Vol. No. 1, Classical.

# Concert Album, Vol. No. 2, Popular.

# Album of Miscellaneous Piano Compositions, by E. Grieg.

# Parlor and School Marches.

# Album for Pianoforte, by George L. Spaulding.

# Album of Transcriptions - Wagner-Lied.

Send your own renewal with one new subscription and \$8.00 and we will present to you, with our compliments, any one of the above-mentioned works, postpaid, without additional charge. When renewal, without additional charge. When renewal, without additional charge.

# Mail Delays During and After Holiday Rush

Magazines are prone to go astray during and after the holiday rush. If for any reason *The Etude* does not reach you within two weeks after the date of publication, which is the first of each month, be sure to let us know. Of course call off at low prices if ordered in advance of publication, have now appeared from the press and all advance orders should be in the hands of subscribers by this time.

# Change of Address

We again wish to remind our subscribers that it is absolutely necessary to give both the old and new address when making changes. Our lists are compiled geographically and unless the old address is given we cannot make the change to a new one.

# Don't Overlook Your Renewal

Avoid disappointment by sending in your renewal for the *Etude Music Magazine* promptly. The date on which your payment is received is printed on the wrong side of the page. Make it a point to send \$2.00 thirty days, if possible, before the final copy is mailed.

# You Can Save Money On a Two Years Subscription

In these times of high prices and excessive living costs, every penny saved is two pennies earned. A yearly subscription is \$2.00, two years \$3.50. You can save 50 cents or more than 12 per cent. by subscribing for two years instead of one. This is a big saving and should prove decidedly popular.

# Magazine Catalog

The new Magazine Catalog showing a number of combinations of *Etude Music Magazine* with other high class periodicals has just come from the press. You can save an appreciable amount by making your selection from the catalog. Publishers of every popular magazine for men and women, old and young, is listed. You can depend upon quick service. A request for a copy of these catalogs to you at once. It's a handy thing to have. See inside back cover of this magazine for attractive combinations.

# The New Premium Catalog Is Ready

The attractive 1922-23 *Etude Music Magazine* Premium Catalog offering rewards for securing subscriptions is ready. While the play is short, it can be lengthened by introducing specialties in order to make a well-balanced, full evening's entertainment. The stage setting and costumes are easily arranged.

# Don't Hold Subscriptions

Non-receipt of magazines means inconvenience to your friends and subscribers and causes complaint, with its attendant expense, both to you and ourselves. If the premium you desire requires more than one subscription, let your order for the one you have along and we will give you credit for it. When the subscriptions necessary to secure the premium are received by us, we will ship it promptly to you.

# NEW PUBLICATIONS FOR

# PIANO: Solo and Four Hands VOICE: Solo, Duet and Chorus VIOLIN-PIPE ORGAN

When Ordering any of these Publications it is only necessary to mention "Presser Catalog" and give number. Any of these issues cheerfully sent for examination

# PIANO SOLOS

18407	Little Solos, (Key Sign)	25
18408	Little Solos, (One, Two, Three)	25
18409	Evening Chorus	25
18410	Summer Tune	25
18411	For Piano and Violin	30
18412	Contra Bass	30
18413	Little Solos, (Key Sign)	25
18414	Little Solos, (One, Two, Three)	25
18415	Evening Chorus	25
18416	Summer Tune	25
18417	For Piano and Violin	30
18418	Contra Bass	30

# PLAYING FOR THE FOLKS

# St. Augustine, Fla. by Wallace A. Johnson

18419	Little Solos, (Key Sign)	25
18420	Little Solos, (One, Two, Three)	25
18421	Evening Chorus	25
18422	Summer Tune	25
18423	For Piano and Violin	30
18424	Contra Bass	30

# PIANO-FOUR HANDS

18425	Little Solos, (Key Sign)	25
18426	Little Solos, (One, Two, Three)	25
18427	Evening Chorus	25
18428	Summer Tune	25
18429	For Piano and Violin	30
18430	Contra Bass	30

# PIANO-FOUR HANDS

18431	Little Solos, (Key Sign)	25
18432	Little Solos, (One, Two, Three)	25
18433	Evening Chorus	25
18434	Summer Tune	25
18435	For Piano and Violin	30
18436	Contra Bass	30

# VOCAL SOLOS

18437	Little Solos, (Key Sign)	25
18438	Little Solos, (One, Two, Three)	25
18439	Evening Chorus	25
18440	Summer Tune	25
18441	For Piano and Violin	30
18442	Contra Bass	30

# Theodore Presser Co. Philadelphia, Pa.

Music Publishers and Dealers



# CHICAGO MUSICAL COLLEGE ANNOUNCES ENGAGEMENT OF ANNA SCHWARWENKA

Master Piano Instructor of the World  
June 25 to July 28, 1923 (Five Weeks)

Private Lesson  
Private Lessons with Auditors  
Auditors to Private Lessons  
Repertoire-Interpretation, Teachers' Classes

# FREE SCHOLARSHIP

MR. SCHWARWENKA has consented to award a Free Scholarship of two private lessons weekly to the pianist who, after an open competitive examination, is found to possess the greatest gift of playing. Application blank now on request.

Complete catalog on request. Summer catalog ready January First. Dormitory accommodations.

College Building  
620 South Michigan Avenue  
CHICAGO, ILL.

# DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot Be Supplied. Why?

NORMAL CLASSES AS FOLLOWS:  
MRS. CAROL LOUISE DUNNING, Organist, 1 West 40th St., New York City, Normal Classes, Los Angeles, Calif., Jan. 22nd, 1923, New York City, Aug. 1st, 1923.

Mrs. E. Breckman, 351 Irving St., Toledo, Ohio.  
Harriet Bess, 222 E. 10th St., Chicago, Ill., Dallas, Texas, January.

Anna Craig Bates, 725 Pierce Blvd., St. Louis, Mo.  
Jeanette Curry Fuller, 125 E. 10th St., Omaha, Nebraska, New York.

Adela C. Eddy, 126 W. 54th St., New York City, Portland, Oregon, March.  
Mrs. Wesley Parker, 5011 West 11th St., Dallas, Texas.

Virginia Ross, 422 Carnegie Hall, New York City, December.  
Carlin Mueger, 400 First Ave. Bldg., Chicago, Chicago held monthly through the year (Chicago).

Laurel Anne Rawlins, 554 Everett St., Portland, Oregon—San Francisco, Cal., Chas. 1245 DeWitt St., St. Louis, Mo., 1922.

Roy Francis Johns, Dallas Academy of Music, Dallas, Texas.  
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1915 Lincoln Blvd., Kansas City, Mo.

Chas. Matthews, San Marcos, Texas.  
Isabel M. Tate, 400 Grand View St., Los Angeles, Cal., April 18th and June 18th, 1923.

Mrs. Beatrice S. Eitel, 444 K. Ave., Sherman, Texas.  
Mrs. H. R. Watkins, 124 E. 10th St., Oklahoma City, Okla.

Adela C. Eddy, 126 W. 54th St., New York City, Columbus, Ohio, July.  
Mrs. Anna W. Whitely, 1109 Hurley Ave., Fort Worth, Texas.

Mrs. S. L. Van Noy, 2125 Hudson St., Houston, Texas.  
Miss Ida Gaudin, 15 West 5th Street, Tulsa, Okla.

Chas. H. Lockridge, 1115 Cypress St., Cincinnati, Ohio, July, 1923.  
Miss E. Barrow, 1044 Grand Ave., Ft. Worth, Texas.

Terrie Sledge, 1701 College, Memphis, Tenn. For booklet address Chicago, Texas.  
Mrs. Zella E. Andrews, Leeward Bldg., Spokane, Wash.

1710-1712-1714  
Chestnut Street Philadelphia, Pa.

# NOT TOO EARLY FOR PLANNING SUMMER STUDY

You Will Find Many Summer Study Opportunities Presented in These Pages During the Next Several Months

# Trinity Principle Pedagogy

INNER FEELING EAR REASONING EYE TOUCH

Applied to Seven Subjects in Music

Catalogue sent and demonstration free

EPTA ELIAS PERFIELD METHOD

415 West 45th Street New York City

Wabash 7123

EPTA ELIAS PERFIELD MUSIC SCHOOL, Inc.

218 St. Wabash Ave.—Suite 400-401, Chicago, Washab 4370

Chas. Address "PERFIELD," Chicago

# ARTS CONSERVATORY

(INCORPORATED)

A SCHOOL OF MUSIC AND DRAMATIC ART

Conservatory of Music and Dramatic Art, founded by President and Director Theodore Harrison, President of the Department of Music, University of Chicago, Chicago, Ill.

Patent-Library, James Hamilton, Anna T. M. Hamilton, Charles Hamilton, Chicago, Ill.

Director, Charles Hamilton, Chicago, Ill.

Students are given every opportunity to receive a diploma, degree and masters' certificate.

Students are given every opportunity to receive a diploma, degree and masters' certificate.

Students are given every opportunity to receive a diploma, degree and masters' certificate.

# AMERICAN CONSERVATORY

JOHN J. HATTSTADT President

Chicago's Foremost School of MUSIC

Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, etc.

Modern Language, Dramatic, Theatre Organ, etc.

Playing style, taught by 25 of the greatest teachers in the world.

Normal Training School in Music, Theatre Organ, etc.

Thirty free scholarships. Application blanks furnished. Make early request.

27th years. Students may enter now.

New catalog mailed free.

871 KIMBALL AVE., CHICAGO, ILL.

# The COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART

DR. CARVER WILLIAMS, President

An eminent faculty of 60 artists offers to prospective students, courses of study based upon the highest standards of education, also courses in collegiate studies for students unable to attend university.

For information, address Dept. E

E. L. STEPHENSON

16th Floor Kimball Bldg., Chicago, Ill.

# Private Teachers

who can qualify themselves for the position of Private Teacher

in the Western Conservatory may provide regular Conservatory advantages for their pupils. Manager

E. H. SCOTT, Kimball Bldg., Chicago, Ill.







## Schools and Colleges NEW YORK AND NEW ENGLAND

### STUDY AT MY HOME

To a limited number of students, instruction in piano, voice, and guitar, and in French, English, Italian, Spanish, and Portuguese, by appointment. *Private instruction, French, Italian, on Tuesday by appointment.* *Write for terms, pamphlet, and* *Write to: Mr. Rennyson, New York*

### GERTRUDE RENNISON

American Soprano—International Reputation

### Institute of Musical Art

120 CLAREMONT AVENUE  
corner 122nd Street, West of Broadway

### FRANK DAMROSCH, Director

Special classes in singing, piano and guitar  
Repetitions under ALEXANDER SAVINE  
Soprano Singer, Conductor, Composer

Special Classes for Advanced Pianists and Teachers,  
from February to April, under

### CARL FRIEDBERG

For full information apply to the Director.

## GRANBERRY PIANO SCHOOL

Carrington Hall, New York

For PIANISTS, ACCOMPANISTS and

### TEACHERS

The SIGHT, TOUCH and HEARING  
System of Teaching. Write for Booklet

### Crane Normal Institute of Music

Training School for Supervisors of Music

BOOTH SIXTH, NEW YORK  
Voice culture, sight-singing, ear-training, harmony,  
form, music-reading, conducting, methods, and  
practice-teaching. Graduates hold important posi-  
tions in colleges, city and school systems.

53 MAIN ST., POTSDAM, NEW YORK

### The Courtship of Musical

Kindergarten

Write for complete program  
and a complete list of teachers  
and their qualifications. Write for particulars of  
correspondence courses.

Mrs. Lillian Courtship, Cat. 115 Edna Ave., Bridgeport, Conn.

## The Dolls

Three Characteristic Pieces  
for the Piano

BY  
CONSTANTIN STERNBERG

OP. 116

A Novel Set of Piano Pieces  
Especially Valuable for Teaching Pupils

FLORIDA: The Shepherdess Doll  
Catalog No. 1879—Grade 3—Price, 40 cents

A poetic sketch of a shepherdess singing  
to cows her lullaby to the field and  
after a brief episode of her graceful gam-  
bling she plays upon her shepherd's pipe,  
later, returning her singing to cows them  
drowsing. Very effective when proper at-  
tention is given to the indications of  
humour.

JACKIE—The Sailor Boy Doll  
Catalogue No. 1871—Grade 3—Price, 40 cents

Expresses the two principal moods of a  
sailor boy by a cheerful dance for joy  
of travel.

In the allegro parts the left hand main-  
tains a short melody, while the right hand  
melody parts come up in the  
melody, and the piece ends with a  
travelling piece, a round, ringing tone while the  
left is judiciously supported by piano.

CHING LING—The Chinese Doll  
Catalogue No. 1872—Grade 3—Price, 40 cents

A clever contrast between the oriental  
and the occidental. The melody alternates  
to the Chinese while the accompaniment  
is occidental. The doll is invited  
to change from the Chinese dress to the  
western dress and the piece ends with the  
waltz is introduced for a few measures.

Any of the above may be had by mail from  
THEODORE PRESSER CO.

MUSIC PUBLISHERS and DEALERS  
110-112-114 Chestnut St., Phila., Pa.

Please mention THE ETUDE when addressing  
our advertisers.

## Corporal and General

A short time previous to leaving for  
America Joseph Bonnet, the French or-  
ganist, was with his regiment at the fron-  
tier. At that time Bonnet was a corporal.  
One day when passing through a village it  
was learned that the parish church con-  
tained an organ. The men, who had al-  
ready heard of his fame, immediately  
asked Bonnet to play for them. The church  
was quickly filled with blue uniforms and  
the organ loft with officers of the regiment.  
Bonnet held his hearers spellbound with  
his marvelous playing, so to well-known  
and appreciated in America. As soon as  
he had finished the commander, grasping  
his hand, enthusiastically exclaimed, "If he  
plays like this as corporal, what will he do  
when he becomes a general?"

## Early Concert Halls

THEATRES have existed from time im-  
memorial, but rooms exclusively devoted to  
musical performances were not modern.  
In Handel's days concerts were sometimes  
given at the house of Thomas Britton, the  
"small coals man," and a musician of parts.  
After Handel's "Clayton House" was  
established in York Building at which  
Thomas Clayton, an indifferent composer,  
gave a few concerts.

The first concert room of importance  
established in London was "Hickford's  
Room," a great dance hall in the fashion-  
able quarter, at first in James Street, Hay-  
Market, but later moved over to Brewer  
Street. A series of concerts was given  
here as early as 1714. The number was  
increased in later years, and many noted  
musicians appeared, including, De-  
tasia Robinson. But perhaps the concert  
most of us would have preferred hearing  
at Hickford's Room was one which took  
place in 1765, advertised in the following  
glowing terms:

"For the benefit of Miss Mozart of thir-  
teen, and Master Mozart of eighteen years  
of age, pupils of the late Composer  
of the Great Room in Brewer Street. This  
day May 13 will be a Concert of Vocal and  
Instrumental Music. With all the Overtures  
of this day's own composition. The  
violin by Sig. Cremonini, Concerto on  
the Violoncello by Sig. Cirri. Concertos on  
the Harpsichord by the little Composer  
and his sister, each single and both to-  
gether, etc. Tickets at 5s, each to be had  
of Mr. Mozart at Mr. Williamson's in  
Thrift Street, Soho.

Most of us would have been willing to  
pay "Mr. Mozart" a dollar and a quarter  
for a ticket to his children's concert, even  
if "Sig." Cremonini and "Sig." Cirri had  
been absent.

## The Feminine Motive

By S. B.

It was after the evening service, while  
the choir members were removing their  
gowns preparatory to going home, that  
the caustic cartoonist approached the re-  
spondent and said, so that all might hear:

"You did splendidly in your solo to-night,  
Mr. Greene, especially in the higher parts."

Mr. Greene, who was insufferably con-  
fident over his none too good vocal ability,  
and in consequence, quite unpopular,  
preened himself at this unusual compliment

so openly, and replied:

"Yes, I was in even better voice than  
usual to-night," and loftily, "the Ninety  
and Ninety" in the choir piece."

"You handled it magnificently; I never  
heard anyone sing it before who sounded  
quite so much like a sheep lost on the  
mountains as you did to-night!"

## Schools and Colleges NEW YORK

### Virgil Conservatory

MRS. A. M. VIRGIL, Director

32nd year begins September 25th, 1922

Unparalleled Success

### Virgil Method: Artistic, Reliable, Rapid

The Greatest of All Teaching Methods

### Virgil "Tek" 7 1/2 Octave Practice Instruments

Two and Four Octave Portable Instruments  
in Suit Case. Perfect touch. Graded weight

Studies and pieces, grades I to VI

Unparalleled for teaching and recitals

Child's pedal economical and durable.

Send for Catalogs. Inquiries solicited.

### VIRGIL CONSERVATORY

120 W. 72nd St., New York

The University of Rochester

### EASTMAN SCHOOL OF MUSIC

ALF KLINGBERG, DIRECTOR

An Endowed School, with Unexcelled Building and Equipment, Offering Complete  
Education in Music

Courses Leading to Degree Bachelor of Music

Preparatory Courses and Special Courses in All Branches of Music Including Orchestral, Pianist and  
Vocal Instruction

A DISTINGUISHED FACULTY TO WHICH ARE ADDED THIS YEAR  
Selma Pargman, Composition, Orchestral Director  
Joseph Peter, Violoncello  
Mae Lander, Piano  
Vladimir Resnikoff, Viola  
Jeanne Woodford, Voice  
Dorothy D'Amico, Organ Accompaniment for Motion Pictures

Full Term Opens September 18, 1922

For Catalogue and Art Information, Address  
THE SECRETARY, EASTMAN SCHOOL OF MUSIC, ROCHESTER, NEW YORK

### NEW YORK SCHOOL OF MUSIC AND ARTS

148-150 RIVERSIDE DRIVE, NEW YORK RALPH LEECH STERNER, Director

Beautiful location overlooking Hudson River. Ideal home life for refined, cultured students. Day and  
boarding pupils. PUPILS CAN ENTER ANY DAY

A special series of lectures and concerts will be given every week during the entire winter to commemorate  
THE TWENTIETH ANNIVERSARY OF THE SCHOOL

Those desiring to live in the school should make arrangements now. Many eminent masters have been  
added to our excellent faculty.

Discolor life and all men's and social advantages.

VOICE, PIANO, ORGAN, VIOLIN, HARP, AND ALL INSTRUMENTS

DRAMATIC ART, CLASSICAL DANCING, LANGUAGES. DRAWING AND PAINTING

Send for Illustrated Booklet

### ITHACA CONSERVATORY

1 DeWitt Park, Ithaca, N. Y.

Special advantages to those  
looking to educational or  
concert work. All Instru-

ments, Vocal, Dramatic Art and Physical  
Training. All graduates eligible to teach  
in N. Y. Public Schools. Ten buildings,  
including Dormitories, Auditorium,  
Gymnasium, Studio and Administration  
Buildings. Year Book Sent on Request.

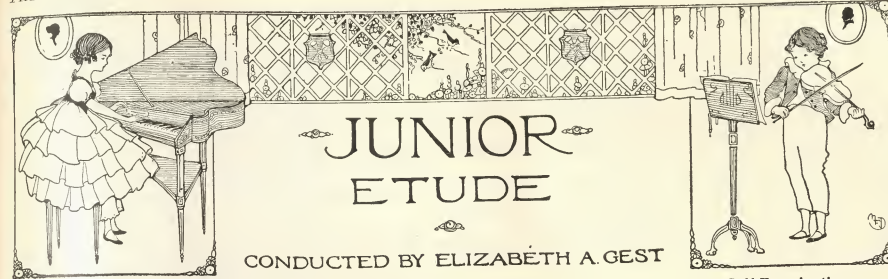
MASTER COURSES  
with world-famous artists in all departments  
Full term opening September 19th

INTERNATIONAL MUSICAL AND EDU-  
CATIONAL AGENCY

OFFERS TEACHING POSITIONS, COL-  
leges, Conservatories, Schools,  
Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

Please mention THE ETUDE when addressing our advertisers.



## New Year Resolutions

Every year when the calendar  
comes back to January First again,  
people begin to think about making  
good resolutions. Make your musical  
resolutions and keep them. It is not  
necessary to suggest what they  
should be. Make up your own. Look  
back on the ones you made last year,  
and see if you can do better this  
year. You should, you know, for you  
are exactly a year older now.

## THE QUEER LITTLE MAN—

—Marion Matthews—

### A queer little man

from Afghanistan.

Sat by the River

Day and Night he would too

On onebody flute.

As happy as he could

"This flute here," said he,

"Was given to me

By my dear old Uncle

I've played it each day

In my whimsical way

Since I was even a

I could not live long

Without it's gay song

For on it my soul was

And that's why I play

By night and by day

Without stepping to go

At last a ghost did appear.

May had a lovely Baby Grand piano.

She had been practicing (or at least she

thought she practiced). Her mother called,

"May, I never had the chance to take music

lessons as you have and, of course, had no

beautiful piano, either; but I have a good

one for music and know that you are not

playing correctly. You are striking false

notes. It didn't sound like that when your

teacher was here."

"Well, mother," pouted May, "these old

chords are so hard to play. I have to play

the chord of C in three positions, and I get

all mixed up."

"Run out and play awhile," said her

mother, "then perhaps the right way will

come to you."

So May hurried out to play. After romping

around till she was tired, she went to

the big maple tree, at one side of the yard,

and sat down in the shade. Leaning her

head against the tree she soon became

drowsy and fell asleep. In her dreams

she thought she was practicing her chords

and most certainly felt something prick her

fingers from the keys.

"You naughty May," said three voices at

once, "we are C-E-G, the letters of the

chord of C. How can you insult us by

putting other letters in our chord, when

you play us in different positions?"

Said one little voice: "I am C, when I

am in the first position; and my fifth, G, can

sing beautifully on top of this chord, if

you will only try to hear his voice. Then

you will only try to hear his voice. Then

in the second position I (C) can sing just

as sweetly on top of this chord. I will

## How to Play Chords

By Olga C. Moore

prick your fingers, too, if you don't play

me right. Prick, prick at the fifth finger

of her right hand again, and a tiny voice

was saying: "You had girl, I'll also prick

your finger if you don't remember to play

me right. I am E, and must come at the

top of our chord of C in the third position.

Why don't you let me sing out? Don't you

know that we who are at the top of the

chords must lead? So please give us a

chance. Try to listen for our voices and

have your fingers make us sing."

Then the fourth section is pencil and

paper work. Make a perfect treble and

bass clef sign. Write all the time signa-

tures and a sample measure of each. Write

all the key signatures, major and minor; and

write every scale, major and minor, and

the principal chords—tonic, dominant and

sub-dominant—for each scale or key.

Then if you still feel energetic, and want

to accomplish more by yourself, give your-  
self something in musical history. Make a

list of fifteen of the most famous com-  
posers. After each name, put date of birth,

date of death, country, and name of one or  
two of the composer's most celebrated com-  
positions.

Such a list as this would be good summer  
work for a musical club or class to work  
at during the summer when the regular  
meetings are not held; and when you start  
hard work again in the fall you will find  
that this and the rest of your "self-exam"

has put you away ahead of everybody.

## Little Miss Takes

By Myron C. Wood

FLORENCE came again with an unpre-

pared lesson. Her scales sounded like a

broken old coach going over a rocky

road; her studies were even worse; and

the beautiful piece, *Papillon*, by Grieg, so

poetic, so enchanting and graceful,

sounded like the night express. Poor

teacher—the terrible things that she had to

listen to! But she knew that these pieces would

really be a joy to hear—a real pleasure

instead of a horror! So she remarked to

Florence, "You know, dear, that Chopin

once said 'Every mistake that I have made

is a GHOST that will haunt you sooner

or later.'"

It was midnight and Florence could not

sleep. Those bumpy scales, those clumsy

studies and that piece that she had to

hear! Her teacher's words kept ringing in her ears.

At last a ghost did appear.

notes in Chopin's *Etude*, Op. 25, No. 67.

And it takes only two minutes to play it,

which means 22 notes to every second. Just

think how fast one's hands and brain must

work to be a pianist!

## Speed Work

Would you ever suppose that there are

two thousand six hundred and thirty-nine

notes in Chopin's *Etude*, Op. 25, No. 67.

And it takes only two minutes to play it,

which means 22 notes to every second. Just

think how fast one's hands and brain must

work to be a pianist!

## Notes and Tones

Do you really know the difference be-

tween a note and a tone, or do you just

think you do? So many people say a

note when they mean a tone, or say a

half-note when they mean a half-tone, or









# Cashmere Bouquet

*IN CRINOLINE DAYS, this fragrant toilet soap was set apart as the choice of the gentlewoman. Its traditional refinement adds just that quality which the gentlewoman of today favors.*

COLGATE & CO.

Est. 1806

NEW YORK



Large size cake 25c  
Medium size 10c

Sold at your favorite store