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James Francis Cooke

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Edith Mac Bishop's

Edith Mac Bishop

ETUDE MUSIC MAGAZINE

FEBRUARY, 1923



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THE ETUDE

FEBRUARY, 1923

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VOL. XLI, No. 2

Music Education in the Light of the Doctrine of Recapitulation

THE drum, and not the piano, the violin, the trumpet or the organ, would be a better instrument for the beginner, if we accept the doctrine of recapitulation. Recapitulation frankly traces embryologically, the strange analogy between the development of human life and the history of animal existence. It reaches back through the eons to fossil manifestations of living things. Its evidences are startling at every step. As life has adjusted itself to new phases of existence, many amazing developments occur. For instance, in the case of the whale, it is apparent to many that this huge mammal once possessed hair and legs before it took to the semblance of a fish. In this we have a peculiar case of atavism, in which the animal has reverted to a previous type and lost the characteristics of certain manifestations of a higher zoological level. Most progress has been in the other direction. We are said to house in our own bodies over one hundred rudimentary organs passed into disuse in our upward march.

Thus, from birth on, the recapitulationists compare the different stages of the child's development with the history of the human race. Many educators feel that this has an all-important bearing upon the means we employ in all branches of education. If the child, in this progress from the cradle to manhood, passes upward through phases comparable to the rise of man from the primitive and savage state to a high degree of culture, it would seem that in music the first step should be to teach the child rhythm. The first music of the savage is largely rhythmical, and the first musical impulses of the child are not far removed from the tom-tom. Thousands of teachers have already recognized this in the training of young children. They have classes in rhythm in which the teacher plays attractive pieces in different rhythms, while the little one thumps out the rhythm on a table, a triangle, a drum or a book. After rhythm would come oral music, representing the stage of human history when mankind conveyed its tunes from mouth to ear, down the ages. Finally, would come singing by sight, and later the art of playing some man-made instrument.

Notable, indeed, is the fact, that the trend of modern education, consciously or unconsciously, recognizes this in music teaching. The whole elaborate system of Jaques-Dalerose is based upon rhythm first; and thousands of teachers are making their children beat time and tap time as a first step. Rote singing is adopted in schools everywhere. The idea of absorbing good music by means of the phonograph is becoming universal.

Let it be said, with all honor, that the public school music supervisor (possibly because no other road was open to him), recognized this need long before the private teachers of instruments ever dreamed of it. Luther Whiting Mason demanded it. Tapper, Dunn, McConathy, Earhart, Pearson and others have carried the torch to the children of to-day. Mrs. Frances E. Clark, when Superintendent of Music of Milwaukee, saw, with remarkable prevision, the value of the talking machine in school music. At first she was obliged to fight against severe odds to spread the idea, and even with the immense resources of the Victor Talking Machine Company (for which she has been directing the educational work for years) she has had an uphill battle. Now, however, talking machines are in the public schools everywhere. The result of all this is that teachers of instruments of coming years will get infinitely better musical raw material than in the past; and the interest in playing instruments must advance enormously.

One Way to Get Rid of Worry

THOUSANDS of musicians waste priceless time, opportunity and energy by worry. By reason of their confinement and the very exacting nature of their work, they worry all too much. Worry is the intellectual cancer of the times. Indeed, there are those who have gone so far as to claim that worry is one of the predisposing causes for cancer.

We admit that there are times when conditions arise which seem insurmountable. They come to us all when we least expect them. It is silly to say to the man with a deep bereavement, "Keep everlastingly hopeful." He needs something more than hope. Religion is a solace for many. Sympathy, beautiful as it is, often proves the food for more and more worry. What we need is a practical remedy; and we present here what seems the most sensible means of getting rid of worry. It is not new. You will find it in the philosophy of the world from Plato to Freud. You will find it in the ethics of all times, from the Bible, to the latest interpretations of the Book of Books. We have merely attempted to put in concise phrases our conception of the great practical truth which we trust may help you, if in your musical life you are inclined to worry.

I. Worry for the most part is a matter of either the memory or of the imagination. This is one of the reasons why musicians are often inclined to worry. They have strong memories and vivid imaginations.

II. Therefore, worry is due to unpleasant, disagreeable memory impressions (past); unpleasant, disagreeable anticipations (future).

III. Worry, therefore, is not so much a matter of the present, as of the attitude of your mind toward the past and the future. Occupy the present. Get a job. Do something which interests your mind tremendously. You cannot alter the past. The future depends largely upon what you are doing at present. Fill your present mind with constructive, worthwhile work and there will be no room for worry.

Search the whole literature of worry and you will find no more practical remedy. The real cure is in the job. "Outwitting Our Nerves" by Jackson and Peabody, discovered the most successful book upon the subject, indicates how a large part of our bodily ills are due to worry. Boil down the remedies these specialists prescribe and you get in the quintessence. Forget it and get a job.

Radio-Mad

WHEN the player-piano and the talking machine first came into existence we were pestered with questions about their possible effect upon the work of the music teacher. Our reply invariably was, "The more music in the world, the more employment for music teachers."

The prophecy was an easy one. There are a far greater number of successful teachers in the world to-day than when the sound-reproducing machines first came. Now a few doubtful Thomases are concerned about the radio craze. We confidently predict that the radio is now manufacturing musical ambition at a far greater rate than ever before. The marvel of radio, the annihilation of space and the gradual cheapening of the apparently endless amount of paraphernalia that springs into existence, once one starts to radioize (if that isn't the verb we don't know what it is), has made the country radio mad.

Radio has torn down the walls of the concert hall and admitted the multitude. The pianist can play to a hundred thousand now, instead of to five thousand. Every time he plays there are hundreds listening who would like to play as well,

who will try to play as well, who will employ teachers to teach them.

In fact, the radio is only one of the spokes in the wheel of our present great musical prosperity.

A Sure Cure for Everything

Thus is not an advertisement for a Quack Remedy. You can find plenty of sure cures in the columns of country newspapers. There are also musical methods—particularly voice methods—that are no different whatever in their claims from patent medicines. We advise our readers very strongly to keep their eyes open to vocal quacks, who claim positively that results will be produced within a certain time. The greatest voice teachers in the world would not dream of making such statements. We know of certain firms, with propaganda not in one whit different from the medicine fakers, who offer to do by mail what world-famous masters would hesitate to do with the voice in person. It remains for the musical profession to choke off these fakers by informing the public about them.

Classic and Hemi-Demi-Semi-Classic

As regularly as the hands of the clock move around, there is sure to come to the Editor's desk at given intervals this inquiry:—

"What is meant by the word 'classic'? How is classic different from 'romantic'?"

One solution of our problem would be to keep a permanent definition in THE ETUDE; another is to go for it occasionally as we are doing now.

We do not wonder that our inquisitive friends are baffled. Few works in the language have been as badly battered as "classic." Indeed, we now find advertisements with the word "semi-classic"; and it has a definite significance for many people. It is not impossible that we might some day find hemi-demi-classics put forth for sale.

Just this morning, on the way to the office, we saw a "twelve-sheet" fence sign which by now is probably plastered over the landscape from coast to coast after the manner of the billboard eruptions with which our country seems to be chronically diseased. This sign read at the top

"CHAPLIN CLASSICS"

Underneath was the picture of "Charlie" himself, with his splay feet, his dinky derby and his undulating shoulders, which have brought such screams of laughter from thousands who enjoy his amusing clowning. Certainly he bore little analogy to the Temple at Karnak, the Oedipus, the Tiresias Comedy, the King Lear, The Night Watch, Westminster Abbey, or the Eiroica. Yet his managers, who listed a number of screen comedies, were not without propriety in their use of the word "classic," because the word to many merely connotes a "model." To such minds, anything that is typical of its kind becomes a classic. Thus one might have a classic circus, a classic automobile or a classic soap.

Last week we saw an advertisement "Classic Jazz"—which, of course, merely means that some melody from a masterpiece has gone through the hands of one of the Torquemadas of Tin Pan Alley until its original beauty has been demolished beyond recognition. Chopin, Schumann, Rubinstein, Wagner and others have all been pillaged for "Classic Jazz." One thing in its favor is that, with certain very ingenious and skillful arrangements, the tunes get into the musical currency of the day. One New York publisher went so far as to say to the editor some time ago: "What is a 'popular number'? Only some tune taken from Grieg, Mendelssohn or Schubert and jazzed up." Then he went on to confess without shame of the number of times he had compounded in a musical felony—explaining that it was the only way in which the classics could get to the people.

But what is a classic? A classic in music is any composition widely identified by the best musicians as a piece worthy of immortal recognition. Thus the Bach Cantatas are classics. The Handel Organ Concertos are classics. The Beethoven Symphonies, the Mozart Sonatas are all classics. In the art

of music, however, it has come to be the custom to refer to the works of the older masterly composers as classics, and to those of later date, who took it upon themselves to observe fewer restrictions, as romantic compositions. Thus the works of most masters since Schumann, Chopin, Weber and Schubert are looked upon as romantic. They have somewhat less of the rigidity of form which some of the older masters thought necessary, and they seem to allow for freer play of the emotions.

Yet you may write a classic to-day if you can. If you can combine in one work great inspiration, lofty idealism, originality and rich technical experience, you are capable of making a classic. "Boris Godounoff" is a classic of its type; and yet it was so deficient, technically, that Rimsky-Korsakoff had to re-edit the work as a whole. Furthermore, this Russian classic, representing a type rather than a form, is far removed from the so-called classical operas of Gluck.

Classics come in every age. Mendelssohn was capable of writing in very severe style, and his words are often referred to as classical, because he followed the models of his predecessors. Yet his "Songs Without Words," which deviate from the old forms to a degree, thought radical in his day, are now unquestionably classics of their type. The "New World Symphony" is a classic; "The Dream of Gerontius" is a classic, as is the *Keltic Sonata* and the "Rosenkavalier." All these, written within our memory, are certainly to be reckoned among the classics. Thus does this will-o-the-wisp word evade us. What, again we ask, is a classic? A classic is a work of art coming from the mind of man which will attain immortality. Now we shall look up the definition in the dictionary.

How They Got There

THE way to learn is to learn. There is no other secret. If you really want to learn you will struggle over obstacles which others think impassable. If you have not the intense desire, the greatest teachers in the world will be of no avail to you.

Here are some ways in which people, hungry for progress, have gotten ahead:

A man in the business side of music found need for more colloquial knowledge of the Italian language than he could secure from the ordinary book. He bought a number of libretti of the modern "realismo" Italian operas and, together with his smattering and the parallel translations in the libretti, he soon found himself speaking the kind of Italian he needed in his work.

A country school teacher realized that she would soon be compelled to move from the little red school house to one of the modern group or community schools, made possible by the automobile transportation of pupils. She knew that a larger knowledge of music would be a help to her. She invested ten dollars in the best books on the subject and saved up for a course at a Summer Music Supervisors' Normal. In three years she became a full-fledged music supervisor.

A young man in Missouri felt the need for a music library. He resolved to spend not less than one hour a day in personal visits and in correspondence for securing subscriptions for musical magazines and to invest the products in musical books. In fifteen months he had a library that was the pride of the neighborhood.

A great English editor, desiring "to keep up his music," determined to spend fifteen minutes every day in practice. His playing would now put to shame some professionals.

A young girl in a western college took an inventory of her technical shortcomings. She found that octaves were her weakest point. She devoted ten minutes a day for four months to octaves and surprised her friends with the results.

A well-known musician was asked to write an article for a musical journal. He replied that he would like to, but had no time. When it was suggested that he might spare ten minutes a day in assembling his ideas, he followed the plan, and in a few months had an excellent article that was widely quoted.

A little concentrated attention at a time, every day of the year, has been the secret of the success of thousands of notable people.

Getting a Start as a Virtuoso

An Interview Secured Expressly for THE ETUDE Music Magazine with

MISCHA LEVITZKI

EDITOR'S NOTE: To find yourself, at the age of twenty-four, a well-established virtuoso pianist before your audience on two continents, with great success, is given to very few of those who study the piano. With Mischa Levitzki, however, the training began so early and was so personal with such regularity and thoroughness that it is almost impossible to make his debut when he was but fifteen. Since then he has made tours each year of thousands of miles, commanding large audiences in Australia as well as the United States. He was born at Krasnoyarsk (Siberia) January 20th, 1898. His parents were American naturalized citizens.

The First Steps

"GETTING a start as a virtuoso? Let us start at the real beginning. One can begin only in one way and that is to develop the love for the instrument at an early age as possible. Success proceeds from right thinking, insatiable desire and sincere, earnest, diligent work well directed. There was a time in my childhood when I could hardly be driven from the keyboard. Indeed, my parents were greatly worried about my health because of this. One of the reasons why many students fail in their youth is that they have to be driven to the keyboard. Instead of developing the natural love for music so that the great desire is there, many people seem to think that the proper procedure is to put on a kind of musical whip and compel the pupil to study.

"Of course there came a period when I would rather play basketball than practice, but after a short while the love came back and I was willing and glad to put in the long hours without which it is impossible to compete with the intensive musical progress of the time. Do not imagine that there was any magical recipe. In my childhood in Russia, the beginner's book was the famous method by Beyer. There are possibly dozens of other beginner's books equally good and probably many better and more in keeping with the advancement of the art and with the needs of the times. However, the point I wish to bring out is that it is not the book, not the cut-and-dried method that counts, but the application of the means to the individual pupil.

The Confusion of Changing Teachers

"Fortunately I was spared the confusion of many changes of teachers. Going from one teacher to another in the hope of finding some magical method is a frightful waste of time. Choose your first teachers with care and discretion. There is always some teacher whose work with pupils is outstanding in character and results. Do not imagine that only rarely accepts beginners. There are many who must judge by results with the pupils themselves. Once I recall that my work was interrupted by having a teacher who was more anxious to see his fanciful ideas of a special method carried out than he was of having me to play beautifully. Among other things he had a sense of teaching me to play with straight fingers. Fortunately my mentor at the time had good sense enough to realize that no pianist of high standing before the public played with straight fingers, and accordingly I was fortunately soon placed under the direction of one who realized that the curved hand position was the only normal and natural way to play the instrument. However, this interruption cost me a waste of a lot of valuable time and energy.

"When it was discovered that I was destined to be a virtuoso, I was greatly delighted and began to make definite plans for a career. One of the first things that came to me was the fact that the modern virtuoso must undergo a great strain throughout the better part of his life. The strain of constant study, constant appearance before strange audiences with the consciousness that the responsibility for success depends upon himself alone and is not, as in the case of an orchestral player or the member of an opera company, divided with several others. The pianist appears for the most part alone upon the stage. He must hold his audience delighted, enthralled, if possible, for nearly two hours. To do this it was very clear that, combined with the strain of hard travel, the first great essential was to attain a high degree of relaxation far above that experienced by most people in ordinary walks of life.

The Most Important Secret

"To get the right start as a virtuoso one must therefore comprehend the true meaning of relaxation, not merely relaxation of the hands and arms, but of the mind and body as well.

Neither was I especially unusual. His first instruction was received in Warsaw from Elchananoff, an excellent routine teacher. At the age of eight he was brought to America, where he became the pupil of Sigismund Stojanoff, whom Etude readers know by his frequent contributions to this magazine. Stojanoff was then a virtuoso, a member of the Musical Art, died then went abroad, studying with Franz Liszt, the famous Hungarian virtuoso composer. His debut was made in America, followed shortly by a highly successful debut in Berlin. At that time Germany was on the verge of victory (1914); and during the ensuing years, 1915

"All youth have an idea that power in playing is the great essential. It is, but it is not power in the ordinary sense of the word. A powerful performance is by no means a noisy one. In fact, the pianist who resorts to sledge-hammer blows, treating the piano like an anvil, may give anything but a powerful performance from the artistic and spiritual aspect.

"I have known of some pianists who have purposely sought pains with stiff actions, for practice, so that their octaves and bravura passages when played upon an ordinary piano would roar out like thunder. They class piano-playing with paglione. Yet with all this pounding they fail to give the impression of power which comes from the consciousness of playing with one's artistic and spiritual reservoirs filled to the brim, although the body is relaxed.

"Of course complete relaxation is an impossibility if one is to play the piano. The thing that the student must seek is the happy medium, that is, the point where the greatest results can be produced with the greatest economy of effort.

An Individual Problem

"This, like everything else in art, is an individual problem, something which one must attack on one's self. The teacher can help, of course, but after all it is what one builds in one's own mind that is of the greatest significance. Every case is different. The boy with leather hands fresh from the baseball diamond cannot be treated as would be a somewhat dainty young girl. I remember a girl in Germany who had the softest and most delicate hands and yet she played with great power, largely because she had learned the secret of forgetting to hang.

"This economic principle in piano playing applies to everything done at the keyboard. One must not expect to apply it to pieces alone. It is just as much needed in the simplest exercises or in scaled music. To my mind they should be practiced either of two ways, very slowly with

out 1916, the residents of Berlin engaged one of the greatest virtuoso concert soloists in the Prussian capital. Indeed, it was difficult to realize that there was a war. The youthful virtuoso, covered over by his own fame, had the same thing happened to return to America. After short stays which resulted in his playing with all of the leading American orchestras at Aeolian Hall, New York, in 1916. Since then he has played with all of the leading American orchestras and has given many recitals here and in Australia. The following will be heard with great interest by thousands of aspiring pianists:—

a full rich tone, or very fast and very soft. Fleet, sure, clean scales are a real attainment. To be able to turn them off in almost effortless fashion, is a necessary part of the equipment of every well trained pianist.

The Greatest Artists Self-Taught

"In the wider sense of the word the greatest artists are self-taught. In my own case I was fortunate in having years of training under renowned teachers. This is a great asset, but thousands of pupils have a similar asset advantage. What counts is what the individual artist is able to put into his playing as a result of his own celebration, the conscious and unconscious action of his brain, developed through study. What the teacher does for the artist is just so much. What the artist adds creatively to what he has absorbed from his individual teacher is what makes him an individual. There are thousands of conservatory graduates every year who "can play like streaks." Most of them are very much alike; usually depending upon what they have been taught rather than what they have thought out for themselves.

"To get a start as a virtuoso in these days, when concert platforms are literally flooded with artists, real and potential, one must reveal to the public some new and fresh aspect of art which can only come from one's own brain, plus the best experience the world commands. To get the real kind of a start as a virtuoso you must do something genuinely artistic which will stand out from the crowd. Your natural talents combined with your own prospective study of yourself, and the artistic works you select to interpret, are therefore of vast importance.

Ill-timed Debuts

"Getting a start as a virtuoso means getting the right start. Thousands of careers are launched only to be wrecked shortly after the keel has touched the water. The launching means nothing if the artist does not survive.

"A debut is a very expensive thing. A failure debut is still more expensive. The managerial cost, the advertising, necessary in these days, the excitement of the event, all concentrate much in the life of a young person. Why is it then that there are so many ill-timed debuts? Better none at all than one given by an unripe talent. Thoughtful at this time, and address befalling the fact that they cannot rush right to New York city and make a sensational debut. In most cases they are poorly prepared. Remember, after a debut-failure it is next to impossible to gain recognition, without an enormous effort. The opportunity for preliminary experience is right at the door of most of these students. Don't hesitate to play, and play, and play, for all kinds of audiences in small towns. Study your audience for reactions. Don't make fun of them or pity yourself because they seem provincial. They are all human and you may learn much from them by your playing. If you fail to move them, don't blame the lack of musical culture, but look to your own playing. Liszt could move them, Rubinstein could move them, Paderewski could move them.

The Severe Test

"New York audiences today are a terrific test, as severe as any in the world. The concert-goers have heard the greatest pianists for generations, and they will accept nothing but the best. Not until you have played and played for audiences outside of New York, until you are confident of your powers, should you dream of attempting a New York debut.

"It should be remembered that quality and not quantity is what really counts, always and forever in art. Many students make the mistake of trying to acquire too extensive a repertoire too early in their career. The literature of the piano has assumed tremendous dimensions. Far better to master a worthy portion of it than to dabble in



(C) 1923 by Mischa Levitzki

MISCHA LEVITZKI

DR. ANNIE PATTERSON

WHY DOES IT DO IT?

"Why is it that military music makes you want to march; that jazz music makes you want to dance, and plaintive music makes you sad?" asks the New York Evening Telegram. This journal offers an answer to its own questions blaming everything upon the pituitary gland, the operations of which it explains at great length. "This gland," we learn, "is sensitive to music. Different kinds of music affect it different ways."

Perhaps; but we venture to offer a simpler explanation. Military music makes you want to march because it's in march time; jazz makes you want to dance (it makes some of us want to howl!) because it is dance-music; and plaintive music makes you sad because it is usually in a minor key—the most important exception being Handel's Funeral March, which happens to be in a major key.

Isn't it about time somebody let up on the poor old pituitary gland? It's getting blamed for everything.

TETRAZZINI LEARNED EASILY

"Natural" singers who begin their career with an impressive endowment of native ability are not uncommon. John McCormack was one. Galli-Curci another, and now we learn from Tetrazzini's biography that she was a third. "I have no harrowing tale to tell of my music-studies," she says. "There was never a time in my life when the work of preparation seemed so hard that I felt like abandoning the effort. I did not spend long hours practicing scales and voice production. My maestro called me their easiest pupil. 'You do not need a maestro at all,' said one to me when I was at the Conservatoire of music in my native Florence. 'Your voice was born just right.' 'Certain it is that my actual training was probably the shortest of any prima donna the world has produced. My sister Eva had to go through four years' hard study and incessant practice at the Conservatoire before being appointed to the chief position at the Royal Opera House at Madrid.'"

To those that have, more shall be given, seems true in this case. Most of us don't know or have forgotten that Tetrazzini has a little sister Eva; but who shall say that her success at Madrid, won by long study, was not the greater?

A JAZZ HANGING

Miguel Manriquez, condemned to death at San Quentin prison, California, asked for a jazz band to play during the ceremony. His wish was not granted, but the astonished warden allowed a string orchestra, composed of five prisoners, to play outside the condemned man's cell the night before the execution for as long as he wished, and whatever music he asked for. His preference ran to "jazz," and the rather gruesome performance lasted all night. Something of this sort no doubt was in W. S. Gilbert's mind when he referred to "the happy dispatch" in "The Mikado." But one cannot help wondering if the influence music had upon the unhappy Manriquez could not have been put to some use. Manriquez evidently set little more value on his own life than upon those of the two Chinamen he killed. Promises of psychological investigation would probably have revealed him to possess the mind of a child.

Some day we shall perhaps get past the idea of "an eye for an eye" which, as a system of justice, was condemned by a competent authority two thousand years ago. When we do, music will probably play a part in developing the immature minds of such grown-up children as Miguel Manriquez.

The Musical Scrap Book

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

Conducted by A. S. GARRETT

WAS BACH UNKIND?

JOHANN SEBASTIAN BACH, the "Father of Modern Music," not to speak of his being the father of a large family, was usually the kindest of men; but at times he could be harsh in his dealings with musicians he regarded as unskillful or less than himself. As an instance, we might give the case of Louis Marchand. Marchand was an organist of some ability, but of extravagant ways of living, who, through the influence of the King of Poland, was appointed Court Organist at Dresden. This enraged Volmer, the court expellmeister, who called Bach to his aid. "At a royal concert," says Grove, "Bach, leaning into him among the audience, Marchand played a French air with brilliant variations of his own, and with much applause, after which Volmer invited Bach to take his seat at the harpsichord. Bach repeated all of Marchand's showy variations, and improvised twelve new ones of great beauty and difficulty. He then, having written

BRAHMS ON THE METRONOME

All well-edited modern music gives the metronome rate; but if our greatest composers are to be trusted, it is not to be taken too seriously. None of them seems eager to have the interpretation of their works "standardized" too closely. In one of his interesting essays, Carl van Vechten writes that George Gershwin once wrote to ask Brahms if the metronome marks at the head of several movements of the *Requiem* should be adhered to, to which he gave a characteristic answer: "Well, just as with all music," said Brahms. "I think

here as with other music the metronome is of no value. As far as least as my experience goes, everybody has, sooner or later, withdrawn his metronome marks. Those which can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called 'elastic' tempo is, moreover, not a new invention. 'Con discrezione' should be added to that as with all other things."

THE WORKSHOP OF LISZT

Even of these days the white-haired figure of Liszt stands out Godlike among the great piano virtuosos of history; but the following extract from "Memoirs and Impressions," by Ford Madox Hueffer, a brilliant English organist, gives a strangely vivid picture of the way Liszt was adored in his lifetime:

"A few days later my father took me to call at the house (in London) where Liszt was staying—it was at the Lytton, I suppose. There were a number of people in the drawing-room and they were all asking Liszt to play. Liszt steadily refused, a few days before he had had a slight accident that had hurt one of his hands. Suddenly he turned his eyes upon me and then, bending down, he said to me: 'Little boy, I will play for you, so that you will be able to tell your children's children that you have heard Liszt play.'"

"And he played the first movement of the *Moonlight Sonata*. I do not remember much of his playing, but I remember

very well that I was looking, while Liszt was playing, at a stalwart, florid Englishman, who is now an earl. And suddenly I perceived that tears were rolling down his cheeks. And soon all the room was in tears. It struck me as odd that people should cry because Liszt was playing the *Moonlight Sonata*.

"Ah! That wonderful personality; there was no end to the enthusiasm it aroused. I had a distant connection—oddly enough, an English one—who became by marriage a lady-in-waiting at the court of Saxony. I met her a few years ago and was amazed at a typically English and unemotional personage. But she had also been about her a disagreeable odor that persisted to the day of her death. When that around her she lay out they discovered and in that satchel was half a cigar that had been smoked by Liszt. Liszt lived with her and her husband thirty years before."

MORE BEEF FOR THE BASSO

An eminent physician, lecturing before the Academy of Medicine in Paris, declared that a bass voice requires more energy than any other. Investigating the work of singers and orators he finds that, in order to produce the same impression upon the ears of an audience in a hall a bass voice requires about eighteen times more work than a baritone or tenor. It was found, also, that men are always more fatigued than women after singing at an equal effort of voice, and men with bass voices suffer the most fatigue.

The doctor might have added that the human ear gets tired of bass voices and of higher-pitched music. Any wise organist of the sixteenth or thirty-two foot pedal octave. Violins are "preferred" to cellos, sopranos and tenors voices to consult a physician over this—ask him to be officious. Mme. Schumann-Heink, the box-office queen, is exceptions that prove the rule.

THE ETUDE
MUSIC WITH "DENSITY PLUS SURFACE"

Some interest has been caused in London musical circles by the theories of a new French composer, Georges Migot, whose suite, *The Lacquer Screen with Five Pictures*, was recently given at a promenade concert. The music—apparently not of great importance—occasioned the following interesting comment from that excellent critic, Mr. Ernest Newman:

"Migot, it seems, is filled with the ambition of writing music in three dimensions; it is to have 'density plus surface'; this result is to be obtained, of course, by writing in several planes. It sounds dashing, but means little. The older composers wrote at times in planes, if you like to call it that, but they called it simply counterpoint, and as that is a good first-hand musical term and 'planes' is not—this being a term derived from the visible arts and applicable only at second hand to music—it is best to stick to counterpoint. It is quite true that music, even at times, give the sensation of planes and perspectives, just as it can give the sensation of heat, or coolness, or lightness, or heaviness, or the silvery or the luminous. Migot is not by any means the first to practice in this medium; in the middle of Debussy's *Fetes* for instance, there is a foreground and a distant background as clear as possible, a sort of aerial cortège passing over the main scene. Undoubtedly as, in an old-fashioned picture, angels would be shown flying above the clouds. The development of the modern orchestra has made this quite easy: timbres and resonances can be so disposed that the effect on the ear is the equivalent of that of line and aerial perspective in a picture; especially easy is it to convey the impression of something thinning out in the distance by means of the attenuated tones of the muted trumpets. And if to this new color-perspective you add the old building of counterpoint, you get at once a kind of music that, to the imaginative ear, is the analog of the picture of planes and perspectives."

FARRAR'S HANDS WED

The recent retirement of Geraldine Farrar from the Metropolitan Opera in New York occasioned an interesting article concerning her, written by Mr. Henry T. Finck for "Vanity Fair." He gives us a vivid sketch of the great singer's career, in which occurs the following account of her studies with Lilli Lehmann:

"It has often been written that Lilli Lehmann, greatest of Wagnerian sopranos, prepared Miss Farrar for her Berlin appearances. This is an error. It was not until after her initial successes that the ambitious young American applied to Mme. Lehmann for lessons, and got them. 'They were of incalculable value to her. Concerning her association with the great Lilli, Geraldine wrote, in 1909: 'I found under her guidance, resource, economy of gesture, eloquence of attitude and clean singing. . . . My hands—large, nervous, and of almost Southern flexibility—have always given me trouble. Lilli Lehmann warned me that I used them and my arms too much to express what I should have put into my face. She tied them together behind my back for many a weary lesson till I conquered the feeling of trying to employ 110 digits instead of the normal number, and learned to use my face.'"

"Would that all opera singers were subjected to such discipline! Thanks to Lehmann's coaching and her own gifts of emotional singing and realistic acting, Miss Farrar scored a tremendous success in Germany—and subsequently in New York—as *Elisabeth* in Wagner's *Tannhäuser*."

THE ETUDE

WANDERING SPRITE
AIR DE BALLET

FEBRUARY 1923

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FRITZ HARTMANN, Op. 165

Lento grazioso A light and tuneful drawing-room piece by a modern writer. A good recital number, Grade 4.

Fino un poco più

Lento grazioso

D.S.

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Tranquillo M.M. ♩ =

Tranquillo M.M. = 54

ppp

pp

mf

pp

rit.

a tempo

M.M. = 54

Tempo di Valse Lente

ppp

dreamily

poco accel.

rit. molto

p

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THE ETUDE

THE ETUDE

Tempo I.

ppp *mf* *pp* *mf rit. molto*

ppp *a tempo* *mf* *f* *rit.* *rit.* *rit. molto*

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Beautifully worked out, in real classic style. Grade 4.

Allegretto M. M. ♩ = 108

Allegretto M. M. = 108

108

p

mf

cresc.

rit.

a tempo

p

mf

z(1)

Fine

un poco vivo

p

mf

p

rit.

f

sf

sf

rit.

** D. S.*

TRIO

p

mf

cresc.

mf

rit.

a tempo

p

mf

rit.

a tempo

Fine of Trio

(D.C.)

energico

f

f

f

rit.

f

f

THE ETUDE

THE ETUDE

f *p* *cresc.* *molto* *f* *sf*

sf *dim.* *p* *mf* *rit.*

D. S. Zupers

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No. 1

Preliminary exercises for chord and arpeggio work.

No. 1

R.H.³

L.H.

Moderato M.M. =

mf

cresc.

f

mp

Fine cantabile

mf

D.C.

YELLOW BUTTERFLIES

WALTZ

MATILEE LOEB-EVANS

A waltz in chromatic style which has proven popular as a solo. Bring out the counter theme in the Secondo part.

Tempo di Valse M.M. = 144

SECONDO

THE ETUDE

The left page of the musical score for 'Yellow Butterflies' features a piano introduction and a waltz section. The piano part is in 3/4 time, with a key signature of one sharp (F#). It begins with a *p* (piano) dynamic and includes markings for *cresc.* (crescendo), *mf* (mezzo-forte), *rit.* (ritardando), *a tempo*, and *p*. The waltz section is marked *SECONDO* and includes a *Fine* marking. The score is written for piano and includes a *TRIO* section marked *mf con grazia*. The page concludes with a *D.C.* (Da Capo) marking.

* From here go back to the beginning, and play to *Fine*, then play *Trio*.
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THE ETUDE

YELLOW BUTTERFLIES

WALTZ

MATILEE LOEB-EVANS

PRIMO

Tempo di Valse M.M. = 144

The right page of the musical score for 'Yellow Butterflies' continues the piano introduction and waltz section. It includes markings for *p*, *cresc.*, *mf*, *rit.*, *a tempo*, *brillante*, *p leggiero*, and *Fine*. The waltz section is marked *PRIMO* and includes a *TRIO* section marked *mf con grazia*. The score is written for piano and includes a *D.C.* (Da Capo) marking. The page concludes with a *Fine* marking.

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

A SONG OF INDIA

CHANSON INDOUE

N. RIMSKY-KORSAKOW

THE ETUDE

The four-hand arrangement of this popular number affords opportunity for a suggestion of the orchestral effects and coloring.

Andantino M. M. ♩ = 84

SECONDO

Musical score for the second part of 'A Song of India'. The score is written for four hands (two staves per hand) in 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *pp*, and *poco rit.* The piece concludes with a double bar line and a final chord.

THE ETUDE

A SONG OF INDIA

CHANSON INDOUE

N. RIMSKY-KORSAKOW

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Andantino M. M. ♩ = 84

PRIMO

Musical score for the first part of 'A Song of India'. The score is written for four hands (two staves per hand) in 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *p*, *mf*, *pp*, and *poco rit.* The piece concludes with a double bar line and a final chord.

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Con fuoco M.M. ♩ = 108

The first system of the musical score for 'La Belle Espagnole' is written for piano. It consists of a single system of two staves (treble and bass clef). The music is in 3/4 time and features a complex, rhythmic melody with many triplets and sixteenth notes. The tempo is marked 'Con fuoco' and the metronome is set at 108. The key signature has one flat (B-flat). The system ends with a double bar line.

THE ETUDE

THE ETUDE

The second system of the musical score for 'La Belle Espagnole' is written for piano. It consists of a single system of two staves (treble and bass clef). The music continues from the first system, maintaining the same complex, rhythmic melody. The tempo is marked 'Con fuoco' and the metronome is set at 108. The key signature has one flat (B-flat). The system ends with a double bar line.

CODA

The CODA section of the musical score for 'La Belle Espagnole' is written for piano. It consists of a single system of two staves (treble and bass clef). The music is a short, concluding piece that ends with a final chord. The tempo is marked 'Con fuoco' and the metronome is set at 108. The key signature has one flat (B-flat). The system ends with a double bar line.

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SONG ALBUMS

Celebrated Recital Songs

Compiled and Edited by DAVID BISPHAM

Price, \$2.00

This compilation of forty-two master songs was made by Mr. Bispham personally. His revision, with copious notes, breathing marks and teaching directions makes this volume of the greatest possible value to the music lover, vocal student and teacher. The songs are in keys affording the most convenient range common to all voices. The contents are divided into three groups: Songs for Men, Songs for Women and Songs for Father, Mother and Women. Culled from Mr. Bispham's great repertoire, these songs are those that all singers should have and know.

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In style of a Barcarolle

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VICTOR YOUNG

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BLINDMAN'S BUFF

BLINDEKUH

RICHARD EILENBERG, Op. 302

The composer Richard Eilenberg, born 1848, has had an extremely active career with many successful works to his credit. This clever little characteristic piece is from a recent *opus*, Grade 3.

Allegro con grazia M.M. ♩=108

A BLUSHING ROSE

MELODY

PAUL LAWSON

The sprightly left hand theme lends an attractive quality to this useful little teaching piece. Grade 2½

Andante con espress. M.M. ♩=80

MESSAGE OF LOVE

SONG WITHOUT WORDS

In graceful flowing rhythm, with an impassioned middle section. Grade 3.

Andantino M.M. ♩ = 54

HERBERT RALPH WARD

Musical score for 'Message of Love' by Herbert Ralph Ward. The score is in G major, 3/4 time, and consists of 10 staves. It features a variety of musical notations including dynamics (mf, p, f, cresc., rit., largamento, ff, a tempo, p.D.C.), articulation (accents, slurs), and fingerings. The tempo is marked 'Andantino M.M. ♩ = 54'. The score is copyrighted by Theo. Presser Co. in 1923.

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DANCE OF THE INSECTS

MONTAGUE EWING

Useful as a study in rhythm and in double-note playing. Requires characteristic interpretation. Grade 3.

Moderato grazioso M.M. ♩ = 108

Musical score for 'Dance of the Insects' by Montague Ewing. The score is in G major, 4/4 time, and consists of 10 staves. It features a variety of musical notations including dynamics (p, p leggiero), articulation (accents, slurs), and fingerings. The tempo is marked 'Moderato grazioso M.M. ♩ = 108'. The score is copyrighted by Theo. Presser Co. in 1923.

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THE ETUDE

Musical score for 'The Etude' by Roland Diggle. The score is in G major, 3/4 time, and consists of 10 staves. It features a variety of musical notations including dynamics (mf, f, cresc.), articulation (accents, slurs), and fingerings. The tempo is marked 'Andante con moto M.M. ♩ = 54'. The score is copyrighted by Theo. Presser Co. in 1923.

Sw. Voix Celestes & Salic. Sft. Super Cpr.
 GL Solo Flute
 Ch. Soft Sft.
 Ped. left to Sw.

BARCAROLE

ROLAND DIGGLE

Musical score for 'Barcarole' by Roland Diggle. The score is in G major, 3/4 time, and consists of 10 staves. It features a variety of musical notations including dynamics (mf, f, cresc.), articulation (accents, slurs), and fingerings. The tempo is marked 'Andante con moto M.M. ♩ = 54'. The score is copyrighted by Theo. Presser Co. in 1921.

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SÉRÉNADE AMOUREUSE

By the famous composer of *Harlequin Serenade*. This is his latest work. Also published for piano solo arranged by the composer.

R. DRIGO

Andantino grazioso M.M. ♩ = 126

Violin

Piano

Violin part: *p dolcemente*, *p*, *rit. un poco*, *p*, *cresc.*, *mf e dim.*, *un poco rit.*, *mf*, *rit.*, *p*, *mf mosso*, *dim. e rit.*, *p*, *rit. un poco*.

Piano part: *p*, *p*, *rit. un poco*, *p*, *cresc.*, *mf e dim.*, *un poco rit.*, *mf*, *rit.*, *p*, *mf mosso*, *dim. e rit.*, *p*, *rit. un poco*.

Violin part: *un poco affret.*, *pp*, *rall.*, *Animato*, *un poco affret.*, *pp*, *rall.*, *Animato*, *Un poco meno*, *p e rall.*, *rit.*, *pp con espress.*, *pp*, *rall.*, *rit.*, *mf a tempo*, *p dolce e rall.*, *p dolce e rall.*, *pp*, *rall.*, *deciso*.

Piano part: *un poco affret.*, *pp*, *rall.*, *Animato*, *un poco affret.*, *pp*, *rall.*, *Animato*, *Un poco meno*, *p e rall.*, *rit.*, *pp con espress.*, *pp*, *rall.*, *rit.*, *mf a tempo*, *p dolce e rall.*, *p dolce e rall.*, *pp*, *rall.*, *deciso*.

THE JUGGLER

RALPH HOWARD PENDLETON

THE ETUDE

An ideal teaching piece, very popular. The whimsical, somewhat twisty, theme characterizes the motion of the juggler. Grade 2½.

Moderato M.M. ♩=108

Not too fast

TRIO

Adagio

ff *rit.*

D.S. al Fine

* From here go back to §, and play to *Fine*, then play *Trio*; after which, go back to § once more.

THE ETUDE

LEAD ON, O KING ETERNAL

Rev. E. W. SHURLEFF

EDUARDO MARZO

The Easter theme of Victory is admirably expressed in this truly big song.

Moderato assai sostenuto

mf

Lead on, O King E - ter - nall The

cresc.

day of march has come. Hence - forth in fields of con - quest Thy tents shall be our

cresc.

legato *p*

home. Through days of pre - pa - ra - tion, Thy grace has made us strong, And

cresc. *f* *stent.* *a tempo*

now, O King E - ter - nal, We lift our bat - tle song.

cresc. *col canto* *p* *Poco più mosso* *cresc.* *dim.*

Lead on, O King E - ter - nall The sin's fierce war shall cease. And Ho - li - ness shall

p *rit. poco* *mfa tempo* *cresc.*

whis - per, The sweet a - men of peace; For not with sword's loud crash - ing, Nor roll of stir - ring

col canto *mf* *cresc.*

f *mf* *rit poco* *rall* *Tempo I.*

drums, But duds of love and mer cy, The heav-ly kingdom comes. Lead on, O King E -

mf *rit poco* *rall* *mf*

ter ual We fol low not with fears, For glad ness breaks like morn ing, Wher -

cresc. *cresc.*

f *p* *legato* *dim.*

e'er Thy face ap - pears; Thy cross is lift - ed o'er us, We jour - ney in its

f *p* *dim.*

light; The crown a - waits the con quest, The crown a - waits the con quest, The

mf *cresc.*

stent. *Maestoso*

crown a - waits the con quest. Lead on, O God of might!

col canto *fa tempo* *allarg. assai.* *ff*

MAUDE BONNER

A charming group song with its "mix-up in the skies!"

DEARIE ME, O!

DANIEL PROTHEROE

Moderato *mf*

met a ti - ny dam - sel on the lea, O! And the win - some las - sie stop - ped and spoke to

leggero

col Ped.

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ten. *espress*

me. She was spright - ly she was fair, Sunlight tangled in her hair, Rose - leaf cheeks, a dimpled pair, Dearie me, O!

colla voce

"Will you kind - ly tell me, Sig - the time o' day O!" And her blue eyes flashed a mer - ry look my

a tempo

rit. un poco *molto rit.*

way. And my glance re - turned her fire, For she filled my heart's de - sire, And my need of her grew dire, Luck - a -

f *colla voce* *rit.*

day, O! "That I can't sweet maid, my wits are all quite gone, O! By the

a tempo

poco a poco cresc.

sun It is the time of ev - en - song, But since first my raptured eyes Met with yours, I must surmise There's a

poco a poco cresc.

ten. largamente *ff*

mix-up in the skies, And it's dawn, O! It's dawn, — It's dawn!"

colla voce *largamente* *a tempo* *ff* *sempre ff*

HARMON BREWER

A melodic love-song with a direct, easily understood text and a fine climax.

Moderato

JUST BECAUSE OF YOU

MARY HELEN BROWN

In Love's gar-den fill'd with flow'rs,

Just out-side my door; Birds are sing-ing sweet-er now Than they sang be-fore: There the sun is

al-ways bright, Skies are deep-er blue; Ev'ry-thing is full of joy- Just because of you.

Days are nev-er drear-ier now, Tears are brush'd a-way;

In my heart is hap-pi-ness God has sent to stay; And through all the years to come, Love is sweet, so true-

Will make this world a par-a-dise, Just because of you.

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THE ETUDE

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Don'ts for Stage-fright

By Owen A. Troy

THIS bane of every public performer is quite distressingly interesting in its effects. Some people, when speaking or singing, are affected with hoarseness, turn red or pale in the face, display a visage of perspiring anguish. Many suddenly discover that they have two hands which have not been provided with a special place for being kept when before the public. So they massage one another so as to quiet their alarm at being exposed to the public gaze. Pianists' hands become stiff, violinists' fingers refuse to manipulate, cornetists' lips refuse to be flexible, all because of this evil of stage-fright.

Strong men, when before an audience, often quiver and shake like a lone autumnal leaf. Soldiers who have faced the bayonet charge, act almost cowardly when appearing before the public. A college boy, reciting an address. His professor asked, "Is that the way Caesar would have spoken it?" "Yes," he replied, "if Caesar had been scared half to death and as nervous as a cat." And so this affliction goes the rounds, affecting all classes of people.

An audience has some kind of mystic,

inexpressible effect upon a person. The audience causes his mind to be taken away from what he is doing. When centered upon himself, he becomes self-conscious. The inward analysis, the preeminent desire to "make a hit," make success almost impossible, because the mind is taken from the subject in hand to the subject on foot.

The thing to do is to forget yourself. Self-reflection never brought success. No singer ever entranced her listeners until she forgot herself and became lost in her song. Forget yourself, and timidity and fear will evaporate as frost before the heat of the sun.

Here are some stage-fright specifics which experienced artists learn to prescribe for themselves:

Don't forget to breathe rhythmically.
Don't start until you feel comfortable.
Don't give a "rap" what the audience, thinks; think of your art.
Don't let coughs and sneezes bother you.
Don't look scared to death; smile, it always helps.
Don't fail to relax, stiffness is the overture to stage-fright.

The P. O. Conservatory

By Irene Peck

"How did you learn to do so many things when you did not have an opportunity to go to a conservatory?"

"I went to the Post Office Conservatory," replied Eunice Claxton, the girl who lived on the edge of the mountains.

"You mean a correspondence school?" "No, not that, but a kind of school of which I was the principal. The cost was only the cost of the music and the postage. The alert student can learn a great deal from having a graded list of music such as was provided by the publisher in *The Guide to New Teachers of the Pianoforte*. The guide cost me nothing. I marked off what I wanted. My greatest need was material for the left hand."

Within a week the postman left Eunice a package of music. Surely this thick bundle was not all for the left hand. But it was—every bit.

Exercises and Etudes for the Left Hand, by Berens, Books I and II.

Schule der Linken Hand, by Kohler. This contained Folk Songs; also Songs from the Operas.

Book of Left Hand Pieces by Satorio. Waltz by Arthur Foote.

Valse d'Adèle by Zichy (who, though possessing but one arm, played wonderfully well so that often those not seeing him would not believe the performer had but five fingers).

Transcription of the Scélette from Lucia for left hand alone.

At first Eunice's left hand work seemed impossibly difficult; but after a time she found that she could produce satisfying effects with the one hand. Besides, she was forced to listen more carefully than had been her habit; and before the summer months were gone her hand had improved wonderfully in agility and strength. Then, too, she had memorized a small repertoire of left hand selections for recital and other uses.

"Oh, Mr. Saunders!" she enthused when she returned to his studio for her first full lesson, "that which threatened to spoil my vacation has made my left hand a real, live somebody, and no longer a mere wackling."

"Miss Eunice, you have given me an idea that I shall utilize with other students this winter. Only," he smiled, "I hope none of them will have to break an arm before being willing to benefit by left hand practice."

Making Success a Habit in Music

By W. Francis Gates

SOME people are apparently successful as a matter of habit. Others are habitual failures.

Success in music as well as other things can be cultivated to a large extent. It has three main elements: First, adequate preparation; second, attempting tasks in which the accumulated ability is fully equal to its completion; third, indomitable persistence.

A teacher of music has it in his power to make a pupil's progress a series of little triumphs; or, on the other hand, a series of daily and weekly failures. Success begets success, and failure breeds more failures.

Illustrating this by piano lessons, gives the pupil something that he can conquer in a short time. Do not place the goal so far away that he cannot hope to reach it in a moderate time.

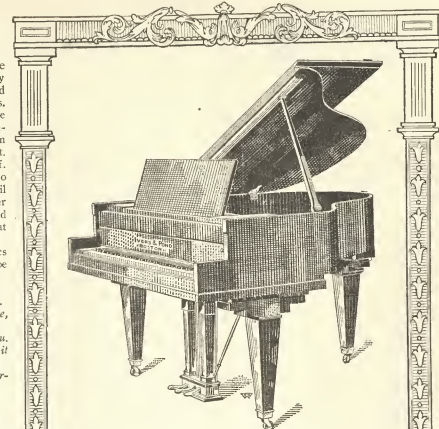
Most musicians live from day to day.

When nothing is in sight to reach, we are listless; but give us something we can gain to-day, to-morrow or this week, and our energies are awakened.

Life is made up of a series of little goals. And so it is with children in the early stages. They even more than adults, live in to-day. Give them a thing to do that they can gain in three days or a week, and nine times out of ten at the end of the week they will have conquered it.

Recognize the success; congratulate them on it. Then ask them to make another—and they will do it. That is establishing the success habit.

The successful attitude can be cultivated, but it takes a successful teacher to do it. A teacher is known by his pupils. Successful pupils make a successful teacher, just as surely as does the successful teacher make successful pupils.



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I am inclined to rank the *B minor Fugue* (the "Wedgie") and the *B minor Prelude* as superior to the remaining movements of the "Big Four." The *B minor Prelude* is a bit of delirium, involved, supremely beautiful, lacquered, diversified to change the figure-by-bricks of intense feeling. One hears organists play this, fine work with a load organ throughout, but they rarely are indifferent to its refinement when they do so.

The *Toccata in F major*, beginning in almost a tentative manner, but gradually accumulating energy as it goes on until it culminates in one of the grandest conclusions known in music, represents Bach at his highest.

Perhaps the most celebrated of all the organ works in the *Passacaglia*, long involved, superficially not entertaining, but on no account to be deemed merely a technical display in any of the severest forms known to the composer, a work not disdained by even a modern like Brahms.

Books for the Organist's Library

By Hamilton C. Macdougall

This type of musician, representative of the cathedral organist, parish organist, or the organist having a large choir and fine service to work on, has usually been considered as the finest. The primacy of the organist has depended on his knowledge. If he was the musician who knew Harmony, Counterpoint, Orchestration—in other words he was not a specialist, but an all-around man, he was still the standard in these days of specialization; but there is a large place as ever for the musician who is well-read, who knows musical history, who is able to hold his own in any musical discussion, who is intelligent on all sides of his professional work.

To be all this an organist needs a good library. The type of organist who has all events well selected. One thing is even more necessary to the well-being of an organist than a library well selected, and that is a well-selected library thoughtfully read.

For books of reference Grove's Dictionary easily heads the list. Lavigne's *Musical Education* and *The Music Drama* by Richard Wagner, a good biographical dictionary, and Dunstan's *Encyclopedia Dictionary of Music* (a most excellent work) will complete a list that is good for the organist. It is difficult to recommend books on the construction of the organ, that is, inexpensive books; for the organ has changed so much in the past ten years. The monumental work on the Organ in two volumes by Audley is of course the finest work on the history and construction of the organ ever written.

As to playing the organ in church and recital or accompanying the services of various denominations, the list includes Dudley Buck's *Organ Accompaniment*, the New York primer for the organist, and the *Organ* by the two extremely suggestive volumes by J. Spencer Curwen on *Studies in Worship Music*. The *Organ* by the two extremely suggestive volumes by J. Spencer Curwen on *Studies in Worship Music*.

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I have not mentioned a tenth of the really excellent works that add the organ to his vocation; but those I do name are accessible and form a sort of irreplaceable minimum for a young organist's shelves. The Publishers of THE ETUDE will procure all these books, and I believe if it were as much—a small sum to pay for so many good lessons on all aspects of the art of organ playing.

Success Through Opposition

By A. S. Garbett

The Hearst newspapers, reaching millions of American readers, have been conducting a symposium on the subject of success. Lasker, Sousa, Brisbane, D. W. Griffith, have been among the diversely contributing. The most noteworthy feature is that each has a different recipe to offer.

Nobody yet seems to have realized the value of a seemingly insurmountable obstacle. Yet if it is a biography means anything an overwhelming victory must be snatched from seemingly unavoidable defeat. Consider Berlioz, for instance. As late as 1830 he was a critic, but single in music and unable to play any instrument except the guitar. In spite of his late start he was not only one of the great composers of the nineteenth century, but single in music and unable to play any instrument except the guitar.

Schumann did much the same thing when an injury to his hand forced him away from the keyboard, yet led him to become one of the greatest of all composers, and perhaps the most significant of all his works were those he wrote for the pianoforte.

Beethoven, cut off from the world of music by the greatest obstacle of all—deafness—became a master-composer in the two great fields for which his disability best fitted him: he became a master of musical structure, or "form," and a bold innovator in harmony and instrumental music, both the results of inner, imaginative musical thinking.

Wagner was goaded into revolutionary originality by the very intensity of the opposition offered by the academic thinkers.

Gregg, compelled to spend most of his time out of doors by the dread disease of tuberculosis, became an unsurpassed "musical landscape painter," translating the scenic wonders and popular music of his beloved Norway into the language of music. It is noteworthy that he lived nearly twice as long as Chopin, suffering from the same disease. Chopin spent most of his time in bed, and died at the age of thirty-nine. It is noteworthy that he lived nearly twice as long as Chopin, suffering from the same disease.

If you have an obstacle, seemingly insurmountable, that stands in the way of your musical success, see if you can put it to use before you give up. It may be nothing more than a lever to lift you higher.

This standard work will be added to the Standard Collection. Our new edition, now in preparation, will be superior in all respects and is to be edited by Mr. J. A. Smith, the well-known concert organist. These studies are particularly indispensible to every student. After one has finished the first in this series, the student will be able to play the organ with ease and confidence. These studies are particularly indispensible to every student.

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The Master-Operas

As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, at the Metropolitan Opera Company of New York. There have been repeated editions of the program and around. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand opera, these historical and interesting notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Bishop, assistant editor.

"Madama Butterfly"

Philadelphia was the first in realizing that "Madama Butterfly," by far the most popular of all operas written in the new century, could never have existed had it not been for the exquisite imagination of the great genius, John Luther Long, whose poetic mind and epic dramatic ideas have contributed so much to the artistic history of our times.

"Madama Butterfly" was dramatized by Mr. David Belasco and Mr. Long, and presented as a play at the Herald Square Theatre, in New York in 1900. The story of its dramatic origin is unusual. Belasco had just witnessed the failure of Blanche Bates in "Naughty Anthony." With a star and a theater on his hands, it was necessary to have a play, and have it at once. Mr. Long's story of "Madama Butterfly" had been urged upon him, but only in a dire emergency was he brought to see it and had possibilities. It was completed and presented in a few weeks. The original dramatic music was written by William Furst, long known as an able theatrical conductor in New York City.

The play was an instantaneous success. Before long all New York was talking about it. Later, it was taken to London, where it was presented at the Duke of York's Theatre and again met with "wild" success. The Covent Garden management sent to Milan for Puccini, who was looking for a successor to "La Bohème" and "Tosca." Ricordi & Co. had employed Lilla and Giacomini to write the

libretto, and the opera was presented for the first time at La Scala, February 17, 1904, under the direction of Campanini. (The *Sharpless* was Delacoe.) Unlike the other operas, was at first in Italian (failure, and Puccini is even reported to have offered to reimburse the management. However, after much consideration, it was decided that the failure was due to the great length and tediousness of the second act, since the original production was in two acts, with the second very long. A three-act version was tried and the opera scored a triumph.

The first performance in London took place at Covent Garden, in 1905, while the first performance in America was given by the Savoy Opera Company in Washington, D. C., in 1906. The opera was given in English, with Walter Rothwell conducting. It was first given in Italian at the Metropolitan Opera House, in 1907, with Farrar, Caruso, Homer and Scotti in the leading roles.

In "Madama Butterfly," Puccini has in many ways a distinct advantage in treatment over his previous works. The Japanese theme (one of which was identified with Sir Arthur Sullivan's "The Mikado") are handled with great ingenuity. The whole work is characterized by a kind of artistic "smoothness," making the musical fabric one of the richest texture. Vocally, the leading roles are far more difficult than they appear, but *Butterfly* will long be the ambition of all prime donne.

The Story of "Madama Butterfly"

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The exterior of Pinkerton's house, having secured a bride for Pinkerton, shows him over the house chosen for the honeymoon. Pinkerton, who is a man of the world, describes his bride to the consul who warns him of the danger to the *Butterfly*.

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One cannot have too much music in work with very young children. Variety is always needed and this book is of the greatest benefit and interest of the student. Miss Erb's book is one of the best of its kind. It is the first grade, all of the pieces are simple and easy to play. It is a very illustrative text. This book is a supplement or to follow any other piano books and the pieces will be liked by the children.

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previous work will be glad to see he is about to issue a later on same line.

A special advance price of \$12.50 is but 40 cents, postpaid.

Etudes De Style
By E. Nollot

This work has been thoroughly by the well-known editor, Mr. Nollot, and is in the hands of the engravers. It is partly technical and interpretive and is about the grade of difficulty as Heller's *Technical Op. 16*, which it is not so much as the *Czerny Op. 10* or it may also follow the *Czerny Op. 10*.

Studies.

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Our special advance price on the book is but 40 cents, postpaid.

Etudes De Style
By E. Nollert

This work has been thoroughly revised by the well-known editor, Mr. Louis F. Loeb, and is now in the hands of the publishers. It is partly technical and partly interpretive and is about the same grade of difficulty as Heller's *Studies in Phrasing*, Op. 16, which it may follow or precede. It may also follow the Czerny *Vocal Studies*.

Our special advance price is but 40 cents, postpaid.

First Piano Lessons at Home
By Anna H. Hamilton

We have been rather disappointed not being able to issue this work during the last month but fully expect that it will be in the hands of advance subscribers before the next issue of THE ERIC reaches them. Remember that this is the child's very first work in music. The pupil plays with one hand only on the treble clef throughout most of the work. In connection with the instruction book there is a very elementary written book that enhances the value of this work.

The advance price for both of the books is but 50 cents, postpaid.

In the elementary stages of study it is usually necessary for students to remain for some time in the first position. While it is possible to play much good music on the violin in the first position, nevertheless, there are not many too many good pieces written in this manner, and there is always the temptation for the composer to go out of the first position. Mr. Hartmann, in this respect, has succeeded in making good music in the first position. He has calculated to interest both the teacher and the pupil without multiplying difficulties. Those who use these pieces will be able to like them.

The special introductory price in advance of publication is 30 cents per copy.

There are nineteen choruses in this collection and each one is worthy of consideration by any musical director. The number is a gem from the pen of an end-day writer and there is a variety, humor and well as a sense to supply the demand for any occasion. A collection of choruses bound in one volume for use both at rehearsals and performances will appeal to choral societies. The book will do well to secure a place in the library of every church. This book while it is being offered at a special introductory rate of 33¢ ppv.

Greenwald suitable for students who pressed the elementary stage; those who have completed the first instruction or the first volume of a graded course. These studies progress gradually through the early second grade on. They are contrasted, containing valuable text material and at the same time time calculated to appeal to the young student through the fact that all are tuned somewhat in characteristic vein. The one might be classed as a separate recreation piece.

The special introductory price value of publication is 25 cents per copy postpaid.

The Thirteenth Eyebrows. By JAMES HENNES. London. Dode. Price for vocal score and Stage Manager's Guide \$1.00. A opera of Old China, oriental in character throughout. Very humorous and picturesque, well suited for use by Schools and colleges; also, Amateur Companies will find themselves much interested in this production. The music, the setting, the costumes, the characters, all have been carefully considered and adapted as easily to produce as possible. The words are by Amy Hewes Dode. The whole work is most admirably finished, and these most experienced producers give it works of this character.

Intermediate Study Pieces
for the Piano

This collection is now very nearly ready but the special offer will be continued during the current month. In order to give an idea just what this book will be like, we give a partial list of the contents as follows: *The North Wind, Kern; The Brook, Kargarel; Prelude (Simplified), Schumann; The Little Boat, Debussy; The Sunshiny March, Jensen; Pleasantry, Berg; Bohème Polka, Rubinstein; etc.* All of these pieces are such that will give pleasure both to the player and the listener, but in addition, they have real value for technical study purposes.

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January 23

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Remember the price—\$2.00 for one year, \$3.50 for two—\$5.00 for five cents.

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Read carefully our advertisement on the inside of the last cover of this issue. Splendid music collections and serviceable standard merchandise are offered for new subscriptions. In encouraging new readers for *The Etude Music Magazine*, your motive is not a selfish one. You have the personal satisfaction of spreading *Erne* influence for the good of music, your community and everyone knows that good music makes good citizens. Send for our 1923 Premium Catalog, listing other worthwhile rewards.

How the "Lemon" Music Publisher Makes From
100 to 300% Profit

By Fred Miesch

THE scoundrel "Lemon" music publishers who issue a pamphlet under the name of "Song-writer's Manual and Guide" or something equally misleading, mailing it to all inquirers received from magazine advertisements which invite composers and lyric writers to "Send me your songs, songs, poems, melodies, instrumental numbers, operatic and classical compositions. I will write or arrange the music and publish. Fortunes made writing all classes of songs," are making thousands of dollars daily. No doubt, more than one reader of *The Etude* has had the bitter experience of paying a "Lemon" music publisher \$50 to \$100 for 500 copies of his composition. These were printed with a crude stock title-page; and no royalties were forthcoming although the succulent correspondence he received spoke enthusiastically about the composition, bringing sweet and pleasant dreams of a ready-made fortune.

For the past ten years I have worked in Tin Pan Alley, the syncretized bazaar hawking beneath the bright lights of Broadway; but, as a writer of popular songs, I have yet to hear of one number successfully handled by a "Lemon" music publisher; as the fakir who advertises for songs and classical compositions has been christened by the habes of a legitimate music house.

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Miss E. Barnes, 1800 College Bldg., Ft. Worth, Texas.

Miss G. B. Bates, 723 Pierce Bldg., St. Louis, Mo.

Mrs. E. Breckin, 314 Irving St., Toledo, Ohio.

Mrs. J. W. Warren Carter, 19 E. 4th St., Portland, Oregon, March.

Miss A. Chase, Pacific Gallery, 350 Chouteau Ave., Brooklyn, N. Y., February 1, 1923.

Miss C. Eddy, 156 W. Southside Ave., Bellefontaine, Ohio; Miami, Fla., Feb.; Wichita, Kans., March; Columbus, Ind., June.

Mrs. Beatrice S. Ebel, 444 Key-Cross, Sherman, Texas.

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Schools and Colleges

NEW YORK, NEW ENGLAND AND SOUTHERN

Musical Aphorisms

By Walter Rolfe

In saying to me, that the man who invents, ed the great "A Jack of all trades is a master of none" must have been a musician, as he who teaches every thing, usually teaches every where. He is here today and gone to-morrow.

In the musical world, it is much better to let the public discover you than to try to startle it by proclaiming you have discovered yourself.

Genius like murder, will out. Don't prate upon what you have done; it's what you can do now that counts.

This is the age of the specialist in every profession; so specialize on some particular instrument. Don't be a "Smatterer."

Don't encourage mediocre talents to continue study even if it costs you a few dollars; it's expensive in the long run.

One pupil recently told me (when I accepted her resignation) that after having taken of five other teachers, and learned much from all of them, the only thing she learned from me was that she had no talent.

If you can't be enthusiastic, don't be a music teacher; be a butcher or plumber. How can you expect to enthrall a pupil over a musical composition, if you cannot enthrall yourself?

If you cannot be an eclectic and adjust your method to your pupil, both you and your pupils will play only in the key of A-Flat failure.

Don't try to teach a thing you cannot do yourself. Who would attempt to teach French or Spanish if he could not speak it? How can you expect to teach a pupil a musical masterpiece that you cannot play yourself?

Be sincere in every musical effort; if you are, and happen to be wrong, God will forgive you, but if you are not and happen to be right for once, you'll not always be so lucky.

Gold and Music

That gold is the best metal for the production of certain musical tones will not be a surprise to many who have always regarded this precious metal as the finest for many uses. In speaking of the value of metals in making musical instruments, Dr. D. C. Miller says in *The Science of Musical Sounds*:

"The traditional influence of different metals on the flute tone are consistent with the experimental results obtained from the organ pipe. Brass and German Silver are usually hard, stiff and thick, and have little influence upon the air column, and the tone is said to be hard and trumpetlike. Silver is denser and softer and adds to the mellowness of the tone. The greater softness and density of gold adds to the soft massiveness of the walls, giving an effect like an organ pipe surrounded with water. Elaborate analyses of the tones from flutes of wood, glass, silver and gold prove that the tone from the gold flute is mellower and richer, having a longer and louder series of partials than flutes of other materials."

"To me more dear, congenial to my heart, One native charm, than all the gloss of art."

Goldsmith

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Page 130 of This Issue
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ETUDE MUSIC MAGAZINE Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Junior Etude Competition

The Junior Etude will award three pretty prizes each month for the best and nearest original stories and essays and answers to puzzles.

Subject for story or essay this month—"My Mother's Musical Experiences." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (written plainly, and not in the margin of the paper), and be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of February. Names of prize winners and their contributions will be published in the issue for April.

Your name and age on the upper left-hand corner of the paper, and your address on the upper right-hand corner of the paper. If your contribution takes more than one page, please divide each page.

Competitors must comply with all of the above conditions. Do not use gewitzers.

HELEN'S RECITAL
(Prize Winner)

If you had known, Helen's home about a week ago, you would have found her very busy preparing for the great event.

When the great day arrived, Helen stepped on the stage looking like a beautiful fairy. She sat by the piano, and the audience showed how much she enjoyed it. Her recital was a success. The audience applauded her so much that she had to play each number twice.

At the conclusion of her recital her little friends came to congratulate her and she was full of questions as to how she could play her numbers so well, to which she answered: "I realized that I must do my exercises and pieces as diligently and carefully as possible. This gave me confidence to play my best tonight."

LEONA SHORT (Age 14), Michigan.

Puzzle

1. Add two letters to a contest and get what joins the staffs together.

2. Add two letters to a stringed instrument and get a wood-wind instrument.

3. Add two letters to an instrument and get that which raises a note's pitch one semitone.

4. Add two letters to the end of a measure and get boats.

5. Add two letters to what represents a tone and get to designate.

6. Add two letters to part of the staff and get a word that means in a line.

7. Add two letters to a preposition and get a signature.

8. Add two letters to a beverage and get the "Battery" of an orchestra.

9. Add two letters to a vegetable and get an instrument.

10. Add two letters to an instrument and get an insect.

11. Add two letters to a girl's name and get a term meaning to slow up.

12. Add two letters to a beverage and get a series of tones.

Answer to Famous Singer Puzzle

1. Caruso.
2. Galli-Curci.
3. Melba.
4. Schumann-Heink.
5. McCormack.

Prize Winners—Marjorie Tyne (age 15), Pennsylvania; Lorene Shuler (age 18), Ohio; Eugenia Sikory (age 14), Michigan.

Honorable Mention for Puzzles

Clayton B. Buel, Vera Meninger, Mary Elizabeth Deibel, Agnes McCallion, Viola Herwig, Clara Henshaw, Doris Mann, Antoinette Doh, Helen Schuler, Estelle Jones, Laura Cassels, Mary Smith, Florence Fox, Robert E. Smith, Alice Mellor, Helen Kagan, Marion Hill, Mildred Varner, Mary Elizabeth Hill, Marie Kaufman, Ruth Henshaw, Lella Herwig, Flora Riley, Lucile Gring, Harriet Hillman, Grace Kaufman, Lucile Bunt, Cleo M. Mason, Lillian M. Pohl, Edith Erickson, Helen Schuler, Walter O'Connell, Perhel, Clara Meyer, Alice Smith, Mary Hase, Helen Schuler, Walter O'Connell, Elmer Carson, Kikiel, Irene Cramp, Theresa D. Cardillo, Norman Stern, Norma Belderson, Diana Ellis, Vera Christen, Gertrude P. Davies, Marie Berthe, Eleanor L. Finney, Ruth Leggett, Mary Marie Manogue, Allen Stiles, Alice Vincent, Marie Burke, John Torkia, Doty Gilman, Ann Naylor, Irene Schuler, Cecelia Eugenia, Margaret Dunsche, Iva Helen Christman, Elizabeth Schuler, Helen Schuler, Mary Hase, Frances Scott, Anne G. Doyle, Helen Reiland, Mildred Fullison, Adrienne Veckard.

HELEN'S RECITAL
(Prize Winner)

Helen planned her recital with great eagerness and thought. She did not put the pupils down on the program for whatever piece they happened to have dashed, but gave each pupil a piece which showed him off to the best advantage, a piece which had opportunities for his talents and for his own weak ones.

Helen carried the thought about pupils' recitals, the practical preparation for recitals, and the best piano manner.

Some of the thoughts she studied were:

1. Pupils enjoy seeing what they can do well.

2. Parents enjoy seeing their children "show off."

3. The younger children learn to give pleasure to others through their music, the less conscious they are about it.

"The people who heard the recital said: 'It was the best music I have ever heard.' It thrilled me more than I can tell."

GLADYS MILLER (Age 15), Tennessee.

Honorable Mention for Compositions

Allen Nash, Emma Bergeson, Jane McRobert, Ethelene Ford, Arthur Bellman, Jeanette Cleveland, Florence Capone, Herbert Leont, Eugene Buck, Lucille Bunt, Anna Reicher, Joseph Stein, Emma Ellsworth Williams, Alice Smith, Alice Mellor, Helen Alier, Agnes Fantashy, Lois LaRosa, Frances Goff, Cecelia Eugenia, Eva Lee, Eugenia Coleman, Cecelia Morrison, Alice Henry, Irene Berne, Mary Elizabeth Schuler, Ruth Wendham, Juanita M. Clain, Reggie Kirschner, Elizabeth Winfield, Ida Margala, Sarah Levy, Lucille Farrow, Mary Frances Scott, Lucille Winberg, Laura Cassels, Juanita Jane Darnell, Cecelia Jones, Edgar Davis, Louise Christman, Iva Helen Christman, Betsy Nell Runniger, Phoebe Bradley, Alice Bunt, Margaret Newhall, Theo. B. Van Tassel.

Letter Box

DEAR JUNIOR ETUDE:

I am not a subscriber to THE ETUDE but get the name of the library, and as I have not seen a letter from you I am sure I am not a subscriber.

I would like to see one. I have just been reading the number of THE ETUDE that had the Junior Music Club (March, 1922), and I decided to try it.

I have several friends that take music lessons and I have been interested in trying out a club. I hope some other Junior readers will do the same.

From your friend,

DORIS WEAVER, Calif.

N. B. Often the JUNIOR ETUDE receives letters from the Junior Music Club of some school or town. There is no charge for the club. Any club or school need be a subscriber to THE ETUDE to enter the Junior Music Club.

There are many Junior Music Clubs that are being formed so successfully are not listed in the JUNIOR ETUDE. If you are of liberty to do so, THE ETUDE of March, 1922, was a club among the Junior Music Clubs that have been formed on the suggestions of THE ETUDE. In the JUNIOR ETUDE of that month, if any other Junior readers have formed a club, they will be listed in the JUNIOR ETUDE. I will be glad to hear from them.

DEAR JUNIOR ETUDE:

I have always been much interested in THE JUNIOR ETUDE and am now going to write to you for the first time. An my sister is an instructor in piano and voice and has taken lessons for many years. I have always studied with her. We have taken THE ETUDE ever since I can remember. I have always enjoyed playing the piano pieces and reading the many interesting articles in it.

Your friend,

JOYCE CARLSON (Age 14), Conn.

suspicion

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