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Volume 41, Number 03 (March 1923)

James Francis Cooke

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MARCH 1923



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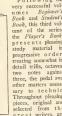
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CONTENTS FOR MARCH, 1923

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Gabrilovitach's Pith Analycrary as conducted to the conductive of the property of the conductive of the property of the proper

tour of America beginning next autumn.

The Chlengo Civic Opera season of ten weeks closed January 20th, with a defect, which was intinated to be inside the early material \$50,000 at 100 at 1

"Tannhauser," after an absence of eight years, returned to the Metropolitan repertoire, between the Metropolitan repertoire, between the Metropolitan repertoire, between the Metropolitan selfizable that the Metropolitan selfizable

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by "A Friend of Music" for the endowment of an opera company for Los Angeles, Cait-

George Laurie Osgood died recently at George Laurie Osgood died recently at his home, at Godining. Employ. Challen, the his control of the Challen, and the Challen, Massachusetts. He graduated from Harvard and the control of the control of

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830,000,000 for an Arts and Industries Building is provided in a bill which has passed the Senate and is now before the House of Representatives,

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\$5,000 (250,000,000 Marks at present exchange rates) was raised at a recent benefit concert given by the Boston Symphony Orchestrs for Wilhelm Gericke, its famous conductor from 1884 to 1889.

Fruest Schelling has recently given three unique recitals in New York, consisting entirely of Plano Concertos, accompanied by the New York Symphony Orchestra.

Edward M. Zimmerman, prominent vocal tencher, composer and choirmaster of Philadelphia, died on the ninth of December. He and his talented wife, Marie Kunkle Zimmerman, the soprano, have been induential

George Hamlin, the distinguished Amer-

Dr. Anselm Goetzl, composer of a number of light operas, and priacipal conductor of the Dippel Light Opera Company, died from the effects of an operation, at Barcelona, Spain, on the 9th of January. A native of Bohemia, some of his most successful professional work was done in America.

Mme. Schnmann-Heink, whose tour was Interrupted by a serious Illaess, resumed her engagements by a concert at Asheville, North Carolina, on January 22nd.

GRBBR WHISKE is reported to have bought controlling interest in the Théatre des hamps-flysées of Paris. Another feminine impressio to the fore.

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VOL. XLI, No. 3

Misery in the Land of Mozart and Wagner

However bitter any reader of this editorial may have felt during the war toward the Central Powers, the normal human being can now have only pity for the professional classes in that part of the old world.

Many of the men who suffer most are now well along in years and were those very men who years ago taught some of the outstanding minds in American musical art. Their position now is in many cases next door to starvation. Their family life, owing to social conditions, is turned topsy-turvy. Their daughters, trained to a comfortable existence, versed in languages, music, art and the finer things, find that marriage is impossible under the present condition, as their fathers are unable to give them a dowry, or "dot," which even the triflers would recognize.

We have taken steps to help some of the elderly men to keep alive in their music work. Among them are some of the greatest names in the contemporary history of musical art. We know that Max Bruch, for instance, in his old age virtually starved to death a year or so ago.

If any friend of THE ETUDE desires to help these unfortunate professional musicians we shall be pleased to receive contributions addressed to the "Musicians' Humanity Fund" and place them in hands for immediate care of known cases of need. Kindly read this notice in your music club.

Pleasant Places

A NOTED American composer, in advising a would-be com-

"Don't improvise at the keyboard if you want originality. Despite your best intentions your fingers will fly into 'pleasant places,' 'comfortable positions,' 'old keyboard alleys,' and you will find yourself repeating old idioms and creating nothing."

For the most part this is good advice; but still Chopin and Gricg, and many others, have shown that compositions may be written comfortably for the keyboard, and not lack originality and charm. Indeed, a great many composers have found that they have defcated public interest and success by not making their works "kalviermassig." Indeed, there is only one composer of master rank whose works for the piano kevboard have been successful despite their lack of keyboard facility. That one is Brahms. He seemed to be striving to defy the keyboard instead of accommodating himself to it. In fact, one is never sure of a Brahms piece. It has to be practiced over and over again for public performance, every time it is taken up again. The sheer force of his genius makes it worth while to study his piano works and overcome his lack of respect for the pianist's fingers and wrists.

Musical Assets That Count

A LEADING Wall Street man has just remarked that a share of stock is to be likened to one of the cells in a great storage battery, each cell being a storage compartment charged with labor and brains. That, in fact, is all that capital can bea convenient way of storing labor and brains so that its power can be turned on as desired.

The musician's assets are represented by the knowledge and experience he has stored up, the plant he has established (his studio, library, musical instruments, furniture), but most of all his experience and his reputation. Therefore the music worker should regard his every day as an opportunity to storc up more and better reputation through the excellence and outstanding character of his works. The value of his services depends very largely upon his reputation for producing meri-

Reputations are usually accumulated very gradually, through hard and serious effort. Sometimes a brilliant talent flashes itself into fame in a few hours. Such things are exceedingly rare. With reputation comes reserve and power, confidence, public respect. Careful musicians consider publicity seriously. Newspaper "puffs" are valueless, unless there is a constantly growing public appreciation of the real artistic efforts of the musician.

Keep scrap books of notices, of course, but every time you paste in a notice which you know did not come as a result of your real merit (rather than as an advertising consideration, a pull or a favor of some friend), draw a blue line through it so that you will be able to distinguish between the real and the unreal. The banker, who lists among his assets worthless stock, will soon be a bankrupt. Don't fool yourself in as important a matter as your reputation.

French Musical Co-operation

One of the most gratifying of diplomatic courtesies which came from the great war was the establishment, by the French Government, of the Fontainbleau School of Music, exclusively for American students. This resulted from a conference of General Pershing and Dr. Walter Damrosch, in 1918, leading to the establishment, in France, of a school for training Army musicians. Dr. Damrosch described this himself in The Etude

The Fontainbleau school was opened in June, 1921, in the wonderful Palace of Fontainbleau, with Charles Maric Widor as General Director and François Casadesus as Director. In 1922 ninety pupils were accommodated. The school cannot be said to compete with any of the American Summer Schools (many of which engage artist teachers of the highest standing in the world of music), as the French School is confined to one hundred advanced, selected pupils. The lowest possible cost for three months is between \$500 and \$600, including ocean passage which is given at reduced rates to the few lucky students accepted. The session opens June 24th and continues to September 24th. Familiarity with the French language is presupposed. This year the French government has established at Fontainbleau a similar school for Architects and Painters.

The American headquarters of the school are at 119 E. 19th street, New York, where Mr. Francis Rogers, known to THE ETUDE readers through his contributions to the Singer's Department, is acting as chairman during the European absence of Mrs. George M. Tuttle.

The Etude has always endorsed with greatest enthusiasm the Summer Study movement. We have been proud of our American Schools, some of which have faculties unexcelled by any institutions anywhere in the world. Fontainbleau can accommodate only a very small fraction of the thousands who profit by Summer Study. Our American Schools with faculties of artist teachers of equally high rank offer at our doors intensive musical training of the highest character.

Your success or your failure in any Summer School depends largely upon the attitude with which you go to the school. If you elect to make it "a lark," or an excursion, or a form of metropolitan vacation, you will get little no matter where you go. But if you decide to do one, two, or three months of intensive work, you will do as much in New York, Chicago,

America appreciates most sincerely this latest form of artistic reciprocity upon the part of the French Government, always generous with its artistic treasures.

The Danger of Verbal Clubs

RECENTLY we have been looking over some old issues of the ETUDE in which appear tirades against the old-fashioned teacher who felt that one of the principles of pedagogy as applied to piano was to penalize mistakes by raps over the knuckles with the inevitable pencil. Later, along in the ninetics, appear articles rejoicing that the "knuckle-rapper" is becoming a thing of the past. Now such a thing is hard to

Yet there are still teachers who seem to feel that musical instruction has to be clubbed into pupils with a kind of verbal club. The editor well remembers when he was a small boy, that there was a rosy-faced, white-haired English school principal, who had a pocket constructed down the seam of his trousers to fit a slender rattan. Once, when summoned to visit the principal, the editor was introduced to the rattan as a specific for various kinds of class-room misdemeanors. Each blow stung like a hornet; but in a few hours it was all over and forgotten. There was another teacher, however,-a mild-faced gentlewoman, with a quiet voice and an easy manner, who had a way of saving cutting things that wounded one's pride for weeks. The rattan was trifling, compared with her bitter sarcasm.

The verbal club is a dangerous weapon. It can strike a far fiercer and more lasting blow than many real clubs. Much of the universally discussed Freudian philosophy has to do with the fact that wounds made by verbal clubs in the hands of unthinking parents, teachers and friends have so beaten up the will, the imagination and the mentality of individuals, that all kinds of physical and psychic maladies result. The teacher, who would instantly recognize that, if he were to go around beating people on the head with a bludgeon, he would place himself in the class with the gunman and the thug, often makes unthinkably brutal and destructive remarks with his verbal club. Many pride themselves upon their sarcasm, their bitter, cutting innuendos and their terrifying criticisms.

Such a course, with the music teacher especially, is not only unnecessary, but is unscientific. If the pupil is hopeless, don't mangle him with insults and discouragements. Bring him to realize that his success lies in some other line. If you must use a club, you are in the wrong profession. Buy a black mask and join the gunmen.

Without Beauty?

RECENTLY the Editor borrowed from Lt. Comm. Sousa five exquisite volumes the noted conductor had lately acquired for his famous and unusual library. They were a rare collection of "The Comic Theatre," published in London in 1762, being a contemporary translation of certain French comedics, done in inimitable style. The last two volumes were given over to Molière, and the English translation of that day flashes a new significance upon the works of the great French wit and satirist

Perhaps the most amusing play is "The Gentleman Cit" (Le bourgeois gentilhomme). If you, our musical friend, have never read this charming example of the humor of Jean Baptiste Poquelin (who took the name of Molière), don't fail to do so at the first opportunity. It will help you to get a new angle upon your art. In this play the writer brings on a Music Master, a Dancing Master, Fencing Master and a Master of Philosophy, all engaged to cultivate a newly-rich personage who is altogether incapable of appreciating their instruction. Each master is given an opportunity to prove that the destiny of man depends upon his understanding of his particular art. Thus the Music Master contends:

"If everyone learnt music, would it not be the means of bringing about a greater concord and agreement between them, the consequence of which would be universal peace?"

It is evidently Molière's intention to laugh at music as a necessity; for immediately the Fencing Master and the Dancing Master bring forward their pleas, and the Master of Philosophy shames them all. With this delicious fooling the music reader gains a new perspective upon his art. Of course, the world can exist without music, just as it can exist without flowers, without trees, without pictures, without good books, without any of the beautiful things we all prize so much. But would it be a world worth living in?

Squat in an igloo, surrounded by skins and blubber, with unmelting ice and snow as far as the eye can reach, human life has gone on for centuries. But who in the world wants to be an Esquiman?

The frigid and desolate North has little feeling for beauty. Music and pictures are practically unknown. All these show in the beauty and civilization of the higher order, wherein they go hand in hand. The higher the civilization the more intense the manifestations of simple beauty. This in different eras crystallized into various art forms-the Acropolis, the Parthenon, the Gothic Cathedral, the plays of Shakespeare, the wonderful Georgian furniture, the Sonatas of Beethoven, the can-

The difference between the slum and the palace is largely a matter of beauty and the appreciation of fine things. Life without music and art and loveliness would certainly not be worth the struggle. In this sense, if in no other, Music is a necessity as essential to most human happiness as bread, iron

Organs, Organs Everywhere

WE have not seen the government statistics relating to the immense increase in the interest in the organ during the last twenty-five years; but everyone is aware that a new industry has come into existence, largely because of the popularity of the organ in moving picture theaters.

The organs installed range in importance from a glorified melodeon with a "traps" attachment (often about as musical as a junk cart with its string of bells and its load of bottles, tin cans and old mattresses) to some of the finest and most excellently contrived instruments of this species.

We have seen moving picture organs advertised from \$5,000.00 to \$50,000.00-all, of course, imprisoning a "human voice." We often wonder about these instruments, from the investment standpoint. A fine organ requires care, especially in manufacturing towns where certain gases in the atmosphere are said to affect the contacts and cables in the wonderfully devised electrical actions. A very valuable piece of musical property, that may be a decided asset to the community, can readily be damaged by neglect. The history of many organs is that they are neglected until they break down. Then the "tuner" is sent for, in great haste, only to find that ruin has entered the delicate works.

An Unusual Record

THE attention of the musical world has lately been drawn particularly to the career of Henry Barnes Tremaine, who, as the moving factor in the Acolian Company, has built up one of the largest businesses in the music industry, has provided New York with its most used concert hall, as well as one of the finest buildings in the metropolis, most of which has come through his initiative and administrative judgment in developing the player-piano from a wheezy little organ to the position where his firm employs many of the greatest artists of the day to make records. Public men and women, and musicians the world over, paid tribute to Mr. Tremaine upon this occasion, and The ETUDE joins in hearty congratulations. As a climax to the honors which have been showered upon the inventor and business man, came his appointment as Chevalier of the Order of St. Gregory the Great, by Pope Pius.

MARCH 1923 Page 151 The Chances of the American Girl in Grand Opera

An Interview With the Distinguished Operatic Administrator

CHULIO GATTI-CASAZZA

(General Director of the Metropolitan Opera Company)

(EDITOR'S NOTE: Of all of the directors who have guided the destinies of the Metropolitan Opera House of New York, none has had so distinguished and artistic a triumph as has Giulio Gatti-Casazza who, since 1908, has been the dominating figure in opera in America. He was born at Udine, Italy, February 5, 1869. He was destined for the eareer of a naval engineer and was accordingly graduated from the Universities of Farrara and Bologna, as well as from the Naval Engineering School at Genoa. His father was chairman of the Board of Directors of the Municipal Theater at Farrara, The

"The fact that there are now more Americans in the cast of the Metropolitan Opera Company than at any time in its previous history certainly does not indicate that there is any lack of opportunity. Opera is an artistic enterprise; but, as in all cases, it must be supported by a fine business organization, and it is the busness of the impresario to provide as fine entertainment along operatic lines as is conceivable. In view of this, do you suppose any American singer with enormous talent, a glorious voice and fine stage presence would be denied an opportunity? On the other hand, any wellschooled impresario would rejoice to find such a singer, and, if there was great operatic timber, do everything imaginable to afford every possible opportunity to the singer. Such a person is just as much an asset to opera as great talent in architecture is to an architect's office, or, a great inventor is to the huge industrial plant, Opera succeeds or fails largely because of the quality of the singers, players, stage artists, musicians it can assemble in an effective ensemble.

"Naturally in America the American-born singer with great gifts is especially welcome; and many an impresurio has endeavored to make opportunities for singers in their native land, only to be disappointed later. Don't let any American girl imagine that the doors of opera are closed to her, if she has the needed attributes of a great opera singer. On the other hand, they are flung wide open. More than that, we are continually on the outlook for real talent of the first water. The quest is a most difficult one. It is impossible for the operatic impresario to hear more than a fraction of the singers who imagine they are born under a star destining them to become great lights in the operatic firmament. Hours and hours are wasted with mediocrities in this way. The impresario must protect himself. He can hear only those who, upon the advice of trusted authorities, are worthy of the time and energy required.

Nothing Can Keep the Real Artist Down

"Somehow when a singer is really worth-while, op-portunity comes by itself; that is, the singer gradually begins to accumulate reputation here and there. Nothing will keep her down. Finally, after a great many collective impressions she seems to rise in such a way that some of the noted judges of such material have an opportunity to hear her. This does not mean that the singer must have money to go to a very expensive teacher just to attract attention. However, the ability is gradually revealed here and there until it comes to the attention of some one who counts, and it is thus passed on to the operatic impresario. There, of course, must come the training before one can hope to essay even small roles. Many singers seem to be dismayed when they find this out. They seem to imagine that the ability to sing through the score of an opera has made them opera singers. This is nonsense. The public is done with puppets on the stage. An opera singer in these days must be an actor. It demands histrionic talent of the highest character. The soprano is expected to be a Bernhardt or a Dusé. The tenor or baritone must be an Irving, a Coquelin or a Salvini.

"One of the cruelest things an impresario can do is to encourage mediocrity. Impresarios have often acquired the reputation of being hard-hearted by refusing to recognize some singers whose only great attribute has been ambition. Ambition will never grow an oak tree from a pumpkin seed. The earlier some singers with ambition and nothing else find out that they have no possibility of success, the better for that singer and for art. There are always hordes of those trying to explain to an impresario that for national or patriotic reasons he should immediately exploit certain singers with pathetically little talent and voice. The impresario

thereby being ealled to Rome, and the son, then twentyfour, became director of the Theater. His great efficiency was immediately apparent; and, five years later, with the endorsement of the Duke Visconti di Modrone and Arrigo ensurs ment of the composer of "Mefistofele," the young man elties and revivals have been presented. Works by sev-became director of the most famous of Italian opera eral American composers have been produced during this houses, La Scala, of Milan. Such he remained for ten régime; and one "Mona," by the late Horatio Parker, years. While there he introduced Wagner's operas in the vernaeular, meeting with huge success. Since his directorship in New York, the opera has been noted for

is abused for favoring singers of other nationalities to the neglect of American art. Just one peep behind the scenes upon the actual situation would convince the accuser of the injustice of this attitude. It is certainly not to the glory of any country to foster its mediocrities. On the other hand, its real talent is always welcome a thousand fold.

Learn the Old Music First

"I do not presume to tell teachers of singing what should be the course they should pursue with their pupils. However, I have observed that in opera the singers



CIULIO GATTI-CASAZZA

whose voices seem to last longest are those who have been thoroughly schooled in what may be ealled the old music. That is, there is something about the beautiful cantabile quality of the early operas that seems to give endurance to the voice and a kind of vocal facility not otherwise ohtainable. Modern music is a very great strain. Consider the difference in the size of the orchestra alone. The modern opera orchestra is nearly three times the size of the pre-Mozart orchestra. Very often in Tutti passages, only those voices that have been trained for years in the substantial, smooth-flowing music of the earlier masters can be heard with a musical tone above be modern orchestra.

"Practically all of the good singing teachers of Italy realize this, and they would never dream of introducing a pupil to modern rôles unless they were sure that the voice had been built up with abundant practice in the older music. The voice seems to gain strength and power by right use. It goes to pieces in tragic fashion when it is not used properly. Therefore, give plenty of attention to the music of the composers of the era of Bellini, Donizetti, Meyerbeer, Rossini, and earlier, before you swim out into the depths of Wagner, Strauss, Debussy and the later Puccini.

"Notwithstanding his innate desires for art, the im-

elder Gatti-Casazza resigned when appointed a Senator, the great number of revivals of masterpieces as well as world premieres of the works of the foremost contemporary masters of the opera. It is said that at least three novelties, on the average, have been presented each season. During his management over one hundred novclies and revivals have been presented. Works by sevwon the \$10,000 prize offered by the directors for the best American opera. Scores of American singers have been engaged by him as members of the company.)

> presario must first of all be a thoroughly practical man. He must realize that the opera will be a success only as long as it gives pleasure. People come to the opera to be delighted. Everything the impresario does must be guided by that principle. If the opera gives pleasure, I am pleased. If not, I endeavor to find out the reason why it has not given pleasure. Indeed, the judgment of the mass mind, in time, is one of the best criteria of art. Art is permanent in proportion to the pleasure it gives to mankind over a number of years. The so-called highbrows' often deride certain melodious works, partly because they are not complicated and partly because they are not fashionable. "Rigoletto," "Traviata," "Lucia" and "Faust" have survived because they continue to give great pleasure to thousands all over the world. For this

reason, they are art, to my way of thinking.

"For the debut of Galli-Curci at the Metropolitan Opera House last year, we presented "Traviata" with a new setting. It gave the old work all of the best treatment of the modern theater. Its charm made it as fresh and interesting as the latest production. The audience was delighted and the presentation, as a whole, was regarded the critics as a splendid work of art. The same Iewess," in which the great Caruso brought forth his notable powers as an actor, as well as a singer, shortly before his death.

Beautiful Natural Voices

"Americans have beautiful natural voices; they are extremely intelligent; they have unusual educational advantages. They demand action, and are often so impatient that they ruin their opportunities by failing to work hard enough and long enough to permit their talents to develop normally. The forced plant is usually shortlived. One cannot become an opera singer in a day. The impresario, like every director in every field, has to consider his materials from two aspects-the raw material and the finished product. No business man has the time to take absolutely raw material and work it up into shape; he must have the finished product. If a singer comes to us with a wonderful voice, enormous promise and obvious talent, we sometimes direct such a inger but we have little time to consider anyone but the finished singer. The very business man who might urge an impresario to engage an 'unfinished' or partly-trained singer would never dream of hiring a person on his staff and paying a high salary unless that person were exhaustively trained. It is his object to get the best person he ean sceure: yet he would think nothing of requesting an impresario to engage his niece who has had little training

"Success in the opera depends much upon the imagination. One must be able to imagine effective dramatic situations: to imagine impressive lighting effects. The impresario must paint pictures. In this sense he must be an artist, with living models. The proscenium is his canvas. Opera is, on the whole, far more imaginative than the drama. The singer must realize this. She must learn to become a part of the beautiful tapestry, as it were, half-drama, half-music. Some singers never fit into the picture. Their voices do not fit with the other voices. They are clumsy, heavy, wooden. Of what use is such a singer to the impresario? She may spoil the

"There will, of course, be more and more opera in America. How much, no one can tell. It is now credited with having the finest opera in the world. The interest in opera is advancing every year. This means more and more chance for American singers. At the same time, the standards, dramatically and musically, are constantly rising, and there will be less and less room for

ORIGIN OF "TWO GRENADIERS" OF all Robert Schumann's songs the most popular is undoubtedly Two Grenadiers, the setting of a poem by Heine. And now Sir George Henschel, in his "Musings and Memories," gives us the origin of Heine's poem.

Among the guards of the Grande Armée who returned with Napoleon from Russia there was one who, before he went out, had been a well-to-do man, owning a little house with a garden in the outskirts of Paris. That house was now all that was left bim besides a few bundred francs. On his reaching Paris at last, he went straight to a celebrated sculptor and said: 'I shall not live much longer. Here is all the money I have in the world. I know it is not a tenth of what you are in the habit make a statue of my Emperor, which I want out up in my garden.'

to do the man's wish, and the statue in course of time was delivered and placed worn-out old man soon afterwards died, garding the old man, then suddenly he took papers. . . . Joachim, however, the exact nature of these proceedings. and his will contained the following directions: I wish to be clad in my uniform dusted it, asked me to produce his own with a metal belly would sound if it were when I am dead, with the sword by my some little time playing a passage from the too, since it seemed to him worth one side and the muslet. And in my garden, many day not be some little time playing a passage from the too, since it seemed to him worth one at the foot of the Emperor's statue, there Trillo del Diabolo, of Tartini, looking as shilling, he paid a shilling for it. bury me in an upright position like a sen-

Without discrediting Schumann, it may be said that the popularity of The Two In a recently published work entitled ness. Unless he is calm how can he hope American spirit than all our 'coon' songs,

that Albert Einstein, discoverer of the his voice he must not disturb the com-relax, I will relax!" theory of relativity as applied to astrono- posure of his face, because every contrac- Violinists, like singers, often reflect their my, has not missed the relativity which tion is reflected in the throat. A contracted efforts in their faces. It is not a bad idea matics. In an article on the great physicist in "Vanity Fair," Mr. John W. N. Sullivan tells us, "Einstein's chief passion, apart from mathematics, is music, and his interest in this is of a very pure kind. great work of what used to be called 'ab-

"The march of a train of mathematical reasonings also has this complete inevitability and complete independence. To this tations from Sir Walford's lectures which inner logic, Einstein is, as we should ex-are worth remembering. pect, exceptionally sensitive. In his mathemaifcal work one is always amazed at the musical sounds put together for love that eastreme delicacy of his logical instinct, make sense. And again, "music is a drives the student on to technical perfec- affair of the heart, it becomes imposted and he is quick to detect the corresponding straight and beautiful way of uttering tion in his art, it is not much use for pro- when it is asked to suggest the absence quality in music. Literary music, such as what we feel." A musician, Sir Walford fessional purposes, however much it may heart? A man sings because he has an im Wagner's, and much more modern music, Davies tells us, is "Any one in the whole help the amateur. he finds either uninteresting or renellent Emotional transitions, which may be quite true, as it were, of the arbitrary way musical sense of them." things happen in life, but do not obey the inner logic, very soon fatigue him. His interest is not merely that of the listener. He is a really good violinist, and although so far as we know he does not compose, his pianoforte improvisations are. he says, a necessity to him,"

Has the world lost a great composer of genius in gaining a mighty astronomer? One remembers that Sir William Herschel, one of the foremost of all astronomers, and also a musician, in his early days earned his living as a violin teacher.

ing melody, refined harmony, simple you, by the way.) rhythm and a certain tender sentiment .-

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

and Interesting

Conducted by A. S. GARBETT

JOACHIM AND THE TIN FIDDLE

"WHEN these concerts were over (the intent, as earnest, and as abstracted there in Monday Pops in Loudon) it was some- the empty street as he was accustomed to bande,' when it was first danced in Spain, times my privilege," writes Ford Madox do upon the public platform. Huefer in his Memories and Impressions, "After a time he restored the instrument ing to behold than is the most shocking "to walk home alone with Joachim and to to the old fiddler along with a shilling and jazz today. The 'Sarahande' seems to have and a tentul of what you are in the nant carry his almost too precious violin. Al- we pursued our way. Any executant of a been of Moorish origin. Then, as now, most too precious since it made the privipersonality more florid would have con- the oriental, the exotic touch, gave dancing lege so very nervous an honor. And I reducted the old blind fiddler into a main an added fillip. When Lady Mary Monant put up in my garden. "The sculptor, greatly touched by such member that on one occasion somewhere in question to the passed around the hat tagy, writing from Adrianople in 1717. devotion, refused the money, but promised a by-street, we came upon an old blind fid-

formed of a corned-meat tin.

a by-street, we came upon an old blind he-dler playing a violin whose body was formed of a corned-meat vin. "Joachim stood for some minutes re- have had the affair reported in the news- allusions which leave no uncertainty as to the violin into his own hands, and having merely wanted to know how an instrument

KEEP YOUR FACE STILL

he said that the popularity of The Two
Is a recently published work entitled
formodizers is largely due to the effective
'Carsos and the Art of Singing," by Saluse of The Marseilleite in the refrain.
vatore Fucto (Carsus's accompanist) and
Schumams seems to have had a special likestagain in his overture to Goethe's Hermans and Dorotheo.

Is a recently published work entitled

The singer with applies in a

"The singer should apply himself to his
"The singer should apply himself to his
with great naturances and relaxarstudy with great naturalness and relaxar-EINSTEIN'S LOVE OF MUSIC

study with great naturalness and relaxation; this is the sine quo non of beautiful ris not altogether surprising to learn cartierian singing. When he is exercise etch and clenched six, "I will also exists between music and mathe- face indicates a lack of composure; where- to practice before a mirror some of the as it is essential that the singer should time; a contorted face often goes with a bring to his vocal study a complete calm- stiffened wrist.

MUSIC FOR LOVE'S SAKE

solute' music resembles a great mathe- Walford Davies, has been giving some be the motive force behind the musician grotesqueric are possible, but humor of the matical deduction from more than one very successful lectures on music to chil- and the music he studies, is worth remem-side-splitting, "haw-haw" type is not easily marting of view, but chiefly in this, that its dren in schools. Recently the somewhat bering. It is the quality which, for instance, to be expressed in music. Now comes Merchant the control of the cont development is a free activity of the spirit novel experiment of transferring these lec-makes the simple melodies of Stephen in music the spirit is creating in tures, together with musical examples, to Foster survive after billions of "popular obedience only to its own laws, just as it the phonograph has been tried out with success. A somewhat lengthy review of these records was published in the London

"Music," he says, "is any two or more

MUSIC AS A MIND TRAINER

trainer on the list. We should have more are in music, but most in other branches."

taught in this college, which is very old and years."

EX-PRESIDENT ELIOT, of Harvard, says wealthy, and many prizes and scholarships mad I am. 'See,' says Hans Sacks (in Die that "music rightly taught is the best mind- are offered to its students. Of these, a few Meistersinger), how wise I am.' But the

drawing and less grammar and aritumetus.

10 Sugguest: On Sugguest: Online Base unless sometime, survey in the very nature.

11 proof of this, T. P. (deldings, of muss. Nincty per cent. do not. The tent of music that puts a gibling of beauty over Minneapolis, in an article on "Instrumental" per cent. taking music also take 75 per the harshest things a character may say. Music in Schools," quotes a letter received cent. of all those prizes and scholarships; It is like trying to be savage and to smile by a friend from a man who is head of the in all departments, mind you. The 90 per at the same time." music department at Magdalen College, cent. who do not take music are contented mussc department at anaposite the song with a pleasThe public desires the song with a pleas"Maudiin College," if anybody should ask remaining 25 per cent, of the price and unless he himself is moved, he must of exhibitations. This rather than the song scholarships. This rather amazing record necessity he ahle to deliver himself to all

THE SINFUL SARABANDE "To a great many minds, the word 'jazz

implies frivolous or obscene deportmenwrites Carl Engel in the Atlantic Monthly in a learned but spirited defence of this form of music. And he goes on to say: "Let me ask what the word 'Sarabando conveys to you? I have no doubt that to most of you it will mean everything that is diametrically opposed to 'jazzing.' When you hear mention of a 'Sarabande' you think of Bach's, of Handel's, slow and stately airs; you think of noble and dignified strains in partitas, sonatas and operas of the eighteenth century. Yet the 'Saraabout 1588, was probably far more shockto the earliest 'Sarabandes.' They were the proud Hidalgo's hoolah-hoolah."

Disclaiming any enthusiasm for the more objectionable forms modern jazz can take, Mr. Engel reminds us that jazz, too, has its virtues. "Here," he says, "is something in music that is a more typical, a more our pseudo-Indian wails, the regional songs of a hundred years ago, the tenth-rate imitation of vile English ballads, the imperfect echoes of Freuch impressionism. Good jazz is enjoyed by capital musicians, by men who are neither inordinately immoral nor extravagantly uncultured. I has fascinated European composers like Stravinski, Casclla, Satie, as Debussy was fascinated before them by ragtime. Golli wog's Cake Walk and Minstrels are works of purest art, notwithstanding that the essence of their peculiar charm was filtered from the emanations of the music-hall,'

NO "VILLAINS" IN MUSIC

COMPETENT authorities have assured in from time to time that broad humor is not THE English composer and teacher, Sir The teacher's insistence that "love" shall possible in music. Lightness, grace, irony Ernest Newman to assure us that villain is equally hard to portray. In an essay The Villain in Music, from his rece tunes" hastily strung together by Broadbook, A Musical Motley, he asks: "Can way howlers as dead as the more pretentious but not more interesting "oratorios", when he are interesting that Ruskin was right when he are interesting that the state of the control of the state of th when he said that the maiden can sing h ground out by hundreds of Doctors of lost love, but the miser cannot sing his lo Music as an exercise in musical science. money bags—that there is a limit to the It is well to remember, though, that music expressive and descriptive power of musi pulse to show himself as he is; but in the Davies this survival work with the service of the s much I love, how well I can express move. 'See,' says Elisabeth (in Tannhäuser 'how pure I am.' 'See,' says Elektra, 'how villain cannot come forward and say, 'See trainer on the institution of the practical subjects like missic and of the practical subjects like missic and drawing and less grammar and arithmetic."

This letter states that "ten per cent, of how ville I am.' And apart from this, the students of Magdalen College take there is something surely in the very nature.

on, by the way.)

"All the music of Oxford University is has been the average for the last thirry emotions which he would arouse in his hearers.-C. PH. EM. BACH.

How to Conduct a Music Memory Contest

Country-wide interest in these fascinating contests prompts us to present this complete plan for their management

By WILL H. MAYES

when Tremaine started the first music memory contest case mixed in with the spectators. Each contestant shall in order to quiet his children while he was doing a little practicing, but that small beginning, started as it was to give Tremaine opportunity to continue his practice rather than to aid the noisy children, has grown until music memory contests are doing more than any other agency to awaken an almost general interest in music wherever they are conducted. Incidentally, too, these contests are creating an appreciation of music that is resulting in increased sales of all kinds of musical merchandise.

Many cities and towns have for several years conducted local music memory contests, always with growing interest, and in some places these memory contests have become the great annual musical event of the schools. The methods of conducting them are too well known to all music lovers to be repeated.

It has remained for Texas, however, so far as this writer is informed, to initiate a successful movement for a State-wide music memory contest on a scale that promises soon to include practically every country and city school in the State in its scope. The plan of the Texas movement is merely an enlargement of the local music memory contests in operation in many cities.

The Interscholastic League Division of the Bureau of Extension of the University of Texas inaugurated this State-wide contest in the summer of 1922, beginning its operation with the opening of the public schools throughout the State in September and October. Perhaps the matter is of sufficient general interest to set forth the plans as outlined in the League's Bulletin, since other States may desire to follow them. The

"foreword" is as follows:
"The purpose of the Music Memory Contest is to cultivate among school children an appreciation of good music, to turn children away from a fondness for the coarser and more meaningless forms of musical composition to a genuine love for the classical productions of the great masters. This contest is no longer an experiment; its wonderful educational value has been proved in the last few years in hundreds of school systems scattered over the entire country.

"In order to participate successfully in this contest, a school or school system need not have a regular a school or school system need not have a regular music supervisor. Any intelligent, energetic teacher may, with the helps which will be made available, suc-cessfully train students for this contest, provided the

work is seasonably undertaken. "To get the full educational value of the contest, all the students in the eligible grades should be given the training, to begin with. In the first elimination, the number may he reduced by half; in the next elimination, the best fifty per cent, of the remainder should be selected to continue the training; and so on until the school has selected, shortly prior to the county contest, its Music Memory Team of two members for participation in that centest."

Rules in Music Memory Contest

The rules are given so succinctly that they may be easily understood by every one and may be followed easily by all the schools:

Eligibility.-In addition to the general eligibility rules set forth in Article VIII of this Constitution and Rules, the following apply to this particular event: (a) In Independent Districts, only those students in grades from the fifth to the seventh, inclusive, are county in the district meet.

(b) In Rural Schools, students from any grade are eligible provided they can satisfy the other eligibility

(c) Either boys or girls may compose a music memory team, or a team may be composed of one boy and

2. Divisions.—There is but one division in this contest, all students eligible under Rule 1 entering and competing with each other in the same division.

3. Selections.—The selections to be used as a hasis for this contest during the ensuing season are printed

4. Conducting the Contest .- The Director of Music in the county shall arrange for a suitable auditorium, and shall write in advance to the State Office of the League for the necessary number of score-cards, which shall be assembled at the appointed hour in the audirebate privileges. The member of the winning team in with the largest schools in the State.

come provided with two sharpened lead pencils or fountain pen. Twenty of the selections shall then be played, either by competent performers or by talking machine or other mechanical means of musicreproduction.

After each selection is played, the contestant shall endeavor to write down in the respective spaces pro-vided therefor on the score-card, (1) the name of the selection; (2) the full name of the author; and (3) "Remarks," see Rule 7.

Immediately after the twentieth selection has been rendered, the Director shall gather all of the cards and apportion them out to competent persons, who shall immediately grade the same. (Directions for contestants to follow in the use of the score-card will be printed on the card, and it shall be the duty of the Director to call the attention of all the contestants when they are assembled to the printed directions.)

> Why Not Run This Like a Musical "Spelling Bee?"

Say "Spelling Bee" to grandfather and his eyes will glisten with the memory of the fun he used to have in the old days when contests were a regular part of school work. Why not try out the Music Memory contest in the same way? Stand the contestants in a row and one by one as they fail to answer, let the contestants drop out. This puts a new spirit of play into an idea that has become the rage the country over.

5. Grading the papers.-In grading the papers the persons grading shall use the following schedule of

Recognition of selection..... Correct composer Correct spelling

6. The Winning Team.—The team scoring the highest number of points shall be declared winner and shall be eligible to participate as a representative of the

Ties.-How Decided.-In case opposing teams are found to be tied, the "Remarks" on the reverse side of the card shall then, and only then, be taken into consideration. After the child has written the name of the selection and the composer, he then during the continuance of the rendition may, in the alfoted spaces upon the reverse side of the card, write a few remarks. These may pertain to the (1) descriptive; (2) form; (3) knowledge of its incipiency; (4) moods that the child feels. It is not necessary that all these four points be considered for each selection. A grade of five is given to the remarks on each selection.

be conducted in a manner similar to that outlined above for the county contest.

9. How to Determine Representative to State Meet .-One member of the winning team in the district is

Ir has not been very long since the rainy afternoon torium and seated sparsely over the room, and in no the district contest whose record is highest in the county team for entry in the State Contest. (Note-It is necessary, therefore, that the County Director of Music keep accurate records of the score of each contestant in the county meet, for certification to the District Director if necessary). In case the records of the two members of the team in the county and district contests are the same, representation to the State meet shall be decided, as between the two members of the winning team, by lot.

10. The State Contest .- The State Contest in Music Memory shall take place the first Friday in May, at 10 A. M., in Austin, along with the other events in the State meet. It shall be conducted in a manner similar to that outlined for the district and county contests, using the same fifty selections as a basis, with the exception that the State Director shall have the option of continuing climinations as long as thought practicable in an effort to break a possible tie and determine a

Selections to be Used in the Contest

The same selections will be used throughout the State and have been made with a vicw to giving public school children the broadest appreciation of the best work of the best-known musical artists. For the year 1922-23 contests they are as follows:

	Minuct in G	. Beethoven
1	Minuct in G (Plant Movement)	Beethoven
2	Moonlight Sonnta (First Movement) Turkish March (Ruins of Athens)	Reethoven
3. :	Turkish March (Kums of Athins)	Digat
8.	Minuet Waltz	Chopin
9.	Minuet Watts Prepor	de Schubert
10.	Minuet Waltz The Bee. France Pizzieato (Sylvia Ballet)	Dollhos
12.	Souvenir	Druta
14.	Humoresque Largo (From the "New World Symphony")	Dvorak
16.	Waltz (Faust)	Gounod
17.	Waltz (Faust)	Crainger
18.	Molly on the Shore	Crior
19	Molly on the Shore	
90.	Paulua Sana	Mendelskonn
0.1	Morning (Peer Gynt Suite). Spring Song Anitra's Dance (Peer Gynt Suite). In the Hall of the Mountain King (Peer Gyn	Grieg
21.	Antita s Dunet the Mountain King (Peer Gur	t Suite)
22.	In the Bull of the Mountain Line Co.	Grieg
		Moseagni
23.	Intermezzo (Cavalleria Rusticana)	Handel
24.	Hallelwiah Chorus (Messian)	Wasteler.
25	Hallelujah Chorus (Messaun) Caprice Viennols. Liebestraum By the Waters of Minnetonka To a Wild Rose	Kreinici
26	Lichcotraum	
20.	De the Waters of Minnetonka	Lieurance
21.	By the waters of action	. MacDowell
28.	To a Wild Rose Vight's Dream)	Mendelssohn
29.	Overture (Midsummer Night's Dream) Intermezzo (Midsummer Night's Dream)	Mendelssohn
30.	Intermezzo (Midsummer Night & Dream)	Mondelssohn
31.	Nocturne (Midsummer Night's Dream)	Mendersnorm
22.		Mendelssohn
		Mendelssonn
9.0	Mighty Lak' a Rose	· · · · · · · Nevin
34.	Ave Maria	Sehubert
80,	Ave Maria	Schubert
37.		Schubert
28.	. Unfinished Symphony (First Morement)	Cakubort
29	Unfinished Symphony (Second Movement)	Cakamonn
40.	Unfinished Symphony (First Morement). Unfinished Symphony (Second Movement). Traumerei	Sentimanin
41.	Traumerei Blue Dannbe Waltz Knowest Thou the Land ("Mignon")	Strauss
	Forward Then the Land ("Mignon")	Thomas
	. Knowest Thou the Land (219000)	Verdi
43.	. Quartette (Rigotetto)	Verdi
44.	. Anvil Chorns (Il Trovatore)	Verdi
45.	Anvil Chorns (II Trovatore). Miserere (II Trovatore). Pilgrims' Chorus (Tannhäuser). Drink to Me Only with Thine Eyes. Light	Wagner
46.	Pilgrims' Chorus (Tannhäuser)	b Eath Song
47	Dwink to Me Only with Thine Eyes Englis	n Folk Song
40	. Drink to Me Only with Thine Eggs . Italian	I LOIK Soud
48.	O Sole Mio	ro Spiritual
49.	. Swing Low, Sweet Charlot	Yradier
50.	. La Patoma	
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University bulletin of "Reading Lessons in Music Appreciation" to be used as an aid in the preparation of students for the music memory contest. This bulletin gives a brief history of the orchestra and its component parts and detailed descriptions of the various instruments used in string choirs, woodwind choirs, and brass choirs, as well as instruments of percussion. Each of the contest selections is interestingly described in simple terms and in a way to excite the interest of children in the story of the composition, and there is a biographical sketch of each of the composers. It is suggested that the bulletin be used by public school teachers in reading and in that way be correlated with the teaching of reading.

When the Interscholastic League sent out its first 8. The Distriet Contest.—The district contest shall announcement of the proposed contest, over three hundred schools immediately asked to be enrolled, and it is expected that fully fifteen hundred schools will participate in this first contest, including schools from the remote rural districts to the largest city schools. Under eligible to represent the district at the State Meet with the plan the small country school has equal opportunity

cally no violin literature.

15 ID violin students of to-day but realize it, they have a remark-

the mastery of their instrument, compared

to violinists of olden times. Try to

imagine yourself back in the time of Tar-

tini, for example. There was no printed

music. Imagine what it would be to have

to copy or have copied every etude and

every solo piece? Also, there was practi-

"At the beginning of violin playing there were no standards. The neck of the vio-

lin was shorter than it is now, and the

bow, as we know it, with the removable frog, did not exist. Violin music was not

written above the third position, and hardy

pioneers had to explore, adventurously,

the positions above. In one of the Lon-

don museums is preserved a program of an early Italian violinist, who advertised

that he would play a composition which

went into the sixth position. There was

no standard tuning of the instrument, and

early pieces are found with the G string

tuned up as high as B, or down as low

ably easy, safe and sure path to

Just what the influence of such a State-wide movement will be in musical circles is hard to foresee, but certainly it will create in all children an appreciation and understanding of music that would have been impossible in any preceding generation. It is a movement that should soon become nation-wide and that should receive the heartiest encouragement of the music trades. Quoting from an editorial in the Tacoma (Washing-

"In this day, of jazz and the abomination of sound which passes for music, anything that will lead youth to know and consider the worth-while things that the great masters have handed down is to be commended. To know good music, real music, is to love it, and where there is love of music there is always promise of good morals, good citizenship, for love of the true and beautiful makes for better men and women, and a better world in which to live.

"It is a splendid thing, this making the children of the schools acquainted with the best there is in music; for to arouse their interest in the best things is to stimulate their appreciation of the truly good. When one becomes accustomed to the best, when one learns to read correctly the message that 'best' conveys, nothing but the best will avail.

"Good music, like good books, and the best obtainable in art, makes for a culture without which ethical, and even material, progress cannot be made by society. Anything that inculcates appreciation for and love of the best in music and literature, art and science, should be encouraged; and it is to be hoped that not only will these Music Memory Contests be made annual events in the schools, but that a 'follow-up' campaign will be pursued to the end that interest in the really worth-while

Look Out for the "Runner-up" By H. L. Duboise

"RUNNER-UP" is slang, of course, but like all slang, it is very significant. It has a meaning all its own. Practically everybody in music, from Paderewski, Rachmaninoff, Grainger, Hofmann and Bauer down the line, has a "runner-up." That is, there is some one quite ready to step in and take your place if you fall behind. This is as it should be. The world must go on and there must be those to succeed you. However, many people fall behind long before they should, largely because they rest upon their honors and forget the "runner-up." Don't forget the story of Mendelssohn when he was rehearsing the Scherzo for the Midsummer Night's Dream for the first time. The first flutist of the orchestra refused to play it, declaring the passage was impossibly difficult

"Ah." said Mendelssohn, with a smile, "if you refuse to play it let Haache do it.

Herr Haache was merely the second flutist, the "runner-up." He played it without comment.

Making Cans out of Can'ts

By S. M. C.

"I JUST can't hold my hand up over the keyboard! My thumb always hangs down over the edge, and when I play my fingers are straight as pokers, no matter how hard I try to do as you tell me."

"Do you realize that with your faulty position it is almost impossible to secure correct motion, and to pass the thumb without dipping the hand when playing scales and arpeggios?

"I certainly realize it, but it seems I just can't do

things the right way." "This is a wrong notion, and the sooner you get rid of it, the better for you. You evidently did not get a correct start, or you did not follow the directions of your teacher. Let us first try to get the correct position away from the keyboard. Lay your hand flat on the table; now arch the hand and have the fingers well rounded, then raise them up and down as I do. Let us do the same thing at the keyboard. See how the hand moves up and down from the wrist as from a hinge. Again place your hand on the table in its arched position, letting the finger tips rest on the table. Now move the forearm up and down, always coming back to the arched position of the hand. Now you have an idea of correct finger, hand and forearm motion. These exercises practiced daily on the table as well as on the keyboard, with a strong determination to succeed, will put you on the road to progress, and make cans out of

Six Cardinal Points in Trill Playing

By Leslie Fairchild

MANY are the advantages in the proper study of the trill. In studying the trill we are carried back to first lessons when we were taught correct position and finger action. It would really repay many a mature musician to go back to this simplest of technical exercises (yet one of the most beautiful embellishments we have in music) which will benefit their technical ability to a great extent. There are six cardinal points that the trill will help to

improve, namely: 1. Correct position of fingers.

2. Finger action.

Mastering the legato touch.

Stretching the skin between the fingers.

6. Strengthening nail joints.

To secure good results from any technical work, our motions should be greatly exaggerated. If the point at hand is "finger action," raise the fingers to the highest possible point. If it is for "stretching," let it be real stretching. What would "setting-up" exercises do in the way of muscle building if they were done in a lifeless and listless manner? The vim and exertion that we put into them net us our reward. It is the same with technical exercises as for setting-up exercises-we get out of them just what we put into them,

The following exercises will give the student some idea as to the value of the trill, and it is suggested that the students invent others that will suit their specific needs.

We will first start off using the trill to acquire a perfect legato touch which is used more often in piano playing than any other. This touch requires perfect balance of fingers, one note being taken at the same time another is released. It is, therefore, just as important that we release as that we depress the keys at the proper time. Unless we acquire this perfect balance of fingers there will be an overlapping of tones that makes our playing sound blurry and not clean cut. Of course, this overlapping or legatissimo touch is required in some cases; but if at the outset we master the pure legato style we will have very little trouble in mastering various other touches.

The student may ask just what the difference is between a pure legato tone and a legatissimo. A pure legato tone is one where the tones just touch each other. A legatissimo tone is where they overlap one another. The following example will illustrate this:



Now one of the first requisites to the acquiring of this tone is the proper releasing of the finger from the key while taking the next note; and this can be obtained through a mastery of the following exercise:



"Training In"

By Ruth W. Capers

It is so hard for the little beginner in music to prepare her lessons with no assistance from mother. Yet so often I have had little folks whose mothers were so occupied with household and social duties that they could find no time to help the little ones with their early 'struggles." The little minds cannot recall all teacher has told them, and consequently many exercises have to be repeatedly reviewed. Invariably the child becomes discouraged and interest lags. Then mother decides that "Sallie" is not making enough progress, and probably blaming the teacher for the trouble, decides that she must stop lessons.

Over and over again this has happened, until at last a solution to this perplexing problem offered itself. One of my girls of fourteen plans, in future years, to become a music teacher, and desiring some experience in this near their own age than from older teachers

line, asked me if I could suggest something. While Helen was very bright and talented, she was not yet capable of instructing anyone unassisted, though she was glad to offer her services free for sake of experience.

I asked her if she would care to go to the houses of several of my younger pupils on several days a week and assist them in their practice period. This would not only give Helen practical experience, but also greatly aid the little student and the teacher as well. All parties concerned were most willing to try this plan, and

let me add that it met with the greatest success. I am sure that anyone else confronted with this same problem will find this plan most helpful to all concerned. Children often learn more quickly from mentors

In the first measure press the key down promptly on the first count and release it as promptly on the second press another key down on the third count and release it on the fourth; and continue in this manner.

In the second measure press down the second note just as the first one is released, the third one just as the secon is released, and so on. Each alternate measure will follow these patterns respectively. Practice this in extremely slow tempo, but use lightning

finger action. Also highest possible finger movement and firm nail joints must be maintained.

When the above has been thoroughly mastered, begin working for velocity.

The following exercise will lead to a beautiful trill if made a part of one's daily study. Start it with an exceedingly slow tempo and high finger action. As the tempo increases use less and less finger action.



An excellent preparatory exercise for stretching the skin between the fingers and to whip the hand into shape for the trill, is given below:



Practice this in very slow time, with lightning finger action, legatissimo, and with fingers lifted to the utmost

In all this work strive to make each pair of finger come up to those that are the easiest to work. If the exercises have been practiced conscientiously, the student may begin to apply shading and color that will transpose this technical exercise into a thing of beauty that wi enhance our pieces that call for trill work.

The next study is to be done with each pair of finger and to be worked upon until the merest whisper can gradually increased to a fortissimo, and vice versa.

Take any tone of the scale and trill it with the above. Begin pp and gradually increase to ff. Be ff and decrease to pp. Combine these, beginning pp as increasing to ff and then decreasing to pp. Begin decrease gradually to pp and then increase to ff.

Do not attempt any of the trill work with the la together, unless it is in contrary motion. Contrary motion tends towards independence of fingers; while techniexercises done in similar motion have a tendency toward one hand setting the pace and the other following. Trills in double notes may be taken up as soon as they have been mastered in single notes.

The diligent study of the exercises mentioned will gradually develop a clean, pearly touch, which is so much desired in playing the piano.

as F. Paganini wrote most of his compositions for a tuning of A flat, E flat, "Bit by bit an unknown continent of violin playing was explored and charted. The neck of the instrument was lengthened to give a wider range of tones. The standard tuning of to-day was gradually made universal. . Tourte evolved the perfect bow that we now use with movable frog; and after many changes of form. Stradivarius and Guarnerius evolved a violin of suc's perfect tone quality that it has

> though, of course, there are always experiments being made in the vain hope of improving on the work of those supergeniuses. Paganini's League with the Devil

> not since been changed for the better,

"Paganini, that weird and marvelous Italian, in his mastery of violin technic, went so far heyond the players of his time that during his life people believed him in league with the devil. He mastered and wrote for the violin in the very highest positions and invented a system of single and double harmonies and pizzicato playing which has not been improved. By the use of harmonics he was able to extend the possible range of the violin as high as the human ear can hear notes. During his many violinists would follow him from town to town in the hope of learning his ways of playing, or to write down from memory the compositions they had bear him play. Some of his commonstration of the compositions they had beared him play. Some of his commonstration of the compositions they had beared him play. Some of his commonstration of the compositions that the composition of his terror has called in another a plantat. He was elucated in New York, leaves, under the composition of first errors has called in another and beared him play. Some of his commonstration of the composition of the composition of the composition of the composition of the play. Some of his commonstration of the composition of the compositi heard him play. Some of his composi-tions are accessible to us only in this tice. There can be no definite answer to personal, the most characteristic of the inform; for example, the variations on Nel this. It is entirely a personal matter. I, dividual player's accomplishments. Now year by countless teachers, to countless

the ultimate goal.

something logical, systematic and har- produced? monious. Of course, this is the correct



Practical Means for Developing Better Violin Playing

An Interview With the Noted American Violin Virtuoso ALBERT SPALDING

> Secured Expressly for THE ETUDE By OTTO MEYER

cor piu, non mi sento. Then in rapid suc- myself, think that four or five hours of character, individuality of tone, is somecession came men like Ernst, Wieniawski the right kind of practice is enough. But thing that cannot be taught. It comes from and Vieuxtemps, cach of whom left his it must be regular, and one must have due a source more subtle than pedagogic rules, heritage of inspiration to the next gener-regard for health, without which there more elusive than prescribed regulations. can be no success. After one becomes a It takes color from those intangible im-"The invention of printed music made performing artist that quantity may be re- pulses that go to make up the inner life it possible to pass on from generation to duced to perhaps two hours daily. I do of the artist. But what can be taught, generation all of the best music and ex- not believe in any set daily practice what can be acquired, is a tone that is pure generation and of the great masters, so that to-day scheme. If one practices the same thing in quality, wide in range, and capable of the violin student has but to follow in the for too long a period the ability to con carrying as far in a pianissimo as in a pathways blazed by the great violin mas-ters of the past and recorded in their creep in. Better to vary the exercises and "Correct in printed writings to arrive with surety at keep up interest. The crux of the matter are the elements that make for a pure and able: a pupil endowed with natural tal-"Violin students may be divided into son, also, I do not believe in the widely acquire a perfect intonation than a bad tuition. I shall not waste time on specutwo classes. One of these thinks there is prevalent silent exercises except in the one, provided that one has a correct ear. lating on the cases less happily condisome deep secret and mystery of violin simplest form. One should never put I fully realize the incredulity that this tioned. Let us return to our student and playing which, if discovered, would make down a finger except in the right place; statement may provoke among my read-point out what he ought to do, what he unnecessary or minimize work and prace and how can one know whether it is in the ers and, as I do not like to propound an acid do. With the united. The other looks at violin playing as right place if one does not hear the note unsubstantiated question merely for the where he returns filled with the same en-

these good teaching and good practice, and he in digital dexterity, if the power to sing the entire field of violin technics, but I carefully noting and recalling all his teachthe result must be good. I am often ques- be lacking, the audience is left cold and shall, as an example, confine myself to er's suggestions regarding such points as tioned as to how much one should prac- unimpressed. Then again, tone is the most pointing out its influence over intonation, fingerings, bowings, phrasings, rhythm.

"Correct intonation and good bowing curring where all the elements are favoris how a man has practiced. For this rea- unforced tone. It is no more difficult to ents and having the advantage of good purpose of providing a shock, let me ad- thusiasm for the new work to be studied, "Tone is the most important thing in the vance the following in support of my con- as cited above, but which enthusiasm he we wise. The most particular timing in the vance the following in support of my conview.

"For success in violin playing there are
through the medium of a single tone, at simple. Habit is nothing more nor less
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"For the sake of clarity, let me take as an example a student who has a good general adaptability for his instrument, good ear, fine and sensitive intelligence and a keen love for music, and who, moreover, has the advantage of a fine and experienced teacher. He takes, say, two or three lessons a week, supplementing these two or three hours by some eighteen to twenty hours more per week of practice by himself. It is just in those eighteen to twenty hours that the demon called habit has his chance. He is, in truth, a potential friend, but how much more often, and how much more quickly does he become an enemy?

A Teacher's Plan

"Let me illustrate the way he goes to work. And I ask each of my readers who has been either a student or teacher (or both) of violin playing to question his own personal experience in corroboration or rejection. The student comes from his lesson with a new piece, or new exercise. He goes home fired with an enthusiastic resolve to put all his best efforts toward a fine performance of it at his next lesson. It is a new world to conquer, and he cannot wait to get home to start practicing. How does he set about it? In the great majority of cases his very enthusiasm for the new work acts as a temptation for him to take the first step wrong. He begins by giving it a reading, a 'catch-as-catch-can' reading. Of course, he thinks 'it sounds out of tune,' and it does. 'Some of the notes are missed, the pure tone quality is lacking; but that will all be corrected when I really start to work on it.'

"Now what has he done in reality? He has opened the first door to Bad Habit, and Bad Habit, always stalking at the door, and eager to enter; and we all know what an uncomfortable house guest he can be. For every false note, every note missed in that first reading, is just like so much poison received into the student's system in general.

"Let us now go on. What does our hero do next? The first reading was not quite as good as it might have been, but with his enthusiasm still strong within him he tries a second reading and at the proper tempo. The result is even poorer than the first. The novelty has worn off; Habit often told. It is told countless times a the student during the lesson hour, perhaps believed, but rarely acted upon. It is not too much to say that ninety per cent of the practicing of students away from their master's guidance is an invitation to Bad Habits and a preparation for faulty in-

First Steps at Home

"Now, think for a moment! I have cited an example which is constantly oc-

be optional. If he is fortunate enough to but before we try to color our musical pic- harmonies and counter melodies as a compossess a piano and fortunate enough to be ture the tone must be pure. Given that plete whole. Also the range of the piano able to play it even in an elementary way, prerequisite, the student should practice is so large that the ear is trained to hear of the will find it a great help to play the two plays the student should practice is possible to the control of the harmonics and tones which over the will find it a great help to play the the production of a pure clean tone, on one well all of the harmonics and tones which ne will man it a great near to play the the production of a pure coan took of the played on the violin. In most bany, New York, stands the old colonial piece, and especially its more difficult string only at first; as, until the tone is cannot be played on the violin. In most bany, New York, stands the old colonial passages, on that instrument, so that he formed, the practice of too many double European conservatories the study of the mansion of the Van Renssedar family. is, to a certain extent, capable of mentally notes is apt to coarsen the tone. After the above-mentioned branches is obligatory. grasping its content. Next, he selects the tone is pure and beautiful it may be colored "Besides becoming a fine technician on the cellar wall reads, "K. V. R., 1642 most difficult passages, section by section, by bowing at different distances from the his instrument, and a broadly trained mu- Anno Domini." It was built for Killean and compares them to all previous pas- bridge, according to the volume and char- sician, the violin student must strive to be Van Rensselaer, who engaged in shipping sages with which he is familiar through acter desired. study and experience.

ogous to the difficult passages in the piece at hand. Now comes the piece itself. He employ a great death of the tempo at least and rhytim.

The quality of violin tone is more often makes a careful estimate of the tempo at least affected by the arrings used. Personates a complete of the times in which he far from new, and even tattered, made a least oscillation. which he can make a trial of playing it— ally I use only gut strings, except, of lived. The student who is able to read not very favorable showing beside the which he can make a trial of playing he and I use only gut strings, except, of lived. The student who is adde to see not very favorance showing desired the all the notes—and all the notes in tune, course, the G string; but many great several foreign languages is at a big adjauntily groomed British Regulars and at the notes—and at the notes in tune, course, the G string; but many great several foreign languages is at a wg and jaunthy groomed British Kegnars and At the first error of bowing, fingering or arists use the steel E string, I like the vantage over the one who read only the influence of the first error of bowing, fingering or arists use the steel E string, I like the vantage over the one who read only the influence of the first error of bowings, fingering or arists use the steel E string, I like the vantage over the one who read only the first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who read only the first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who read only the first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering or arists use the steel E string. I like the vantage over the one who is a first error of bowings, fingering is a way and the steel arists are the steel E string. I like the vantage over the one who is a first error of bowings, fingering is a way and the steel arists are the steel arists and the steel arists are the st util it has become almost automatically get them with a pure tone and correct language, one cone has a distinct automatage, for perfect of the well care of the though almost every good teacher abroad old mansion. As they watched the uncount through to the end. If this process is "I do a great deal of my practicing saws trepetated over and over again, the result from the instrument. When one is play at home in their own tongue, and express to work and he struck off a merry gain will appear to be a miracle. But it is in ing the instrument he is hampered by its themselves more easily. Also if one on his unsoldierly looking comrades. The real, logical, and consistent. The student music only. Of course, one must do much has kept all the doors locked to Bad Hab-its and has let in only good ones. His playing, the most frequent difficulty is not practice hours mean one hundred per cent the bow, not the fingers, but the coordina-benefit, instead of only ten per cent or tion of the mind with them all. One is apt less. If notes are played slowly enough to start a passage which should be a per-

"The student will do well not to use too difficulty of interpretation. much vibrato during the study of intonation. Especially is this true in the higher positions. The vibrato should be from the wrist via the finger, and should be rapid and not broad. With a slow and broad vibrato, one does not enunciate, but gobbles, like a turkey,

gether, and there should be less and less students, raised in an ultra-critical musical Jearned, then it is time to order a tombvibrato in proportion to the size of the atmosphere, are inclined to slight the works stone. tones. Any great deviation from the ex- of the great virtuoso composers for their act tone, such as is produced by a too instrument. Each has its worthy place in ally broad vibrato, will ruin an otherwise good the development of the young student; such the door only to Good Flabits."

most neglected and most important part Wieniawski I consider musical master- Glück, gave the first performance of a of violin technic, and the greatest means of pieces, as well as models of writing for new opera, Iphigénie en Tauride, in Paris. gaining and keeping a good technic. But the violin. On the day preceding the première, the by scales, I do not mean the usual idea "But no matter how talented the pupil, former or or overheard a conversation between of playing daily the twenty-four scales, nor how hard he may work at his musical a certain duke and the master. with one fingering for all, or at the best studies, and no matter how many of the one fingering for each. In the literature, great musical masterpieces may be faith- is not my fault that there are no tickets one seldom meets scales that start on just fully studied, a much wider field of study left for the performance. I have only one the note and position that the student has is necessary to the making of a really good for my wife, and I cannot deprive her practiced. Also the exigencies of rhythm musical nature. and expression demand the most varied "In the first place one cannot be a conducted, scale study becomes not merely musician belongs more than merely scales himself in the Gallery. This decision was change of positions also.

ful student will grasp the idea, and work History, Musical Form and Analysis, the ger, however, he was compelled to descend spent in any case, so why not spent to adout fingerings, until he can play any scale study of Instrumentation to the point where some time before the performance was to out fingerings, until he can play any scale study of Instrumentation to the point where some time sexuse use permissions with any fingering. The ability to thus the pupil is able to read a score. In short, begin, fone of the first of the people he use different fingerings for passages gives the pupil must study enough of the art of the violin player a great advantage over composing must to be able to understand "field, youngest," said composing position to be able to understand "field, youngest," said to emposer, the volum page a great composing made to composition just what when studying a new composition just what "don't you wish to see my opera to night? Progress you can make. If you are often use the third finger for a note which the author intended to say and how he in- Why have you not come for your ticket?" practicing properly with your mind on he wishes to make more intense and to tended to say it. accentuate without a bow accent; and conversely one will use the fourth finger for tioned branches the student ought to learn Mchul. a note which he wishes to have of a neu- to play quite well the piano, for that instru- "None certainly for dukes," was the time, the hour will stretch out indefitral character. Also one can by different ment enables the musician to express at the flattering response, "but for a musician, nitely. fingering accentuate as wished, especially same time melody and its accompanying for my friend-that makes a difference

The next step, while advisable, may palette of colors and the bow is our brush; those melodies with their accompanying The Home of "Yankee Doodle"

"Then, and not until then, he takes his study of the staccato may be commenced. message which we express will be after all America. violin from its case. He plays scales and Freedom of tone and elasticity are necessary and we express and we express and the action of the plays scales and Freedom of tone and elasticity are necessary and the action of the plays scales and Freedom of tone and elasticity are necessary and the action of the plays scales and Freedom of tone and elasticity are necessary. violin from its case. He piays scales and recoom of tone and easiently are occess an expression of what we show, it explores the case of the exercises to warm up—and especially those sary for a good stacked, and to me a stace and live. To give an approtate rendition of mansion, General Amberst of His Macarctics which he has found to be anal- cato is no staccato which does not have of the works of any great master one jesty's Colonial Forces had established his

and often enough—a habit of correct infect arch of tones, and, before arriving at tonation is formed, which is just as easy its middle, the mind has slipped a cog and to acquire as a habit of faulty intonation. the arch falls. I call it the psychological

Don't Fail to Study Virtuoso Works

"Psychologists tell us that every child stages of civilization from savagery to our in one's expression of sound. present cultural status. The same thing must be true of the violinist. One must with studies. There is no artist however history, to have an adequate musical back- thing new; and when the stage is reached "As one goes into the higher positions ground for the interpretation of our greatthe tones and half-tones become closer toest musical masterpieces. Many music to better perfect what has been already
maker. works as those of Dancla and De Beriot "Also, as one ascends the scale into the have their value; and for the more adhigher positions there is a natural musical vanced student, Paganini, Ernst, Wientendency to an ethereal quality of tone iawski and Vieuxtemps must not be which is ruined by much vibrato. slighted. Incidentally some of the Paga-"The study of scales is, I think, the nini Caprices, and the second concerto of

fingering. Each scale should be practiced really great violinist without being a good a place, was desolate; but rather than at the clock—or look out the window—or with a wide variety of fingering. Thus musician. And to the making of a good miss hearing the opera he resolved to hide go to the telephone—or tell Mother someconducted, state a school for artistic and exercises. To the making of a broadly no sooner come to than it was acted upon, educated musician there are necessary the and he spent the whole night there and a practice make that hour count for the very From these few suggestions the thought- study of Harmony, Counterpoint, Musical part of the following day. Driven by hum-

barmonies. The violinist must be able not and here merely to hear melodies but to think of Magazine harmonies. The violinist must be able not and here you are!"-The Scottish Musical

come broadly cultured. One cannot draw to the colonies as early as 1630, and it is "Given a pure, well-controlled tone, the water from an empty well; and the musical claimed locally to be the oldest house in should know not only a great deal of the headquarters in 1755. The colonial soldiers,

Great Art Lovers

"The arts are all related and music is only one of them. Generally, good mu- associated with Cromwell's entry into Ox sicians are great art lovers, and unconsciously they draw comparisons with the doubtless thought that his verses would be other arts to express themselves. I do not taken up by the very ones they were written mean that the student should try to learn to ridicule, accepted as their own and sum to paint or to make statues, but a broad back at the smartly uniformed Regular understanding of the other arts and real as Corrusallis surrendered at Yorktown in appreciation of them certainly give a 1781. passes in its evolution through all the background of beauty which is reflected

study works of all the periods of violin great who is not on the alert to learn some-

"Habit can be our strongest friend and Make habits conscientiously. Open

No Duke Need Apply

WHEN Méhul was only eighteen years of age, a famous composer of sixty-five,

"No, Monsieur le duc," said Glück, "it

Méhul, who himself had not yet secured

"Father and I went down to camp Along with Cap'n Goodin'; And there we saw the men and boys

As thick as hasty puddin'." It really was a parody of an older sons ford. How little the rollicking "Dick

The "Great House" of the olden time no more is in its former high estate, "In conclusion, one is never finished huge, rough-hewn beams, the great fit place, the broad stairs, the crumbling plaster and walls of the fine old place a fast falling into decay and it has be the humble quarters of a cement block

> The property is still in possession of de scendants of the original owner. A member of the famous old Van Rensselaer fam Mrs. Van Rensselaer Strong, of Phila phia, is the present owner and has offered to give it to the State of New York for museum purposes. Should this generous impulse not be properly met by the "Empire State," let us hope that some one of our patriotic societies will initiate a movement to preserve and perpetuate the "Birthplace of our First National Anthem."

Make the Minutes Count

By Marjorie Gleyre Lachmund

An hour is sixty minutes-but do you get sixty minutes' worth of practicing done during the hour you spend at the piano? How many times do you jump up to look thing that simply cannot wait?

If you are setting aside an hour for piano most you can. The hour will have been vantage?

Do not waste the precious minutes idly playing over everything you know. Buckle down to business and see how much "But I heard you tell the duke yester- your work, the sixty minutes will seem like ten; but if your mind is on the clock while your fingers try to kill

THE birds never attempt pieces beyond

The Young Musician and a College Position

By ARTHUR L. MANCHESTER

Conductor of the Elmira Symphony Orchestra

to-date colleges to competent instructors are, as a rule,

larger than the income of a large majority of private

teachers. The instructor in the college is not required to

seek out his clientele. Beyond making his instruction such

as to assure the reputation of the college, no responsibility

for securing students rests upon him. His public is pro-

vided for him, and usually it is a public ready and wait-

ing to profit by his work. He is free to devote his

thought and energy to the work of instruction and pro-

viding ways and means for meeting the educational and

artistic problems of the community. It is pertinent here

to say that this devising means for developing the artistic

and stimulating phases of college work in music. It is

at this point that the test of the college musician is felt.

Upon his power to recognize the educational and artistic

needs of the community, as they arise, and his ability to

initiate and sustain adequate means for meeting them does

the real success of his department depend. And not only

so, but his own growth as a musician, the development

of his powers as an educator and a musicianly constituent

of the community are in direct proportion to his success-

ful survival of this test. He has every incentive to ar-

range study courses, inaugurate artistic events and effec-

tively carry on musical movements that will keep his

department in the forefront of similar institutions and

Maintaining Your Stand with the College Faculty

his stand on an equality with the other members of the

college faculty, his preparation should include a sound

and fairly comprehensive academic education as well as

a most complete musical training. He should be a spe-cialist in one or more musical subjects, piano, voice cul-

ture and singing, violin or organ, or a combination of

two or more of these, and, at the same time so conver-

sant with all that he can recognize good work in each,

He should know the theory of music thoroughly and be

If the director of a music department would maintain

his community well advanced in all artistic activities.

standing of the community is one of the most interesting

imated, when rightly applied.

THERE is no phase of musical activity now open to the young musician that offers greater opportunities for both pecuniary and artistic success than college work in music. Nor is there any kind of professional activity which makes larger demands for breadth of musicianship and fullness of artistry. In no other field of music can be found a wider range of educational usefulness or a more pressing demand for initiative and the power of sustained and progressive effort. And nowhere else is there a more stimulating and continuous incitement to the development of broader, better and more generally efficient education-

al methods than in the college. Much has been said of the freedom of the private teacher, of his unlimited liberty of action, but the principal freedom accompanying the work of the private teacher would seem to be the release from the keen, urgent and systematic impulsion toward improved methods and higher ideals and educational efficiency that characterize work of the true college. An experience of more than twenty years in college and fifteen spent in private teaching leads me strongly to believe that the private teacher is in far greater danger of becoming deadened, of falling into a rut, because of the absence of the incentive and strict supervision so aggressively present in the college, but largely absent in the environment of the

The College Atmosphere

Very many of the elements essential in the development of personal and professional strength of character and of individual ability are found in the college atmosphere. The college musician has unusual opportunities to put into practice educational ideals and progressive methods of instruction. These can be fairly tested and results accurately estimated. Weakness of plan, of methods, of presentation, will be invariably revealed. What is educationally true and strong will emerge from the test successfully. Operations are carried on under conditions and with a continuity of effort sufficient to demonstrate adequately the value of the thing undertaken. Passing by, for the moment, the teaching of specialties and their correlated theoretical subjects, a consideration of the power for musical good or evil the college musician can exert on the tendencies of the community in which the college is located and, through the college patronage, on the wide-spread territory from which the institution draws its students and over which it exerts a strong influence, will reveal a field of tremendous extent and unlimited possibilities, emphasizing the responsibility of the position he holds. The conscientious musician cannot contemplate this opportunity and responsibility and permit himself to fall into ineffective routine.

The facilities possessed by the college musician for the organization of choral societies, orchestras, ensemble classes and other forms of organized effort, and the fact that the student body is under such regulations as to make attendance upon rehearsals obligatory, simplify matters and render results more certain, giving him a decided advantage over his private confrere. Affiliation with a college gives better opportunity for installing concert and lecture courses and classes in music appreciation and kindred subjects, which reaching an assured public, can be made estimably valuable and afford a marked incen-

tive for earnest and comprehensive research. These conditions apply with equal force to work in harmony, counterpoint, composition and similar theoretical subjects. These being a required part of the curriculum in most colleges, assume the dignity of academic subjects. Classes are ready to the instructor's hand and every incentive is furnished the live musician to invest them with interest. It is obvious that pursuing these lines of work, comprising as they do the principal factors of breadth of view, profound musical knowledge and practical and efficient presentation of musical knowledge, the college musician finds his activities filled with never ending variety of aspect and ever growing interest. Such work, undertaken seriously and followed up persistently, cannot fail to react upon the musician's professional equipment and increase his power and earning capacity.

teaching specialties, these conditions conduce to better work on the part of both teacher and student. The college atmosphere and the orderliness and system of college methods are felt in the work of the music department, assuring greater certainty in securing adequate results. The time of the student is so regulated, his work under such constant supervision, that there is much less

able to place it before his classes in a clear and interestwaste and stronger concentration of effort. The educaing manner. He should be well acquainted with orchestional atmosphere of the college community provides a tral and choral music, and if he be able to conduct both powerful stimulus, whose importance cannot be overesorchestra and chorus, it will be much to his advantage. He should be able to lecture interestingly and logically The pecuniary returns to the member of the music facon general musical subjects. To this summation of eduulty of a first-class college are sure and not subject to the cational and musical equipment must be added adminifluctuations of the income of the private teacher. The salaries now paid in well-equipped, progressive and up-

strative power of pronounced type.

To properly direct a college music department, correlating its various functions with the academic department and maintaining its standing as an integral part of the educational work of the institution, a combination of tact, firmness, executive ability and a knowledge of educational processes as applied to music as well as to education generally, is imperative. Vitally important also is ability to diagnose the characteristics, standards and needs of the territory from which the institution draws its patronage. And in no other position is the value of being a good "mixer," the ability to enthuse the people and arouse their sympathetic support of all measures intended to build up the musical interests of the community, of such great value. It may be thought that this is a large order, but the earnest young musician will find in it a stimulus for self culture and persistent endeavor, and he may be sure that rewards, both ethical and financial, lie awaiting him as he proceeds along his way.

Heretofore, much of the training outlined in preceding paragraphs has been gotten in the school of experience. It would be well for those who intend to follow music as a profession to acquaint themselves with the opportunities and requirements of college work in music and so shape their student days as to acquire as much of this preparation during that time as is possible. The importance of the position, its far-reaching influence on the music life of the country and its financial possibilities combine to emphasize the sensibleness of such preparation. The trouble has been that too many directors of music in colleges have known little or nothing outside of music. This has lowered the dignity of the position and, in many instances, made it impossible to secure the hearty support of the college authorities. With the advent of music directors who can meet other members of the college faculty on their own ground comes a recognition that means progress. Hence it is very desirable that the director should be acquainted with English literature, modern languages, Latin, philosophy, psychology and mathematics. His reading on these subjects should be continuous and systematic. Of special importance is a knowledge of history, both modern and ancient.

Here is a field of musical activity in which dignity of position, opportunity for professional development, adequate financial and artistic reward and surpassingly interesting work combine. It is well worth the consideration of teachers.

Thus far emphasis has been placed on the advantages of a college relationship to the young musician. There is another angle from which the subject should be viewed, an angle of decided importance just now. It is within the bounds of reason to say that music is being universally cultivated. It is receiving a publicity that is significant. The almost innumerable schemes for its use and advancement in popular interest attract attention by their diversity and wide range of activities. Community sings, programs of various clubs, prizes offered for compositions, the interesting return of carol singing during the Christmas season, are indications of a musical interest and activity which cover the entire country. These statements are commonplaces and are here mentioned for the purpose of focusing the point with which this article closes.

No Use for Desultory Teaching

This widespread interest in music can be made permanent only by supplementing it with a sound and comrehensive educational program. In the making and developing of this educational program all those who are desirous of seeing America become a truly musical nation should participate. Teachers (both private and those connected with institutions), players, singers, concert-givers and composers are concerned in it and should do their full part in its accomplishment. Of this group, this article is particularly concerned with those who teach. Desultory music teaching is not what is needed. A music-loving nation is the outcome of something more than a superficial singing of popular songs and the playing of jazz by orchestras and bands. Policies that dic-



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tate methods of procedure in general education should have influence here. The prospective citizen should be taken in hand and carried through his musical education in much the same fashion as is done in his general preparation for life. And this leads at once to the statement that organized education, as exemplified in our public school system and colleges, is the keystone to this educational supplement to popular musical enthusiasm. Under these auspices the work can be properly planned, systematized and tested. Such standardization as is possible can be had, and a forward-looking scheme of complete musical development nationally can be

In such a scheme the college will take an important place. It can be made the most potential of agencies used. Ideally located in every section of the country, if those who are in authority perceive their opportunity and grasp it with vigor, the college can do more than any other agency, with the exception of the public schools, to develop a real and abiding knowledge of, and love for, music. The place it occupies is well known. The small college comes into vital contact with more than a half million of young people each year. This half-million young people become thoroughly saturated with college ideals. Their modes of thought and manner of action are colored by their life in these institutions, oftentimes undergoing radical changes. Returning to their respective communities, carrying with them these new viewpoints and methods, they infuse them into the life of their communities, touching many times their number and extending the influence of the college far beyond its own comparatively narrow limits. How can the power of such an agency be otherwise than tremendous? Who can measure the scope and potentiality of the power for good or evil wielded by the young musician who fully identifies himself with such an institution? What vistas of ideal, yet absolutely practical, musical development stretch out before him! What incentives for concentrated and persistent effort are his!

Here is a view of the relationship of the young musician to the college that should arouse thought. We are all ambitious to achieve personal success, but there is within each of us a chord that will respond to the call for a higher service than the mere attainment of personal ease and reputation. America shows this in every response she makes to the appeals of needy nations; and musicians are not lacking when the call comes to them to do a work for music that will be felt throughout the country and for the future. It is not the province of this article to detail what should be done in the development of this phase of college work in music; the purpose here is to make clear the call, show something of its importance and possibilities and, at the same time, indicate that it is a call that is not devoid of pleasant and stimulating rewards.

Singing Your Piano Pieces

By Martin Van Meter

HAVE you seen the immense amount of music now being published for children, in which the words of a little poem are introduced with the theme of the piece, so that the child can sing if it wants to? This music must be very successful; otherwise, publishers would not go on putting out more and more of it. Its value may be far greater than parents and children imagine. The piano is an instrument on which the notes are all ready-The pupil does not have to think about the tune at all if he does not choose to do so. When I was a voungster I actually had a teacher who ordered me not to sing while I played.' No reason was ever given for this, but I obeyed. Since then I have found that many celebrated teachers have advocated singing during practice. Von Billow said. "Who cannot sing while playingwhether with a charming voice or otherwise makes little difference—will never be able to play the piano musically"; and Reinecke used to say, "Play a melody just as you would sing it."

When Octaves "Lean-Frog"

By Sylvia Weinstein

WHEN octaves play leap-frog about the page, give them a little special attention and their "frightfulness" will wanish

Strike the first octave; then let the fingers, as quickly as possible, touch but not sound the octaves intervening between this and the next one; and continue thus 'till the passage is finished. Do this many times, without watching the keyboard, until the feeling is experienced of the exact position of the intervals to be played. Then play without stopping to touch the intervening notes. The difficulty has vanished and a brilliant octave passage is the result.

Finding Fun in Teaching

If an Agassiz finds pleasure among fossils in order that he may interpret the great story of prehistoric life; if a Thoreau by Walden Pond is delighted with his studies of bugs and beetles; if a John Burroughs on his little patch of ground in the valley of the Mohawk glories in his life among the birds and bees; if a Luther Burbank is enraptured with his work of transforming a worthless desert cactus into an edible fruit, or in producing sweeter rose or fairer lily; if these and other workers, whose names are legion, revel in the love of their work, then by what term shall we designate the joy that should be the teacher's, who works not with mere fossils, nor with bugs or beetles, not with birds, bees or flowers, but with the child who is at once the most complex, the most plastic, the most beautiful, the most wonderful of all God's creation.-Journal of Edu-

Producing the Staccato and Legato

By Mary T. Folta

To be the master of tones, to know just what to do to get a certain tonal effect, these must be the aim of the

Only a few persons, after hearing a tone, can reproduce it without knowing definitely the necessary physical action. However, this is not to discourage the average student of music. The young student may produce beautiful tones as well as the artist. It is only a matter of learning how to do the thing; and, with this in mind, we will consider the staccato and legato touches.

The staccato, that is, the ideal one, is a crisp, sparkling tone. It is a beautiful, joyous tone. When striving for staccato, keep in mind the following points: I Allow the finger to touch the key before using it

II As soon as the key is struck jerk the finger away

with a snap, as if it had touched a red-hot stove. Carry out these two suggestions, and a pure, crisp staccato tone will always be the result. And the faster the action of jerking away, the more beautiful and de-

tached will be the tone. The legato tone has one thing in common with the staccato, namely, touching the key before sounding it. The wrist should be as low as possible and the hand and fingers well arched. Now, as the finger strikes the key, the wrist rises, the finger remaining on the key. If the tone is to be a soft one, strike the key slowly as the wrist gradually rises. If the tone is to be loud, quicken

The fullness and roundness, the ringing and carrying qualities of the tone, depend fundamentally on the action of the wrist. The wrist is raised just as the key is struck. Don't raise it after the key is struck, because that is only a waste of energy and a futile action. The raising of the wrist as the key is attacked helps to make the tone beautiful. Hence the important rôle of the wrist in legato playing.

If a staccato note is followed by several legato ones, then you have an opportunity to show your artistic abili-The artist would make the abrupt change very marked. Give particular attention to such seemingly insignificant details, without the least hesitation, and you will win your audience.

The Lure of Mozart

Lave a beautiful river the fame of Mozart comes down o us through the changing scenes of thirteen decades, at every turn expanding in volume and reflecting back on the world more and more of its ineffable vitality. In "Music and Life," by W. J. Turner, we read "Why do we come back again and again to Mozart? Mozart haunts us because though he is not academic he does not harrow our emotional nerves; he is not like Wagner, a man letting off rockets in an excited crowd; or Tschaikowsky, a sentimentalist crying for the moon; or Brahms, a middle-aged man remembering his mother and his first love; or Franck, a man shut out from heaven; he is not a mere tube through which blow his aspirations, his sentiments, and his regrets, in a more or less chaotic flood; he is that most mysterious of Nature's secrets, a great creative artist, whose work purged of all emotional dross, flies straight at the

"All the truly great composers have moments of this power, and I confidently appeal to the judgment of all intelligent music-lovers when I say that it is the most enduring and precious quality of their art. It haunts and pervades the mind, but it produces no single emotional reaction "

The Highest Pleasure in Music

Pa Edward Dickinson

THIS higher musical pleasure, like the agreeable sensation produced by tones, is, to a large extent, natural, born in the mind, not the result of education. Some of the most sympathetic and appreciative lovers of music I have ever known did not know one note by its name from another. I have often been astonished to observe the genuine appreciation of the profounder music of Wagner, Schumann, Beethoven, and even of Bach, on the part of very young people whose other faculties were only beginning to develop. But, although this emotional delight is so largely natural and instinctive, yet it is capable of cultivation. And I believe that its culti vation should be largely a chastening process, directed not to intensifying it, but to leading it toward worthy objects. Sentiment is a noble thing; it belongs to the immortal part of our nature; but if it is misdirected it degenerates into sentimentality, and it is not at all a

Avoiding a false and enervating sentimentalism, we have only to fix our attention on works of art that are truly beautiful and elevated, and there is little danger that the emotional side of our nature will become debilitated, or will over-balance our common sense faculties. There is but one rule to follow here, and that is never to play any worthless music to yourself or to others, and never listen to it when anyone else plays it, if you can help it, without being impolite.

Better to be Impolite

And I am not sure but that it is better to be impolite than to listen to shallow and worthless music. Rules of good taste in art, which some writers have tried to lay down, will not help you much. It is only by constant association and familiarity with great works of art that one comes to understand and enjoy them.

We must realize that the spirit of beauty is infinite. and that the standard of beauty that we have in our minds is, at best, only fragmentary and incomplete. must be our constant effort to broaden it and make conform more and more to the standards that exist those masterpieces of the arts which the cultured work agrees in calling true and immortal. We must lay asid all conceit and prejudice, realizing that our own artist judgments are necessarily imperfect. When we con in contact with some famous work which seems to outside of our sympathies, we should not say, "I find pleasure in this; I will let it alone and go to someth that I can understand;" but rather, "This work be the name of an artist whom the best judges have nounced to be great, and the work is called one of masterpieces. I cannot see its beauty, but that must because I am not yet educated to it: I will study it perhaps, by and by, I shall appreciate its qualities, may be sure that such a disposition will finally be warded. Every student ought to be constantly under influence of some great master. If one were to stud every day six months the masterpieces of Greek sculpture, architecture and poetry, the result would be an elevation of taste and sharpening of the aesthetic norcention which would be of incalculable benefit to his whole intellectual life. If one should take Dante's "Divine Comedy" right into his every day life for a year, until he had fairly risen to the height of its sublime imagery and aspiration, he would never again feel any admiration for the shallow sentiment and the cheap adornment of the transient novelists and versifiers of the day. every student of music should have at hand for daily study such works as the sonatas and symphonies of Beethoven, the "Well-tempered Clavichord" of Bach, the songs of Schubert and Schumann, or Wagner's "Lohengrin."

Learn to Love Beauty

One who comprehends such works loves beauty, pure and undefiled. Take every opportunity to hear the works of the masters; listen to them not passively, but with the mind on the stretch to take in every shade and detail; and then you may be sure that the emotion you feel is true and healthy, that you are part author of the work, for you have created it in your soul anew, that its beauty lives for you, and that you live more truly and nobly for its influence upon your mind.

"Un concours ne signifie jamais rien" has been the cry of a certain faction at the Paris Conservatoire for years, yet there are probably more contests for prizes and honors at the great French school than anywhere in the musical educational world. Out of thousands who have won prizes, honorable mention, and other distinctions, only a very few have ever passed the examination of the great world of immortal fame.

The Poetic and Melodic Gifts of the Negro

An Excellent Paper for Reading at Musical Clubs

Ry R. EMMET KENNEDY

EDITOR'S NOTE: The author of this article is a widely-known writer, folk-songs since his youth. The late Booker T. Washington said of him, lecturer and entertainer, whose studies of the Southern negro have brought "You have the ethical understanding of the negro people. I feel that you him wide praise. He was born at Greina, La., and has been studying negro have made a real contribution to the literature regarding my race."

More than four decades ago, speaking of negro music, in his preface to Cabin and Plantation Songs, Thomas P. Fenner said: "It may be that this people which has developed such a wonderful musical sense in its degradation, will in its maturity produce a composer who could bring a music of the future out of the music of the past. At present, however, the freedmen have an unfortunate inclination to despise this music as a vestige of slavery. Those who learned it in the old time, when it was the natural outpouring of their sorrows and longings, are dying off, and, if efforts are not made for its preservation, the country will soon have lost this wonderful music of bondage.

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While it cannot be said that Mr. Fenner's prophecy has been fulfilled outright, still, it is pleasing to know that several negro composers have made very satisfactory excursions into the extensive field of folk melody and have brought forth many gems from the plentiful store which still remains theirs in their own right.

To anyone interested in the elementary forms of primitive music and poetry, this field of Southern slave music is one which is filled with surprises both profitable and delightsome.

Music and poeiry of this asture are largely the possessions of the plata, common people; the unlettered folk who have not lost that the property of the proper

In our own day the untutored negro of the South possesses this charm of inherent creative ability to an astonishing degree. He is wonderfully gifted musically and fairly tingles with poetic tendencies, alive with sentiment and ready imagination, unconsciously expressing his thought in the direct, rhythmic language of true poetry crude, semi-barbarous poetry, if you will, but savoring of the true essence. His partiality for high-sounding words, his wonderful way of mispronouncing them, his splendid gift of euphony, and his fluency in making what the French call "liaison," help materially to make the negro a little more than passingly interesting. He is a noteworthy factor when it comes to summing-up literary values, and his original melodies and delightful dialect can never fail to bring him his just right to immortality.

Of recent years the deluge of so-called "rag-time" and "coon-song," has had an unhappy tendency to give the impression that the negro is nothing more than a quaintly humorous mimic. "Rag-time" does not express the true negro sentiment. It is a caricature of the people, a stage-picture invented by some exaggerating minstrel.

The nearest approach to expressing the negro nature was reached by Stephen Collins Foster in his plantation songs, among them the well-known Old Folks At Home, songs, among them the well-known of John John John Old Black Joe, Nellic Was a Lady, Massa's in De Cold, Cold Ground and Old Kentucky Home—songs that will live as long as there are voices to sing them. Yet these songs cannot be accepted as perfect specimens of negro expression, because they are a trifle too polished and sophisticated to be typical of the simple, uneducated negro. Foster has given us beautiful tone-poems of a sort of negro sentimentalism, but he has missed the true psychology of the negro temperament, which is the thing that fascinates and makes him so interesting a

Some writers on the subject have tried to rob the norm of originality of musical represents, identifies an officiality of musical represents, identifies the control of normal process and alliated to sail the scattlears white masters, and in the case of the Crobe sours of the London to express. And in the case of the Crobe sours of the London to express. And in the case of the Crobe sours of the London to express the control of the control of the London to the Crobe source of the Cr

have here been learned or pondered over and worked out for effect; the extemporaneous outpourings of slipple subs. It is in the devoluted name of the state of th

Like the music and poetry of all unlettered folk, these productions are of a purely sentimental and emotional quality, most noticeable in that form of devotional song or spiritual which the Baptist negro refers to as "ballets. They are original expressions of religious fervor, melodies that unconsciously sing themselves into being, the words, excellent specimens of primitive poetry.

Let us listen to the crooning of an old man in one of his scriptural moods, early in the morning. He is sitting the shade of a persimmon tree, with the fragrant blossoms dropping around him, with a bunch of willow saplings before him, cutting them into slats to make into baskets which he will sell to the "mah-shawn" woman for carrying vegetables. As he works he is thinking of the many years that have gone over him and of his unprepared condition if death were to call him away suddenly, and the uncertainty of life in general. Gradually his thought finds expression in song, the improvised melody faithfully recording the melancholy wistfulness of his mood as he sings:





R. EMMET KENNEDY

"W'en de clouds hang heavy an' it look like rain, O Lawd, how long? Well de sun's draw'n watuh fum every vein, O Lawd, how long?

"About dis time anuthuh yeah I may be gone Within some lonely grave-yahd— O Lawd, how long?

"If I had a-prayed w'en I was young, O Lawd, how long? Well, I would not had such a hahd race to run. O Lawd, how long?"

Then picture to yourself a moonlight night in late autumn. It is way up on the bank of the Mississippi river, far away from the noise and rumble of the town. You are sitting out on the front gallery of an old plantation house, watching the fireflies glimmering in and out among the jasmine bushes and listening to the mocking birds' songs of ecstasy in some far tree. After a while, a weird snatch of melody goes over you on the night wind. You listen again, and it sounds like the burthen of a funeral dirge. You know then that some colored person is dead in the quarters and all the members of the church are ranged around the room, singing the departed spirit along the undiscovered road, where blind and childish faith leads them on unquestioningly. The night is filled with mystery and your soul with melancholy as you



"O who's gwine close my dyin' eyes? O Lawdy! Who's gwine close my dyin' eyes?
O angel, O angel! Who's gwine close my dying' eyes?"

The emotion grows more intense as the night grows older and the chanting resolves itself into a sort of incantation reminiscent of the fearlessness and fatalism of savage ancestry mingled with a sort of triumphant resignation that came with superimposed Christianity. You experience a sort of elemental thrill as you hear them

Wen I laymy bod-y down, Ay Lawd, in de grave yahd. Wen I lay my bod-y down, Ay Lawd, in de grave yahd. Thinkyu hear my cof-fin soun, My soul be sing-in un der do groun, Ay Lawd, sing-in in de grave yahd. CAN TENED HOUSE THE CONTRACTOR Toll de bell,angel, I jus got o-vuh, Well I jus got o-vuh at las

"Toll de bell, angel, I jes' got ovuh; Toll de bell, angel, I jes' got ovuh; Toll de bell, angel, I jes' got ovuh; Well, I jes' got ovuh at las'."

The next picture is a group of women in the bean field, picking snap beans for market. They are ranged in rows, down the long aisles of beans growing on upright canereed trellises, and they are singing in unison, with perfect rhythm and sympathy, a handful of beans emptied into their baskets with each cadence. They have been at work since sunrise and it is now nearing the time for resting. One woman takes the lead, singing each line of the chant alone, the others forming the chorus. Her mind is a medley of reminiscences, and, thinking aloud, she fits her fancies to a plaintive melody, the others falling in with her and supplying the different harmonies with musicianship that is bewildering. The song has a (Man)naiveté about it that is charming.

Chink, pink, hon-ey_ O Lu-lat Chink, pink, hon-ey_

Way down de bay-ou; Chink, pink hon-ey, O Lu-la! 11271174514

Chink, pink, hon-ey,... Wat you ev-uh gin me. "Chink, pink, honey, Chink, pink, honey, Way down de bayou,

> "Chink, pink, honey, O Lula! Chink nink honey. W'at you evuh gi'n me,

"Chink, pink, honey, O Lula! Chink, pink, honey, One ole faded hankchuh."

And so on for many verses, until her fancy is exhausted and the baskets are filled with heans and the picking ends.

It is not surprising to find in such impromptu ditties as this a kind of relationship to that variety of accumulative song found in the whimsical and delightful collection of jingles attributed to good old Mother Elizabeth Foster Goose of Boston; but one is surprised to find something of the same spirit pervading the lahor chants and play songs entering into some of the devotional songs, ofttimes with a kind of reverential gaiety. Some of these are known as "cawntes' himes" (contest hymns), and are usually sung at Saturday night contests at the negro Baptist churches. A prize is offered, in most cases a basket of groceries, and the singer keeping the floor the longest gets the prize. A man takes the part of questioner, and a woman the part of answerer. The man asks the same question again and again, the woman being required to give a different answer each time until her imagination is exhausted and his questioning plays her out. A splendid example of this kind of song is as

941 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 O tell me, my sis-tuh, won't you tell me lit-tle bet-tuh,

Whah yu bin so long gone? Bin a - wheel-in and a knock in at de

ole church gate and my soul wants to go home to glo-ry, Courses Contract Roll and knock, come a - long, Roll and knock, come a - long,



(Man asks)-"O tell me, my sistuh, Won't you tell me little bettuh, Whah you bin so long gone?"

(Woman replies)-"Bin a-wheelin' an' a-rockin' At de ole church gate, An' my soul wants to go home to glory."

(Full chorus)-"Roll an' rock, come along, Roll an' rock, come along, Poll an' rock come along, My soul wants to go home to glory."

"O tell me" etc. Bin a-drinkin' fum de fountain Dat nevuh runs dry. An' my soul wants to go home to glory." "Roll an' rock," etc.

"O tell me." etc "Bin a-walkin' wid de angels An' a-waitin' on my Lawd, An' my soul wants to go home to glory,"

"Roll an' rock." etc.

"O tell me." etc.

(Woman)-"Bin a-listenin' in de valley An' a-lookin' fo' de light, An' my soul wants to go home to glory."

"Roll an' rock," etc. (Man)"O tell me," etc.

(Woman)-"Bin a-weepin' like a willuh An' a-moanin' like a dove, As' my soul wants to go home to glory."

"Roll an' rock," etc.

"O tell me," etc.

"Bin a-servin' my Redeemuh An' a-singin' 'roun' de th'one, An' my soul wants to go home to glory."

"Roll an' rock," etc.

The negro thinks in pictures; and while the result is often fantastic in the extreme still it gives evidence of a fine, unhampered imagination. Though he is declared by some writers nothing more than a mimic or an imitator, what are considered his imitations never embody the form or thought of any supposititious model. The essence is always native.

sence is always native.

Aside from the some of the various Indian tribes and the collected nerro some of slavery days, there is but small results of the collection of the co

AT the bottom of Art is this essential conditionteaching. The aim is neither gain nor glory; the lone aim of art is to teach, to elevate gradually the spirit of humanity; in a word, to serve in the highest sense .-

Examples and Illustrations

By Elizabeth A. Gest

CHILDREN are natural imitators, and it is a good plan for the teacher to give frequent keyboard examples and illustrations of how some things should be done.

When the example is purely technical it is important for the pupil to watch the teacher's hand to understand the point in question and try intelligently to do likewise Some pupils receive a much more definite idea of what is required, technically, by seeing a concrete example than by listening to "do" and "don't."

But when the illustration is purely musical, it is much better for the pupil to close the eyes and listen, for often the pupil will be so much engaged with the external points of interest that the value of the musical expression will be lost, or at least lessened. Instead of saying "now let me play that passage for you," it would be better to say "now close your eyes and listen while I play that passage." Then play it as it should be played and, if necessary, play it as the pupil played it, but follow again with the correct way. Slight exaggerations may even be made to impress the pupil more forcibly Ask the pupil if he noticed any difference in the two renderings, and let him explain the difference and play

the passage in the correct way. This listening with the eyes closed is very good for all pupils, particularly for those whose musical sensibility is more or less conspicuous by its absence, and it is a great help towards improving the ear, musical feeling, and interpretation.

Variety

By Ada Mae Hoffrek

No one relishes the same diet every day in the week; in fact, if the same food is continued every meal for any length of time our physical being rebels and we develop various ailments. Caviar and Pate de Fois Gras every day in the week is just as bad as a steady diet of corn beef and cabbage.

The same thing applies to music. Every composer has a distinct style of his own; and if you give the one writer's compositions repeatedly, his nature will rebel against them, even though the student may be unconsciou of the cause, and you may not observe it. Too mucl of the works of one composer may make the studen physically ill, as well as to make him lose in musi generally.

The same applies to one style of composition. Variety is said to be the spice of life and it surely applies to or musical activities. The teacher who has a great variet of music to choose from is the one least likely to have vawning pupils.

When giving a recital alternate your numbers with different styles of compositions and composers and th get the desired change. Many a student has given up the study of music without the teacher realizing that insui ficient variety in his selections was the cause of it.

Studying that New Piece Without a Teacher

By Sidney Bushell

For years and years I have studied in the following manner: I hear a composition. I like it, I resolve to learn it. If one can secure a phonograph record by the master he heard play it, during the process of learning, it will help the student to keep his enthusiasm for it. Although you may call the phenograph only "canned music," much can be learned from the full records.

Go slowly and surely. Get everything technically correct. Do not attempt to put any feeling into the new piece, until you have learned the frame work and can play it accurately and fluently. When you have done this for some time, put the "signs" into your rendition-those "signs" which are printed upon the music. Practice it this way for some time. All this rounds off the rough edges from your piece, polishes it,

Now you are ready to put your personality into the composition that you have learned by long and hard study. Remember, in the first place, it must be a piece that strongly appeals to you, one that you recognize as suited to your "style." It will be as an artist paints a picture; you will put a little more color here, a little less color there. You must play the classic as your soul bids you. You must be "as the child," in everything but experience and the quality of restraint.

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Good Piano Playing: How Can the Average Piano Player Tell Whether it is Good or Bad?

By W. J. HENDERSON

The following is part of an excellent series of articles which have been appearing from the pen of the noted critic, Mr. W. I. Henderson, in "The Outlook," in which Mr. Henderson has also discussed the subject from the vocal and from the violin standpoints.

If you expect what you should not and the pianist does what he should, you will be disappointed. If you expect what you should and the pianist cannot fulfil his obligations to his art, you will be disappointed; but this time with unassailable reason. Too many persons regard music and its performance as some sort of mystery, comprehensible only to those possessed of special training, whereas to a certain extent any one who has a good ear and will apply common sense to his consideration of music can determine whether he ought to enjoy it or not.

If music is an art at all, it is the art of beauty in sound. We need not torment ourselves by trying to arrive at a definition of beauty. Let us confess at once that beauty has never been successfully defined, and that it is entirely a matter of opinion. But the fact remains that among the cultivated peoples of the world there is a pretty general consensus of opinion. In regard to music, the general view is that its fundamental beauty is the beauty of tone. If the sounds produced by instruments or voices are harsh rough, impure, or, in a word, noises rather than musical tones, beauty cannot exist. For that reason we may without hesitation assert that the chief object of all musical technic is the production of euphonious tone. Probably that is what Liszt had in mind when he declared that three things were needed to make a pianist: "First, technic; second, technic; third, technic." What he undoubtedly meant was that a perfect and inexhaustible technic is essential to good piano playing, for the reason that without it nothing can be made to sound beautiful.

Making it Beautiful

Therefore let us begin with some reflections on the art of playing the piano. Nothing is more generally understood than what constitutes good piano performance except what is good singing, and this is reserved for future discussion. The million amateur pianists find that their greatest difficulty is to strike the notes written in all the "hard pieces" which the masters have given us. It does not seem to occur to these amateurs that about the mechanical difficulty of fingering all those notes the composers never thought at all. They took that part of the execution for granted. So should we. A professional pianist ought to be able to strike the notes in any of the standard piano compositions, to strike them while proceeding at the correct tempo, and to accent them correctly. False notes are simply forbidden.

But while playing the right notes the pianist ought also to be able to make them sound beautiful. No matter how intricate the passage, how rapid the succession of thirds or octaves or other combinations, no matter how complicated the polyphony, the tone drawn from the piano must be beautiful, or the performance fails of its ultimate purpose-namely, to restore to living, breathing eloquence the instrumental song which sleeps in silence on the printed page till the clinging kiss of the interpreter

The piano is undeniably an instrument of percussion. Its tones are produced by the blows of hammers on metal strings. And the purposes of interpretation are often best accomplished by emphasizing the percussive nature of the piano. But the hammer of Thor or the ax of Sergei Prohofieff is not the hourly companion of the great artist of the keyboard. His chief aim is to disguise the percussive character of his instrument and to make it seem to sing. This semblance of singing is the greatest desideratum of all musical performance. What musicians mean by a singing tone is one that has a smooth and steady flow. In a series of singing toncs united in a musical phrase the vocal quality is imparted by so performing them that they seem to be organically One note passes into the next without a noticeable break in the continuity of sound, yet the articulation between the two tones is not blurred, as in the exquisite cantilena of a Bauer or a Gabrilowitsch. This is the acme of legato, as it is called, and a pure, smooth, sustained legato is the foundation of musical performance, whether vocal or instrumental. It is the first and indispensable requisite of musical beauty.

The piano of to-day is capable of a far finer legato

WHEN you go to hear a pianist, what do you expect? than the early ones. We have better strings, better sounding-boards, better key actions, and better pedals. We possess sound-sustaining devices unknown to the makers of Mozart's and Beethoven's pianos. Yet the illusion of song has always been sought by pianists. Johann Sebastian Bach's son Emmanuel wrote:

"Methinks music ought principally to move the heart, and in this no performer will succeed by merely humping and drumming and by continual arpeggio playing During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly."

Mozart cherished similar ideals. He demanded of the pianist a smooth, gliding movement of the hands, so that the passages should flow like wine and oil. In order that the vocal character of piano music might be preserved, Mozart wrote continually in the cantabile (cantare-to sing) and developed many of his melodic thoughts from simple successions of notes of the scale. One often wonders whether Elly Ney ever heard of the wise sayings of Emmanuel Bach and Mozart.

But, while the singing melody is the basis of piano music, as it is of all other music, it is not the whole of it. Upon this foundation is reared an artistic structure in. which variety in unity shows forth in all its engaging qualities. No one would wish to forego the pleasure experienced in hearing a pianist perform rapid passages with perfect smoothness and equality, with sonorous force and sunny clarity. While the pure cantabile mclody may be the trunk of a composition, the florid passages are the natural and beautiful exfoliation, and we would regard some naked trunks as comparatively wintry

In the performance of brilliant passages, and also in certain types of melody, the staccato, or short, sharp touch is required. The listener is justified in demanding that when a pianist has a staccato to play he shall play it musically. Singers use the staccato, and the instrumental performer therefore can form a vocal idea of this type of utterance. What, then, is to be said about rapid passages in simultaneously sounding tones, thirds, sixths, and octaves, as the musicians would put it? ways the same; the tone must be musical. But here enters another addition. The balance must not be destroyed. The accord must consist of two or more tones, one of which usually helongs to the melody. The listener must require the player to make the melody clear at all times and to give to the accordant or discordant notes precisely the amount of force needed to make them furnish the harmonic character to the per-

Clearly Defined Outlines

This is one of the most exacting requirements of artistic performance, for the pianist who expects to preserve the outline of his melody and the balance of his subsidiary voice parts (as they are called) at all times must possess fingers and wrists trained to the utmost pliancy and independence, and he must have them under such command that they execute his wishes automatically. The pianist cannot be thinking all the time just how hard he is to strike this or that note. His mind is rather intent on the larger matters of phrasing and the adaptation of his tempi and his broader dynamics to the interpreta-

tion of the composition. We now come to the subject of rhythm. With all due regard for the brilliant liberation of their spirits by the much-liberated Cyril Scott, the untrammeled Ornstein, and other colorists of the impressionistic school, the music-lover will without doubt continue to insist on a clearly defined outline. Now in music the clarity of the outline of a composition depends not only upon a neat enunciation of the separate tones, but upon a perfect relation of their relative lengths, their varying degrees of force, and their utterance in unmistakable groupings called phrases. The phrasing of an instrumental composition is founded upon the same artistic principle as the lines of a poem, and the preservation of the identity of the line can be accomplished only by a correct treatment Not all the angels; In heaven nor; The demons down: Under the sea; Can ever dissever my soul; From the soul of; The beautiful Annabel Lee.

If you read it that way, the rhythm is spoiled, though t is impossible altogether to destroy it, while the phrasing supposing it for the moment to be piano and not word music-is wholly ruined. But even when the lines are correctly phrased, the rhythm will still be imperfect if ust the right emphasis is not laid on every syllable In the larger forms of musical composition the melodic phrases are often very extended and the rhythms not simple, but compound. It is therefore the business of the pianist to convey to the hearer a clear and unmistakable outline, so that he may recognize the phrases of a melody and the melody as a whole. If you hear a blurred and uncertain melody, groping, as it were, its way toward you, be sure there is something wrong with the performance. The most uncouth or vague melody can be played in such a way that the responsibility for its defects will be shown to be the composer's, not the performer's. And when one thinks of perfection in rhythm one thinks of Josef Hofmann, the master of phrase and

One of the commonest faults in piano playing is underestimating the relative sonorities of the upper and lower strings. The high treble notes are sounded by short strings with short vibrations; the bass strings are long and have more enduring vibrations. Pianists often forget this and make the bass of a passage resound so that the treble is obscured and the outline of the melody lost. Obviously a composer wishes that everything shall be heard, but in proper proportion. It must be plain to the reader that good phrasing is impossible when the bass overbalances the treble, except in cases where the melody is in the bass.

Foot-Notes

Perhaps enough has been said about the office of the hands. Now a word as to the feet. The possibilities of the pedals are very great. The amateur of music, unfortunately, has been taught to call them "loud" and "soft." But a pianist can play just as loudly without using a pedal as with one. He will, however, obtain a different kind of loudness. When a pianist strikes a key, he raises a damper, and as long as he holds the key down the strings of that note will vibrate freely till their vibrations die out. When on striking the key he also depresses the "loud" pedal, he raises all the dampers in the instrument and thus permits all sympathetic strings and their overtones to vibrate.

When he depresses the soft pedal, he shuts off one of the strings of a note (in a modern grand each note has three) and causes the instrument to give forth a more veiled tone. By various combinations of pedals and the union of such combinations with the several kinds of touch, pianists produce those extraordinary illusions of changing qualities of sound which we call tone colors. It is not essential to an intelligent enjoyment of piano playing that one should know all about touch and pedals, for touch is so subtle that, in the last analysis, it becomes an individual gift. But even a tyro can understand that some difference must result when you strike the key with a stiff finger or a relaxed one, with the flat surface of the extremity or with its point.

Finally, as to interpretation. This brings us to indeterminate quantities, for, while it is easy enough to decide when the interpreter is entirely wrong, it is impossible to pronounce a conclusive verdict when several admittedly great artists disagree. The true artist assimilates the composition. It becomes a part of his own artistic organization. When he gives it back to the public, he gives himself as nourished by Beethoven, Chopin, or Schumann. But at least the thoughtful listener can study the manifestations of the performer's temperament. Intellect and emotion must each play its proportionate part. As the author of this article has said elsewhere, "Music is a glorious ship on the ocean of art; emotion is the breeze that fills the sails; intellect is the skilled hand at the wheel."

The intellect is the designing power, and without design there is no art. Piano playing which is merely a bewildering exhibition of technical "virtuosity," as it is called, is worthy of admiration for just what it is, but it is far from being the supreme achievement of the pianist. This explains the attitude of critics who demand always that a pianist shall show ability to interpret some work of high intellectual design, such as a Beethoven sonata or the Schumann fantasia, before they will accord him a seat among the gods of his art. All pianists and students of piano have made an idol of Godowsky because of his extraordinary technic. But many of us would rather listen to an erratic but imaginative child like Guiomar Novaes, or a solid master of form and style like William Bachaus .- (From The Outlook.)

Much in Little

By Edward Ellsworth Hipsher

So much of the technic of tone-control at the piano de pends upon a proper use of the muscles of the fingers that any help along this line is most valuable. And those little muscles which move our ten digits are capable of so much that students often fail to realize that they can do only those things which they are properly directed to accomplish.

One of the most valuable of studies to this end is "simplicity itself." Look at the following:



After this it requires no great imagination to see many noses tilted about forty-five degrees above the horizontal that they were intended to maintain. So, the best thing to do is to tilt them down again.

Let us not forget the wisdom of Leschetizky in his "Playing the piano is four-fifths brains and one-fifth Allow this to soak in good and deep; then, perhaps, you are ready to begin.

Take first the right hand. Lay it at rest in your lap. Now raise it over the keys, allowing all parts to hang loosely from the wrist. Let the thumb drop on Middle C; and as it touches the ivory have the sensation that its muscles are to take hold of the key, to draw from out of it its tone. As this is done, all other fingers should remain well raised above the keys. In fact, throughout the study this rule should be observed for all fingers when

Now we are ready for the second finger. While four is being counted to the thumb note, very slowly (using "and" on the last half of each beat) prepare the second finger to descend on D. With the mind closely fixed on this second finger, prepare it to obey your will absolutely This means the greatest possible concentration of mind on the thing to be done. Now, when the time really comes to play the D, have the finger to descend upon it with the utmost rapidity. As it touches the key the thumb will rise quickly and remain in position. Notice that the idea of strength or force has been carefully ignored. At first the tone may seem rather weak; and it may be truly so, for the feeling of the use of any muscle above where the finger joins the hand is to be absolutely unl'nown. The finger will "click" down on the key with the highest possible speed; but the finger muscles must do it. Do you not see that, though you are taking much time for the most careful preparation for the production of the tone, when the time arrives for the use of the finger you are developing in it the velocity of action that will be needed for the most rapid movements in any composition? At the same time all conflicting impediments are

being removed. The process is simply repeated as one goes on from one finger to another. The one necessary precaution is "eternal vigilance" that no carelessness may creep in. As control of the muscles develops, combine with their rapid descent the feeling that the tone is being really drawn, not "pecked" from the key, and we have agility combined with tones of a beautiful singing quality.

Play the study first with one hand, then with the other -alternating them to avoid fatigue or staleness. Play it at least once with each hand at the beginning of each practice period, and notice the change that will come over your playing. Only after it has been practiced till each hand can perform its part readily, neatly and with ease will it be advisable to try the two hands together.

A parting word. Do not make the mistake of thinking this a study for only beginners. The "graduate" or "finishing" student is just prepared to extract from it the greatest value.

A Musical Biographical Catechism Tiny Life Stories of Great Masters

FRANZ LISZT (1811-1886)

[Entrod's Note:—We are presenting herewith a monthly series of biographies designed to be used by themselves, or a supplement to work in classes and clubs, with such texts as The Child's Guss Book of Great Musicians series and The under distory of Huskel.

- Where and when was Franz Liszt born? At Raiding, Hungary, October 22, 1811.
- Q. What great Hungarian nobleman helped to give Liszt a musical education? Prince Esterhazy, with other wealthy Hungarian
- men, after hearing a concert given by Liszt when he was nine years old, united in providing six hundred gulden yearly to give him a musical education.
- With whom did Liszt's father place him to study? A. He took him to Vienna and put him under Carl Czerny's teaching. Liszt was then 10 years old and he studied with Czerny two years.

 Q. What great composer is said to have heard him
- the farewell concert he gave at the end of his studies with Czerny?
- A. Beethoven, who embraced him and predicted great things for him, Where did he go after that to continue his studies? To Paris, where he wanted to study at the Paris
- Conservatory, but Cherubini, the head of the Conservatory, refused him admission, because he didn't care for Q. Did Liszt make friends in Paris?
 - A. Yes; he had a very attractive personality, was a sincere, charming boy, witty, free from jealousy, and he became a universal favorite.
- Q. When did he make his first concert trip to Eng-A. In 1824, when he was 13 years old, he made a
- concert tour of England, and also went to France and parts of Germany. Q. Who was the great violinist who influenced Liszt
- to start out on an original path in music? Paganini, who had made such a great impression
- Robert Schumann the year before. What did Liszt try to do for piano playing?
- He tried to make the piano sound like an orchestra. He wrote some new studies by which he arrived at many new effects in piano playing. Was Franz Liszt a composer as well as pianist?
- A. Yes; he wrote music for the piano and for the
- Q. What form of musical composition did Liszt in-
- The "Symphonic Poem" for the orchestra. Q. Is the "Symphonic Poem" made up of different movements like the symphony?

- A. No; it is in one movement and is a musical poem depicting scenes and events like a word poem.
- Was Liszt a very great pianist? Yes; he astonished Europe with his piano playing in 1836. He had a very long hand and much strength It is said he could play the most wonderful pianissimo passages, which would be followed by such great climaxes of fortissimo that the hammers of the grand pianos gave way so that often there would be three or four grand pianos on the stage, and if one was disabled by his heavy playing another would be brought forward. But the makers of pianos know how to make the actions stronger now, so
- such a thing no longer happens on the concert stage. Q. For what monument did Liszt raise almost the entire sum of money needed?
- A. For a monument in memory of Beethoven at Bonn. In 1847 he conducted a musical festival when the monument was dedicated. Liszt played Beethoven's Fifth Concerto in a glorious way at the concert.
- Q. In what city was Liszt musical director for several vears? A. In Weimar, the city where the great German poet
- Goethe lived. Liszt was court musical director for 14 What young composer's works did Liszt bring out
- A. Richard Wagner's, whose genius at that time wa-
- For what are the pianists of to-day indebted
- For what is called "discrimination in touch," by means of which long passages of different kinds are dis tinguished from one another; and when one tone of a chord belongs to the melody and as such receives an emphasis, or at least a distinctness of delivery to which the rest of the chord has no claim. Liszt, and Schumann, too, used the pedal for new and wonderful effects.
- Was Liszt renowned as a teacher? Yes; he was master and teacher of all the concert
- What is one style of compositions for piano for which Liszt is noted?
- A. For the wonderful transcriptions of Schubert's songs and transcriptions of the operas of Richard Wagner and of Bellini's "La Sonnambula." Where and when did Liszt die?
- At Bayreuth, July 31, 1886.

A Practical Tryout of Class Teaching

teachers, I found musical conditions materially changed. An Artist Course was a regular feature of the concert season, and several musical clubs had been organized. At my departure only one club existed, composed of but a few indifferent members; and a concert series bringing world-known artists was an undreamed-of enterprise. From a large town the place had grown to, in my eyes at least, almost metropolitan proportions; and with its growth music teachers both vocal and instrumental had multiplied.

I spent the summer in indecision, as there seemed so little prospect for a newcomer to work up successfully where there were good teachers galore already established. To engage a studio and announce myself might mean a long wait for pupils with expenses mounting up in the interim. As a young girl, I had given recitals and obtained a fair class of pupils prior to my going East.

Gradually I thought out a plan to teach daily in each section. I decided to try the class method with a view of ultimately obtaining private pupils, and before September I had arranged with the school board for the use of the auditoriums with piano, in each of their five buildings, for an hour after school. I had announcement circulars printed and well distributed, stating that a daily schedule of class piano lessons would be opened lessons in the various school auditoriums.

RETURNING to my home in a large Pacific Coast town for the pupils of each school, beginning on Monday after several years of study with prominent Eastern at 4 p. m., in the first district. Tuesday was given to the second district, Wednesday to the third, and so on

It was with some little temerity that I approached my task on the first September Monday. I had advertised for beginners only; and my charge was twentyfive cents to each for the hour class-lessons. Eighteen pupils awaited me and subsequently there were never less, and often more, attendants at all the classes to which I devoted my time following the regular school hours.

To summarize, there was no charge by the school board for the use of the rooms, pianos and blackboards, the work being regarded as along higher educational lines. Second, I had thoroughly systematized my teaching plan, using the keyboard for ear training, and the blackboards for note reading. Finger movements and technical drill were counted aloud, using the tops of the desks for table exercises. Later, as my pupils increased in number, I used educational charts and also employed assistant teachers in each district.

At the beginning of the following season I had a large number of private pupils recruited from the school-room classes, giving over the latter to my assistants.

An innovation this season will be the free educational piano recitals held weekly, following the class

An Unusual Forecast of Delightful Features

Just as we are going to press we have been reading the proofs of THE ETUDE for April. Never have we seen more fascinating material in both the reading text and the music. Our ETUDE friends may look forward to a real treat Liszt at the Court of Napoleon III By the PRINCESS PAULINE METTERNICH

ETUDE readers who may have missed the October issue will be pleased to know that the Princess Metternich's "Memoirs of Richard Wagner" may be obtained in that issue or secured in book form in "The Days That Are No More" (E. P. Dutton Co.)

somewhat different from his conventional musical portraits, yet it has a direct interest for the musician and

THE ETUDE

I always had a great liking for Franz Liszt, not only as an artist, but as a man. Personally he was more sympathetic to me than Wagner. Liszt was indeed vain what great artist is not?-but he was so infinitely kind-hearted, so magnanimous, so loyal in his friendships, that one readily overlooked his little vanities, when he came into closer contact with him and got to know him thoroughly. I like to recall his visits to Paris, where he was a frequent caller at our house. During one of these visits it so happened that Gounod had invited us to an evening party, and when he heard that Liszt was in Paris he begged us to ask the latter in his name to attend the soirée. Strange to say, Liszt and Gounod did not know each other, so that my husband and I were the means of bringing them together. Liszt accepted the invitation. On our arrival we were greeted most effusively, Liszt in particular because he was Liszt, and we because we had persuaded him to accept Gounod's invitation. He already wore the priestly cassock, and in point of fact was no longer greatly in clined to enter artistic circles. We had assured him that he could not refuse without offending Gounod, and his kindness of heart prevailed over his scruples. He came, saw, and conquered.

How Gounod Sang

When the formalities of introduction were over, Gounod sat down at the piano and sang as he alone knew how to sing: in a weak and rather muffled voice it is true, I might almost say in a voice that would have sounded ugly to those who can only admire belllike tones, but with such an incredible charm of delivery that all who heard him were in raptures. He sang various extracts from his own "Faust," and took the parts of soprano, tenor, and baritone by turn with such consummate mastery, that even Liszt could not get over his astonishment. When Gounod at last stopped, Liszt told him that he would gladly play something from "Faust," but must ask for a copy of the music, as he did not know the opera well enough to play from memory. Gounod declared that he only had the orchestral score, whereupon Liszt laughingly replied that it did not matter, and that with the composer to help him out he would be quite content with that. The score was placed on the music-rest, and he opened with Gretchen's first meeting with Faust; then went on to the waltzes, in which, as in the rest, he introduced marvelous improvisations; and so on to the end. and "Herr Liszt" was announced. He came from Wei-All present were fascinated and de-

lighted. "That's enough," he suddenly said. "In honor of the Princess I'm going to play her favorite piece— Rossini's 'Caritá.'" He played it exquisitely-as a matter of fact, I have never heard it played by anyone but After the Gounod evening there

were some musical evenings at the Embassy, at which Liszt was the center of attraction. Incredible though it may sound, I cannot resist mentioning the fact that Liszt once proposed to me that he and I should play waltz of Strauss as a duet! The idea of refusing would never have entered my head, for on such an occasion, when the gathering was quite an intimate one, it would have been simply foolish to do so. "With the greatest pleasure," I replied, and I fearlessly dashed into the fray with the 'waltz "Moths." I had never played so well in my life, for of course one could only hear Liszt. My strumming was like the buzz of a gnat beside the roar of a lion. At one of these cheery musical evenings our friend Saint-Saens appeared. Liszt suggested that they should play together on two pianos, an offer that was enthusiastic-

This faccinating silhouette of the magnetic List is such a pair. "There's no doubt about it, we two play morial celebration on behalf of the unforgettable Marie remarkably well together," said Liszt, and laughed heartily over this self-praise. Then he turned to Saint-Saens, and exclaimed: "It is possible to be as much of a musician as Saint-Saens; it is impossible to be more

A Soirée at the Tuileries

The Emperor Napoleon and the Empress Eugénie had heard of the Liszt evenings at our house, and wanted to have the great pianist as their guest. We were ordered to take him to the Tuileries. The invitation went out to him and to us in the form of a little dinner-party. After dinner the Emperor asked Liszt to play to him. Once more he gave a rendering of my favorite "Carita;" then he played a charming waltz of Schubert's, which he called "Backhändel," but which, I believe, is not known under that title. He wound up with the Preghiera from Rossini's "Moise," At the end came a series of powerful tremolos, and when it was over, the Emperor said to him: "How well you imitate thunder!" This praise acted like an unexpected douche of ice-cold water. The chilling effect, however, he said: "Marie Mouchanow in passing away has left was pleasantly counteracted the next day, when the Emperor conferred upon the artist, through my husband, Legion of Honor. Finally Count Walewski the Minister of Fine Arts at the time, approached us with the request that we should persuade Liszt to let us take him to one of his receptions. This was not such an casy matter, and it needed all the arts of cajolery to induce the great man to accept the offer.

Liszt was, of course, at once assailed with entreaties to play, and I may proudly confess that, if I had not ressed him so hard, not a single note would have been heard from him that eyening. He was not merely out of humor, but downright angry, and said to me: "You're putting the bear through his paces!" Fortunate-Mile, Viardot-Garcia, the famous singer and incomparable artist-for grandenr and style in singing, there was no one but Lilli Lehmann who reminded me of her -was present (and in her gracious way she came to my rescue, by asking Liszt to accompany her for the "Erl-And so it was that I gained my point and heard the "Erlkönig" sung by the Viardot with accompaniment by Liszt. It would be scarcely possible to hear a finer, a more impressive, combination.

Memories of Chopin

Liszt left Paris, and we did not meet him again until years later in Venice, and that, too, in 1881. I was alone one evening, deep in a book, the door opened

INTIMATE pictures of the great are always interesting. ally accepted. It was a memorable experience to hear mar, where he had organized a musical and poetic meted Chancellor's). In a Grand-ducal summer-house, which he had decorated with flowers and plants, and in the middle of which he had had a bust of the dear departed set up, he performed, for the benefit of her friends and admirers, the pieces which she had been wont to play with such rare skill, and ended with an "Elegy" dedicated to her as a farewell greeting. After speaking to me of Marie Kalergis, he added: "I know that you loved her. You ought to have taken part in our memorial celebration." He went up to the piano, opened it, and on that evening, which I spent alone with him, he played more beautifully than I had ever heard him play before. He must have sat there for two hours, pouring forth the music of the spheres. In some strange way he seemed to have assimilated all that was characteristic in the playing of our dearly beloved friend, for from time to time he would say, half to himself: "That's how she used to play Chopin; that's how she used to render that phrase."

When he took his leave, tears stood in his eyes, and a void that no one and nothing can ever fill for me. I was deeply attached to her. Life has lost much of its savour for me now that she has gone." Then he held out both hands to me, said good-bye, and added: "I shan't play any more-you have heard me for the

last time." And, indeed, I never heard him play again. From Paris he once sent me a beautifully bound copy of the arrangement of "Lohengrin" for the pianoforte. On the front page are inscribed the following words, written by his own hand: "Copy belonging to Madame la Princess de Metternich, as does her very humble servant, F. Liszt." Naturally I am not a little proud of this twofold possession.

Developing Rhythm in Children

By Mme. Jean de Horvath

THE teacher is often surprised at the inability of pupils to play even a simple melody, say in four-four time, with a good rhythmical swing. This is referring more particularly to those little pupils to whom even "The Little Drummer" by Papini is a serious task. The following expedient is passed on to others:

Get the pupil to march in time to the melody which is being played. This always creates a bit of merriment in the studio, while at the same time accomplishing the desired result.

It is rather surprising to us older musicians, whose heads are so full of tunes that we seldom walk along the street without humming under our breath a fragment of our "latest love" and unconsciously keeping step, to realize that the impression made by a melody on the brain of the average

small pupil is very slight indeed. I have often said to a little player, "Do you hum your pieces over when you are away from your violin?" and the look of wide-eyed wonder in return is sufficient answer.

Have you ever, I wonder, had the experience of being on a noisy trolley and indulging your Grand Opera longings, and then had the car to stop just as you reached the climax? Well, it's all in a life-time; but the fact remains that nothing is more conducive to the development of this preeminently necessary quality than to take one's music along into daily life.

To pupils, I would say, "Hum your solos, whistle them, pace them off, as well as practice them on your chosen



A REMARKABLE LISZT GROUP In this picture may be noted Chopin (seated behind Liszt) Sterne, Paganini and Rossini.

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How Tabulations Help By G. F. Schwartz

THE time has come when filing cases, card indices and tabulated records are no longer looked upon as a mere novelty or fad. They have indeed become an absolute necessity in the efficient management of affairs. In all lines of activity persons who are expecting to accomplish something, gladly accept and intelligently use any or all of the above mentioned means of handling

their work more satisfactorily. For various reasons, systems or methods of training for the music student are more or less lacking in orderly and practical arrangement. The rapid development of musical theory during recent decades, and the constant pressing forward among musicians of all classes is in part responsible for this state of things. Fifty or so years ago text books were relatively few and far be-tween; now, we are fairly deluged with texts on all the branches of musical theory. The result, however, especially with the average student even after several years of study, is very often a woeful state of confusion.

As a means of remedying or at least relieving this condition, it seems quite possible that we may get some ideas from the "efficiency expert" that should prove of considerable assistance. The musical efficiency expert will no doubt never produce a musical composer, but it will be largely the student's fault if, after giving efficiency methods a fair trial, he fails to grasp and hold clearly in mind the fundamental facts of musical theory.

The resourceful student may arrange for himself numerous tabulations dealing with a great variety of detail. These may be kept in a small indexed file so that they will be convenient for frequent reference. Additions and elaborations will constantly suggest themselves, until eventually the student will possess a valuable compendium of his subject. To illustrate the plan a few tabulations are herewith given. These may be typed or written on a regular 3 x 5 filing card, and indexed according to the character of the information which the card carries.

Table 1 deals with the character of intervals found on the various degrees of the major and minor scales; the character of the interval being determined, of course. by the number of semitones which it contains. The student should become as familiar as possible with these values (actual memorizing is not recommended) so that in the construction and analysis of chords it will not be necessary to make a review of intervals.

Table No. 1-Character of Intervals on Each Scale Degree

		M	ιJο	R					Mı	NO	R		
	 2	3	4	5	6	7		2	3	4	5	6	7
T	M	M	P	P	M	М		м	m	P	P	m	М
ST	M	\mathbf{m}	P	P	M	$_{\mathrm{m}}$		$_{\mathrm{m}}$				M	
M	$_{\mathrm{m}}$	m	P	P	$_{\mathrm{m}}$	$_{\mathrm{m}}$		\mathbf{M}	M	P	Λ	М	M
SD	M	M	A	P	M	M		\mathbf{M}	$_{ m m}$	A	P	М	\mathbf{m}
D	M	M	P	P	M	\mathbf{m}		$_{\mathrm{m}}$	М	P	\mathbf{P}	$_{\mathrm{m}}$	\mathbf{m}
SM	M	\mathbf{m}	P	P	$_{\rm IB}$	$_{\mathrm{m}}$		Α	M	A	${\rm P}$	M	M
LT	111	$_{\mathrm{m}}$	P	ď	m	m		m	$_{\mathrm{m}}$	d	d	m	d

Letters at left in vertical column indicate scale degrees Letters at left in vertical column indicate scale degrees. Letters indicate: "M = mijor, "m = minor, P = perfect, A = augmented, d= distributed. Arabbe numerate indicate the intervals: seconds, thrists, etc.; reading that this crass-the intervals: seconds, fruits, etc.; reading that this crass-the intervals: seconds, fruits, the this crass-the intervals are promite that in the second scale degree (do to mi) is a major second, from the tonic to the third scale degree (do to mi) is a major second, from the tonic to the fourth adopted (do to mi) is a major second print, etc. The falle may also be read from top to bolton; thus we have a sudjection of the tonic to the condition of t uper-tonic (re to mi), a minor second on the mediant (mi

Table No. 2-Triads Classified According to Construction

Triads	Major	Minor	Diminished	Augmented
Fifth	P	P	d	A
Third	M	m	m	M
Major	I, IV, V	fi, ffi, vi	vii*	m·
Minor	V, VI,	i, iv	ii°, vii*	

The letters in this table: P, M, m, d and A have the same The letters in this tolk: P, M, m, d and A have the same meaning as in the first tolk: Outpiled from nanowave disclosed Major trieds; and it was considered to the same and it was the same and it was the same and it was the same and the sam

Table No. 3-Sept-chords Classified According to Construction

Seventh Triad	M M	m M	m	m m	m d	d	A
Major Minor	I ¹ , IV ¹	V'	Į2	ii ² , iii ² , vi ² iv ²	vii ^{or}	v Hone	111*

This table reads like No. 2, excepting of course that seventh-chords are classified instead of triads. Thus on the toxic, in major, we find a major triad combined with a major research.

The next table (No. 4) shows the equivalence of the major and minor triads of a key with those of other This table may be made out in all keys up to seven sharps and flats. It serves as a thorough drill in scales, keys and signatures. Its real purpose, however, is to establish complete familiarity with the possibilities of the "common chord" in diatonic transition.

Table No. 4-Triad Equivalence

C I	ii	iii	IV	V	vi	vii°
G IV F V		D ii G vi			G ii F iii	
f V e VI	d i a iv	e i b iv	bė V s VI	e V b VI	a i e iv	
a i	ii.º	III+	iv	v	VI	vii°
e iv			d i	s# VI	b∂ V	
G ii			C ii	E I B IV	F I C IV	

The first column of the upper half of the table, for example, indicates that the tonic triad in C major may also be the aubdominant triad in G major, the dominant triad in F major, and as on (capital letters indicating major and small letters minor); similarly, in the lower half of the table one will read; the tonic triad in A minor is the same the subdicipation triad in E minor, also the summer late. minant triod in E minor, also the super-tonic triad in G major, etc.

Various tabulations may be made classifying chromatic chords. Thus we may tabulate according to the chord member which has been altered, or the tabulation may be based upon the scale degree which has been raised or lowered to effect the chord. The following table gives only the more usual augmented sixth chords, and the arrangement is based upon the chromatic alteration of chord members.

Table No. 5-The Augmented Sixth Chords

Tal	ole No	. 5—The Augme	ented Sixth Chords
		Major	MINOR
5	R	V 4 2	
5	L	V 4 3	√4/3
3	R	vii4 3	114 3
3	L	vii vii5	ii vii viii
1	R	g g ti ii5	N N iv iv5
1	L		

In the above table the letters R and L in the column indicate "raised" and "lowered," and refer, of course, to the chord members as indicated by the numerals 1, 3 and 5. To illustrate, the chord V 4 in the key of C, is found in major only and results from raising (in this case by means of a sharp) the fifth of the chord, G B D\$ F (with F of course in the base).

One more table only is suggested. It relates to the various ways in which transitions may be affected. Nu- the child; and if he has not too many wide skips pressed merous supplementary tahulations dealing with details of one sort or another may be added.

Table No. 6-Modulatory Transition

Diatonic	Through Common Chords Intermediate Keys Enharmonic Changes Modal Chords*
Chromatic	" Deceptive Cadences " Free-entering Chromatics
Enharmonic	" Interchanges of vii ⁰⁰⁰ " of V, iv, ii v ³ , v ³ , v ⁶ , ii " Aug. Triads

* Neapolitan sixths, minor sub-dominant, ctc.

The above transitions may be illustrated by the following

rmbol forms: $C(vi = G \ ii)$. Common Chords: $C(vi = G \ ii)$. Intermediate keys, $C(V = D \ IV)$ ($I = A \ IV$). Enharmonic Chauges. $C \ (iii = cb \ iv)$. Modal Chords, $C(N = Ab \ IV)$ ($N^c \ indleates$ the Neapolitan Deceptive Cadence, C V resolved to A; I (instead of to

Abrupt Chromatic, C I followed by Db Vt (e being the common note).
Interchanges of viiro, c (viiro a viiro) (ab and g# are here enharmonic equivalents).

Interchanges of V', etc., C (V'=b iv 5) (f and e# are

The six tabulations which have been suggested mabe preceded by certain elementary ones. For instance the "Circles of Progression":

(1) Circle of perfect fifths in major and minor: (G, D, etc., a, e, b, etc.

(2) Circle of perfect fourths in major and minor: F, Bb, etc., a, d, etc.

(3) Circle of alternate major and minor thirds: C. (4) Circle of alternate minor and major thirds: C,

Eb. G. Bb. etc. (5) Chromatic succession. See Bach's Well-tempered

The student will find it helpful to consult various texts on musical theory, using at first only the simpler and more conventional ones, and from these select that which seems to be most essential. Terms and statements, especially those which seem to conflict, should be carefully investigated and an effort made to select that which is most clear and concise. Gradually the material thus gathered should be tabulated and filed as has been suggested. Thus there will be built up a broad, reliable and accessible knowledge of the subject. With this as a foundation the student may proceed with greater confidence to the more pretentious tasks of harmonic analveis and composition.

A Cure for Careless Fingering

By S. E. Jennings

SAVE in that rare individual who will sometimes pop up, just as "an exception to prove the rule," accuracy is a matter of careful thought and training. With a right start, and occasional prods, almost any student may acquire a really accurate use of the fingers.

To insure correct fingering, the child should be taught that the five fingers should be over five keys-each finger over its own-not hanging down off the keyboard, as is too often the case with the thumb, nor flying up in the air, as the second and fifth fingers frequently do, but curved and lightly touching the keys, each finger prepared to strike at a moment's notice. This should be emphasized till it becomes second nature to the child, till each finger is "at home" over its own key. As the child returns home from an errand, so should it be made to feel that the finger which goes abroad after another key must return to its home, that is, to its five-finger

The pupil should be taught that, as people have name so have the fingers-1, 2, 3, 4, 5-and that when a finger goes on an errand from home the numbered fingering tells which of them is to do the work. This appeals to upon him and too rapidly, there is little danger that he will develop a habit of careless fingering.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

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

THE ETUDE

MUCH of the piano teacher's success depends upon his cleverness in conducting the lesson. Excellent equipment, technical skill, broad musicianship-all these are important factors; but, after all, it is the "personal touch" that crowns the whole. Apropos of these observations, we quote again from Marmontel's Conscils d'un Professeur, under the heading During the Lesson:

"A teacher should place at the disposal of his pupil all of the time which has been agreed upon. I say all of this time, for, outside of social relations, or of some special interest which he has in the pupil, he should refrain from an undue extension of the lesson. In the first place, this fatigues the pupil, and, in the second place, if this disinterested act of good will is not properly understood, another lesson, that is confined rigorously to the specified limits, will be considered too short. No conversation foreign to the material of the lesson should take the place of relevant details.

To set before the pupil an example of serious work, to whet one's interest in the lesson by allowing it to absorb one's entire attention, to avoid every sign of impatience or borcdom, to take due account of even the slightest effort or successful attempt, in fine, to arouse a love for study by rendering even the most arid task nteresting-this is the secret of the master who wishes to inspire in young minds a true devotion to their art.

"If lessons are given at one's own home, carefully avoid inopportune calls, and never interrupt the lesson except when absolutely necessary. On my own part, I am exceedingly annoyed if I am obliged to leave my pupil for a single instant; every minute thus lost to his work seems to mc a veritable theft.

"At the end of the lesson the teacher should briefly summarize his instructions and point out the work for the lesson following."

A recent pupil complained that she gained little under her former instructor, because the latter spent the most of the lesson time in answering the telephone or doorbell. Another discouraged pupil told of a teacher who exploited at the lesson her aches and pains, or, for variety, her domestic troubles! Let us remember that, in giving a lesson we should be constantly "on the job," and that, with M. Marmontel, we are committing petty larceny when we employ the pupil's rightful time for our own purposes.

Lesson Fees

What might be called the "average" fee per lesson among the better class teachers in the large cities, including Chicago, St. Louis and eastward?

It is difficut to strike anything like an average as to lesson charges, since there is little cooperation among teachers in this respect, and each one is practically a law unto himself. This lack of unanimity is quite evident from the results of inquiries which I have recently made of leading teachers in the two cities you mention, and also in Boston and New York. A summary of the replies is as follows::

1. St. Louis: The average charge for good local teachers is five dollars per hour lesson, although occasionally a higher rate is in force. One leading teacher is mentioned as commanding four dollars per half hour.

2. Chicago: Replies from two well-known musicians indicate that prices range from eight to fifteen dollars per hour. One correspondent says: "I believe ten dollars per hour is about the average price charged by the best teachers. I have assumed you want prices of art grade. There are hundreds of good ones who charge six to eight dollars per hour."

3. Boston: An excellent grade of instruction is here given for five dollars per hour. Several teachers of especial experience and reputation, however, receive ten dollars per hour.

4. New York: My correspondent, a leader in themusical world, says: "I understand that prices here range from five dollars to twenty-five dollars an hour. Of course, if you begin at the very lowest level, you will find persons willing to give lessons for as little as fifty cents, and the same is certainly true of Boston. But twenty-five dollars seems to be the upper limit, and it represents, in my mind, a degree of extortion that is outrageous; it is, in no conceivable case, worth that sum to any student."

present these statements without comment, and should be glad to receive data from other communities. Meanwhile two debatable questions suggest themselves: Is any teacher justified in charging twenty-five

dollars per hour for regular lessons? 2. Is it possible or desirable for teachers to agree upon certain standard rates in a given community?

I wish these questions might be considered by musical popular, they are becoming rapidly shelved in favor of clubs or conventions!

Music and Married Life

Formerly it was the tradition that a young woman who married thereby relinquished all thoughts of a musical career. Girls who had expended money and time for years upon a musical education, and who had made a reputation for pianistic prowess, proceeded after marriage either to forget as much as possible of what they had learned, or to use their ability only for occasional amusement.

Now comes the new era, in which married life often means opportunities rather than restrictions. I hear frequently from former pupils who are wisely educating their children in music, and incidentally those of their friends. Several have worked out clever kindergarten schemes, and have made these a force in their communi-

I have also several friends, married ladies, who make it a rule to learn a new piano program each year, and, when this is mastered, to produce it in the form of a recital for friends or even for a wider circle. Others regularly engage in ensemble practice-trios, violin sonatas, four- or eight-hand piano music. Others, again, are active members of musical clubs, or, better still, are engaged in musical settlement work.

Why not, even if you have neglected your music for many years, take it up again with renewed energy? may be a little rusty at first, but a course of careful and systematic practice should produce gratifying results. I have been led to these reflections through receiving the following letter from a lady, who furnishes proof of

"In the December Errie a mother writes of her resuming plano practice, after some years devoted to home duties. I want to give a tew lines of encouragement to organists who for various reasons (not the least of most continued with the property of the plant of the p

Ponder over these words, mothers of the Round Table, and if you are "in a dormant state" musically, take courage to unfurl again the banner of musical achievement!

Technical Versus Musical Values

How would you rank the technical value of the works of the following composers: Czerny, Cramer, Clementi, Heller, Köhler, Pischnaf Piano studies range all the way from those which are

mere finger exercises to those of distinct musical and interpretive value. According to this gradation, the above names would stand in the following order: Pischna,

> Czerny. Köhler. Cramer. Clementi, Heller.

The Sixty Progressive Exercises by J. Pischna, are frankly "technical studies in trills, chords, passage-work and arpeggios." They furnish a kind of encyclopædic review of technical devices up to the time of Beethoven, and while they have no constructive musical value, they are thorough drill-masters in the development of muscular dexterity. Their special merit lies in the fact that each exercise is transposed into many other keys, and that its intrinsic technical value is enhanced by its application to

various rhythms and accents. With Carl Czerny (1791-1857) we find technical materials marshaled into correct musical forms. While, however, the musical interest is entirely subordinate, the studies are yet melodious, and of symmetrical structure. The hand of the clever and experienced teacher is every-

where apparent. Each technical device known to the early nincteenth century becomes the text for useful and complex treatment, so that the studies as a whole furnish "a mighty arsenal of mechanical appliances."

The studies of Louis Köhler (1820-1886), called "the heir of Czerny," contain a certain modicum of musical interest, and are chiefly valuable in the early grades. Once more attractive and up-to-date works.

In the studies of J. B. Cramer (1771-1858), we find a decided increase in musical interest. Technical figures are here presented clothed in attractive harmonies and a concentrated, pithy style of expression. Discretion should be used in selecting the best of these studies, since, as with Czerny, many are now relics of a by-gone pianism.

Muzio Clementi (1752-1832), "the father of pianoforte playing," has left a remarkable collection-the Gradus ad Parnassum-in which all the styles and forms of piano music, from the ancient canon to the virtuoso flights of his day, are unfolded in attractive musical guise, and with the skill of the accomplished composer as well as experienced pedagog. By cleverly making useful technical devices factors in genuine musical expression, Clementi paved the way for the modern étude, glorified in the works of Chopin, Liszt and Rubinstein. In studying thesc études of Clementi, we are sitting at the feet of one of the world's greatest piano teachers.

As examples of genuine musicianship, too, we may cite the modest but delicately modelled études of Stephen Heller (1813-1888). In these, while studying technical problems the pupil is at the same time developing the powers of interpretation and of good taste, since they are invariably characterized by structural finish and graceful poetic conceptions.

Doubtless there are occasions when the purely technical studies, such as those of Pischna and Czerny, are best fitted for the pupil's needs. The teacher should take care, however, that too much of such arid work may not be severe blow to the pupil's inspiration, and that the final emphasis shall be placed upon those studies which stress as far as possible the canons of genuine musical worth.

Studies for Small Hands

I wish for adview about a pupil nine years of ago, who has just finished "Marthews" Graded Corons No. 3." I had been a finished "Marthews" Graded Corons No. 3." I had to our hands; so please tell me what studies to give her that would be equal to the fourth grade of the Marthews course, hat suitable for small hands. Also when teaching Marthews course is it necessary to employ any other studies?

I suggest for your pupil the studies by Heller, Op. 47. Most of these are within the compass of small hands, and the others can be easily adapted. All, too, are of intrinsic value.

For more technical studies, how about the first book of H. Berens, Op. 61? These are excellent for the cultivation of ordinary running passages.

The Matthews course provides in itself sufficient material in the line of formal studies. These may, however, be supplemented on the one hand by such technical exercises as scales, arpeggios, and on the other by occasional

Exercises from Pieces What do you think of the plan of extracting exercises from pieces?

It is a plan of which I heartily approve, since it logically connects the different phases of a pupil's study and gives direct application to pure technic.

Work in technic is of two kinds: general and specific. Under general work we include those forms of scales, arpeggios and muscular exercises which underlie all piano playing, and which should, therefore, be continually cultivated as a background for all grades of

But in actual piano pieces we are constantly meeting new phases of this material, unique figures in which fragments of scales and arpeggios are combined, musical progressions of double notes (such as those in Chopin's Nocturne in G major), and the like. Each of these is best mastered by taking it out of its connection and subjecting it to intensive analytical study.

Here, then, is the opportunity for inventing special exercises. Such exercises may be grouped under three heads, as follows:

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An Unused Thumb-Joint

By Eugene F. Marks

How many piano pupils think of the thumb as possess ing three joints? Ask your pupils, "How many joints have your fingers?" and they will give the correct an-"Three." Then continue, "How many joints has the thumb?" and the majority of pupils will reply, "Two." In fact, I discovered one pupil, a young girl, who evidently had never realized that her thumb possessed the third joint. The long (metacarpal) bone of the thumb seemed never to have moved far from the hand. However, when we consider that the metacarpal bone of the thumb corresponds to the (metacarpal) bones of the hand, and not to the long bone (phalanx) of the finger. it is not difficult to understand that in some instances it accustoms itself to this near position to the hand.

As long as the small positions in technical exercises were adhered to, this defect in the pupil's thumb position caused no inconvenience; but as soon as extended positions (octaves) were attempted in her technic a deadlock occurred. The first joint of her thumb failed to act; and her thumb refused to leave its close proximity to the hand, excepting beyond the second joint. This allowed her the expansion of only the interval of sixths on the keyboard

Observing that a surgical operation was not necessary, as it was only the result of disuse, the defect was explained to the pupil and she was requested to force this bone gently to move outwards by assisting it with the other hand, doing this occasionally during the day. At

the next lesson the improvement was surprising; and, by keeping the matter before the pupil at each lesson, the defect gradually disappeared, and in a few months the thumb was moving in the desired direction. Nature will quickly assist herself

if started on the right road. How-

ever, if you feel doubtful as to pro-

cedure in case of deformity in the hands and fingers of your pupils, consult a physician, though many minor imperfections can be remedied by the teacher, especially such a slight one as a finger joint refusing to articulate. Several pupils with such defects have come under my observation and a physician never has been called to correct them. Start the physical members to working in their natural channel, and nature will carry the work onward successfully.

Among the "first elements" in touch presented to a pupil should be the action of the joints of the fingers, especially that of the first joint, which is used so much in piano-playing. As to the thumb, it has six movements, and five of these are used by the pianist, while one, rotation, is possessed by none of the fingers. Usually we devote a great deal of attention to the action of the four fingers, and the thumb is left to care for itself but, eonsidering the capability of the thumb to move freely in all directions, especial consideration should be given to this neglected digit.

"Polishing" Your Lesson

By Izane Peck

THE enterprising music student should do good, clean work-like Gold Dust Twins-let us say. He should polish the week's lesson before he takes it to his teacher. The first day after the new assignment has been made, a certain portion of the lesson might be thoroughly learned; the second day's practice should result in a second portion of assignment being well worked out; and so each succeeding day.

The last day's practice should be left free for the Saturday cleaning. On that day every bit of the lesson should be gone over. Any part which is not clear cut in delivery or which rings "false" should be polished. That is, difficult parts should be repeated until the cleansing process is complete and the pupil has made sure that nothing has been omitted that is essential to the clear presentation of the lesson.

The student's arms are willing Gold Dust Twins who do the work at the command of the brain which directs the nolishing.

THERE is a "reach" to music which the other arts have not; it seems to "get" to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure.—Charles M. Schwab.

Josef Hofmann's "Nocturne"

Announcement of the Premiere Publication of a Much-Demanded Composition by the Eminent Virtuoso

Music lovers, who have attended the recitals of Mr. Josef Hofmann during the last few years, have been fascinated by a set of lovely "Migonettes" (The Children's Corner), which Mr. Hofmann had kept in manuscript form for a long time, but which were so insistently demanded that he at last concluded to permit them to be published.

In this set was an extremely melodic and beautiful number known as the Nocturne. Its engaging character, its clean melodic outline and its very effective climax have made it popular at once with audiences. The ETUDE feels it an honor to present this number for the first time in print in this issue. We are confident that its appealing nature and the success that has greeted it at all of Mr. Hofmann's recitals, where it has been performed, indicate that it will very probably be known as The Hof-mann Nocturne, just as the Rubinstein Melody in F, the Paderewski Minuet and the Rachmaninoff Prelude are similarly classed. Such compositions are inspirations and are rare. This work is comparatively easy to play and

in due season will appear also for violin and orchestra. As a composer, Mr. Hofmann is perhaps much better known in Europe than in America, where his works in the larger forms have been done before large audiences repeatedly. His five concertos are masterly compositions,



JOSEF HÖFMANN

(Copyright, Mishkin

rich in orchestral coloring and filled with scholarly development of delightful themes. His Humoreske and Valse Caprice, Opus 53, for piano have been widely played.

After Mr. Hofmann's meteoric success during his tours of the world as a child, he was placed under the instruction of famous masters, including Moszkowski and Rubinstein, and, in addition, the eminent teacher of composition, Heinrich Urban, with whom he studied for a long time. Only the immense demand for Mr. Hofmann's services as a pianist has kept him from developing his great talents in composition. Anyone who has seen some of his earliest compositions realizes that his genius is entirely natural and not unakin to that of great masters such as Mozart, Bach and Handel.

Mr. Hofmann is now at the very height of his pianistic powers, as is indicated by the New York Times' criticism of one of Mr. Hofmann's January recitals at Carnegie Hall.

"It might be said conservatively and cautiously that such piano playing has only most rarely been heard in New York; or, say, never. Here was the art of the pianist raised to its highest power-technically to a point where technical problems seemed to have vanished as such and to leave the performer free to concern himself only with the higher artistic and intellectual problem."

What Legato Really Is

By John Ross Frampton

PROBABLY the word legato is more frequently used than any other musical term. But are you sure your pupils really understand it? Ask them individually. The answers will prove interesting. Five errors are very com-

Students often imagine that legato means "slow." Their teachers have said to them "play it more slowly and legato," and the students interpret these words as

It is more difficult to see how they come to understand legato as "soft." Be that as it may, many students have told me "you can not play loudly and legato at the same And one most excellent musician contends that it is possible to play only a few consecutive notes legato because "each must be softer than the tone before, and you soon pass into the inaudible." The truth is that legato has no reference to power,

Many students try to apply legato to rhythm. This is doubtless due to the frequently heard definition of legato as "smooth." But in this expression, the correct wording is "smoothly connected," and there is no reference to the relative length of the tones. A succession of doubly dotted eighths, cach followed by a thirtysecond note, can be as legato as a series of half-notes, much more so than is the legato of many students at its

Legato has no reference to the quality of the tone. This is apparent if we consider the pipe organ. ability to play legalo is one of the

things every organist must acquire vet the quality of tone of an organ poard. Moreover a person can play the orchestral instruments perfectly legato and still produce tones of outrageous quality.

Nor does legato demand any certain type of touch, for this would nece tate a different definition of the word for each different group of instru ments, and a still different one for the voice which does not use the imgers at all! Moreover, legato can be seeured in more than one way on some

Legato Applies Only to Tone

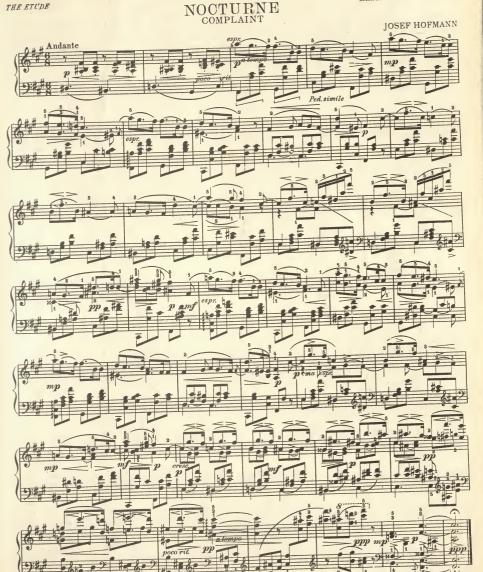
No. Legato has no direct reference (1) speed, (2) power, (3) rhythm, (4) quality of tone, or (5) the mechanics of toneproduction. It refers entirely to the connection of any two eonsecutive tones, demanding that there be no suspicion of a pause between them. We have two medical words derived from the same root as is legato (with change of yowel), ligament and ligature, both of which are

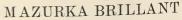
bindings. The angularity of a foreign idiom sometimes assists in grasping the real meaning a word, so I quote from a German dictionary gebunden; das lueckenlose Aneinanderreihen der Towhich translates literally into "well bound together; the holeless setting near each other of the tones?

It is true that masters of some branch of tone production can associate certain muscular or mechanical acts with the real definition, but these are not what the word denotes, but what it connotes. Thus, translated into the terminology of the construction of the piano, legato demands that the dampers silence the vibrating strings just as the hammers form the new tone. It is immaterial whether this be through agency of the fingers (keys) or the foot (pedal). If the dampers fall just before the hammers strike, "as you think of striking," or "as you get ready to strike," the effect is not legato, but gasping; and if they fall after the new tones are already singing we get a muddy effect. Moreover, if this latter were the tonal effect demanded by legato, no one could sing legato, for the human voice cannot produce two pitches at the same time. "Overlapping legato" is an impossibility, although "overlapping muddiness" is all too common.

Charles Dickens' love for music may have been prompted by his sister, who was a student at the Royal Academy of Music of London when the family was pitifully poor and Charles earned his living by sticking labels on blacking bottles. At that time Dickens' father, reputed to have been the original of Micawber, was in Marshalsea prison for debt, and Charles went weekly to the Academy to take his sister with him to spend the week-end in prison.

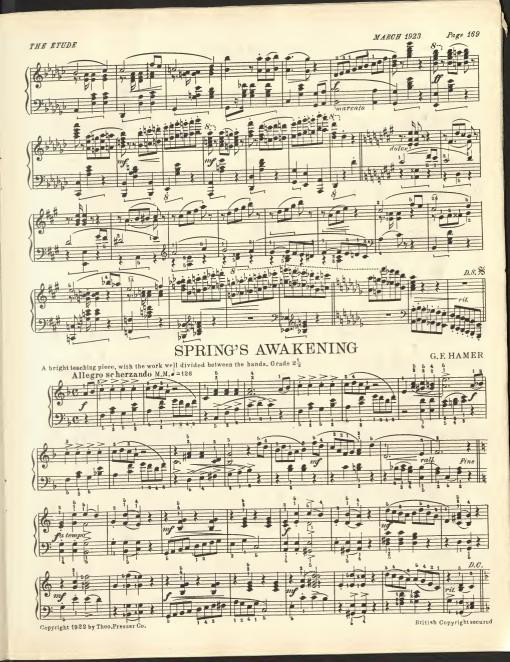
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GEORG EGGE LING, Op. 208, No.1





R.S. STOUGHTON



DENIS DUPRE



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THE ETUDE

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P. TSCHAÏKOWSKY, Op. 37, No. 11

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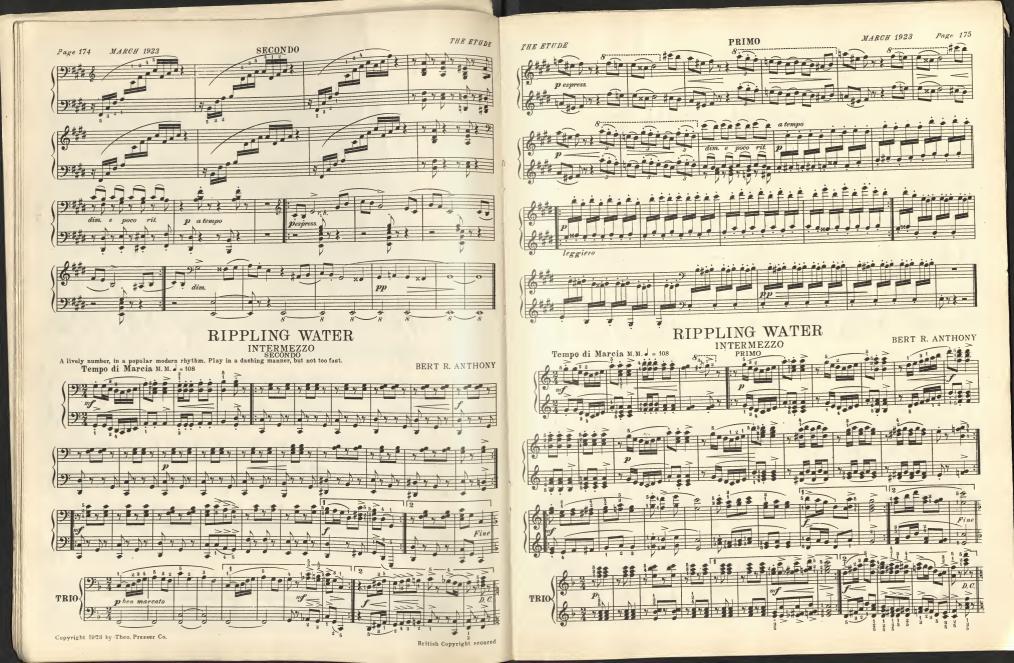
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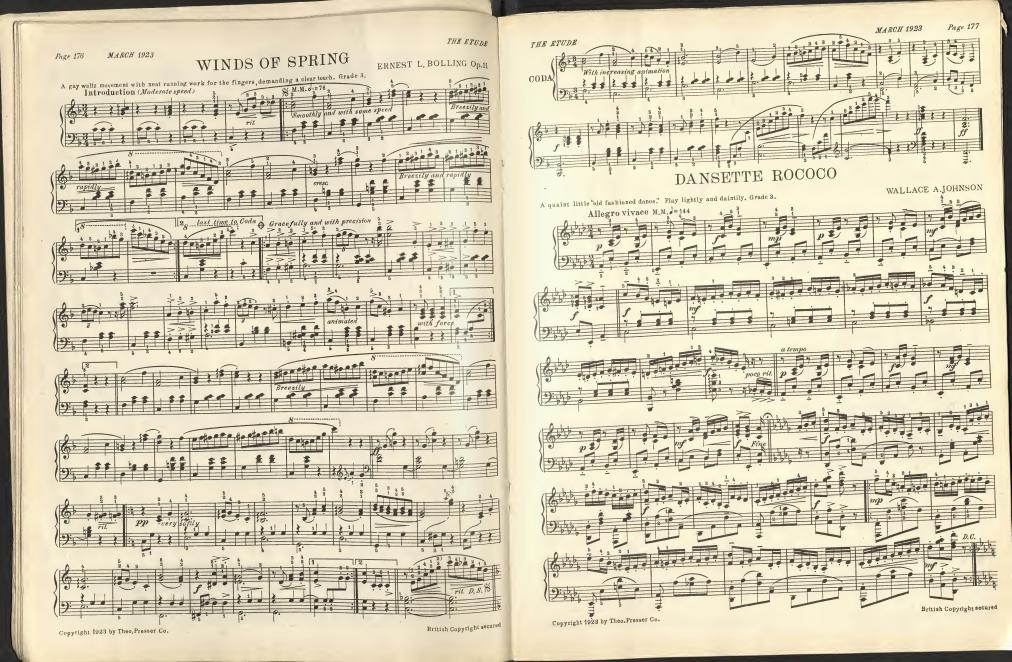


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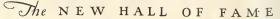
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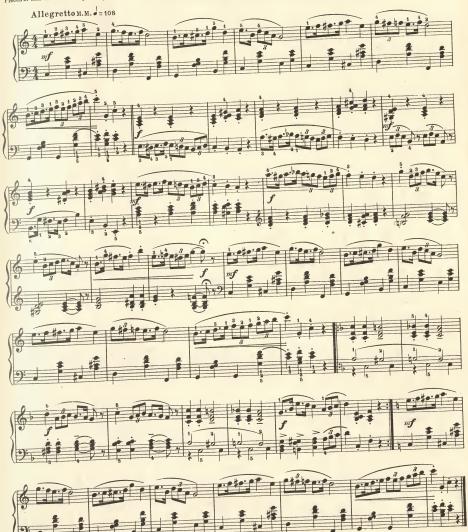
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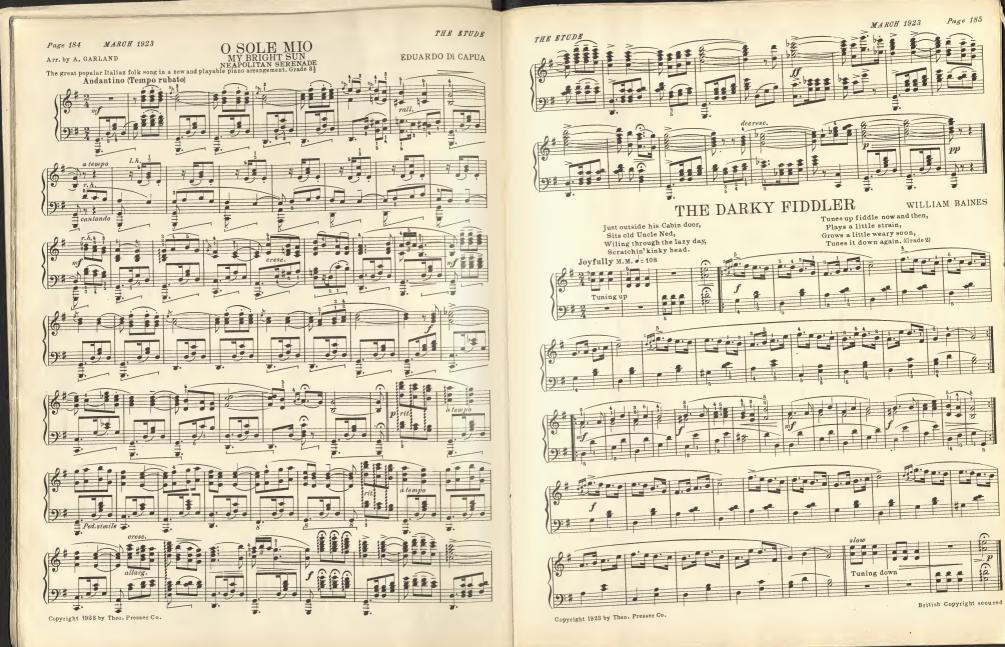
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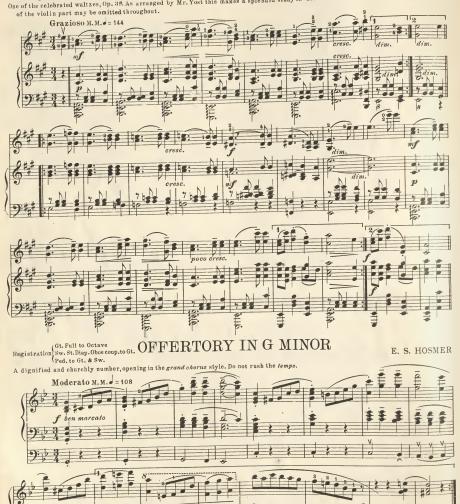


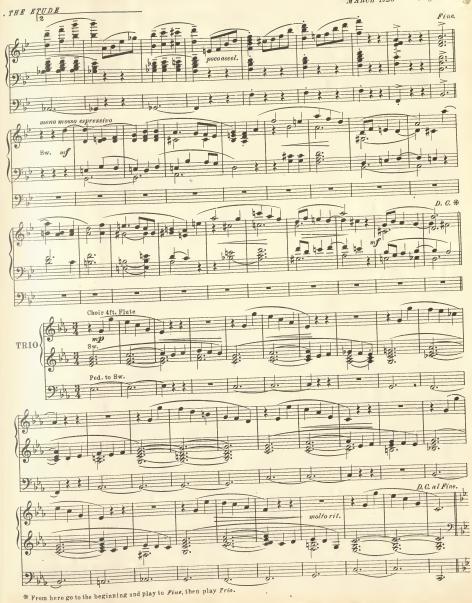
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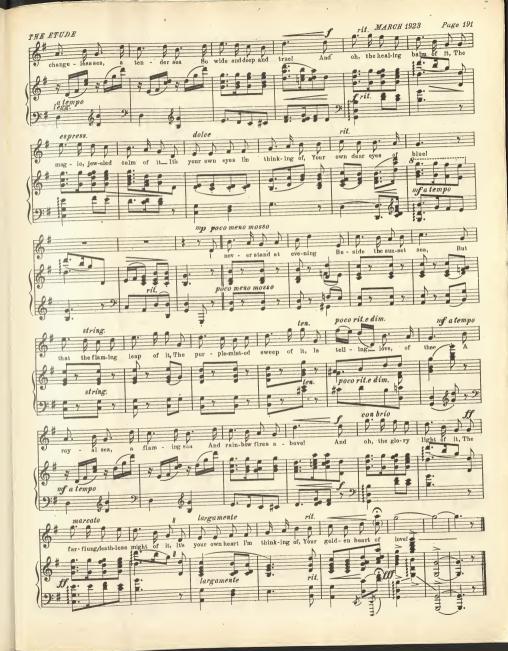


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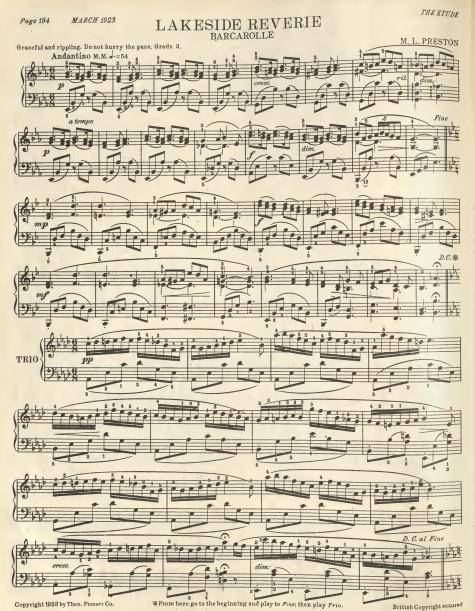
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its wondrous tints a

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Ole Bull and Ericsson

By Ada Mae Hoffrek

WHEN Ole Bull, the famous violinist, very opposite of each other: Bull, an imwas in America several years prior to his pulsive, romantic dreamer; Ericsson, stern, death, he told a good story with regard to thoughtful, practical, improving every morenewing his boyhood friendship with ment with mathematical precision. Bull's Ericsson, the inventor, when he visited curiosity was aroused, and he began to New York. In early life, it seems, the two wonder what effect music would have upon were inseparable; but they drifted apart the grim, matter-of-fact man of squares and did not meet again until both had be- and circles. So, taking his violin with him, come famous. Bull had charmed admiring he went to Eriesson's shop. He had rethousands with the magic of his bow.

The part the great mechanician played in naval warfare during the War of Secession roused the North to enthusiasm and startled the world. When taking his leave, Bull invited Ericsson to attend his concert that night. Ericsson, however, declined, saying that he had no time to waste.

Their acquaintance being thus renewed, Bull continued to call on his old friend cussion of sound-waves, semi-tones and when visiting New York, and usually when taking his leave, would ask Eriesson to meaning, he replaced the strings and, imattend his concert; but Ericsson always de- provising a few chords, drifted into a rich elined the invitation. Upon one occasion melody. The workmen, charmed, dropped Bull pressed him urgently, and said: "If their tools and stood in silent wonder. He you do not come, I shall bring my violin played on and on, and when finally he here and play in your shop."

"If you bring the thing here, I shall with tears in his eyes said: "Do not stop, smash it," said the inventor of the Monitor. go on. Go on. I never knew until now Here were two men-both geniuses—the what there was lacking in my life."

moved the strings, serews and apron.

Noticing a displeased expression on Ericsson's face, Bull directed his attention to eertain defects in the instrument, and, speaking of its construction, asked Eriesson about the scientifie and acoustic properties involved in the grain of certain woods. From this he passed on to a disceased Eriesson raised his bowed head and

A Course of Study for Each Pupil

By Norine Robards

sealer Panagrae, Rodard Dr. 12, No. 1, Sealer Panagrae, Rodard Dr. 12, No. 12, No. 1, Sealer Panagrae, Rodard Dr. 12, No. 12, No.

advancement under each head of technic th what it should be for that grade, it an easy matter to concentrate upon any insufficiently developed points. For inance, if a pupil is in the second half of Grade III and his seales are found not up might have to be shortened; but the pupil to that grade, immediately seek to improve is thus assured of a wide variety of pieces, them. This system admits of the easily

This plan requires a great deal of time ontrolled parallel development of all at the beginning of the term, but the joy branches of technic and is especially help-ful with pupils coming from other piece is wanted throughout the year, and of

the work to be accomplished. Make a list trouble. if the various points each pupil's work A necessary adjunct is the teacher's should cover for the year, and select, with his needs in mind, pieces illustrating these graded and divided under the heads in each

vath.

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knowing that it will fit the pupil and his The greatest advantage lies in planning course, is much more than worth the

grade, as has been suggested-these pieces A schedule for a pupil in Grade III—
first half—might be as follows:

A schedule for a pupil in Grade III—
experience.

gradee, as nas been suggested—these pieces
garnered and selected from his own
experience.

By Marion G. Osgood

EDWARD, nine years old, had taken several gested. "Perhaps I can help you to help lessons on the violin. The fourth finger him." of his right hand caused him much trouble. It would not remain with its tip resting fore the older teacher smiled knowingly; upon the bow, as the teacher insisted it but he let the boy depart before explaining should. Instead, it would persist in anything to the younger teacher.
sticking straight up in the air! Either Then he said: "You must tell Edward

principles into the lad. She wondered how straight or bracing against the frog it was she could possibly teach him to overcome merely attempting to balance a much too the recalcitrant fourth finger! At length heavy bow. Remember, a three-quarter she carried her dilemma to her own size, and a light one, at that?" teacher, a man of long experience.

"Let me hear your pupil play," he sug- eame a good player.

Fourth Finger Foibles

Edward had played but three notes be-

this, or it would commit an equally serious this, or it would commit an equally serious the corror by snuggling down under the other fingers and bracing against the frog of length low instead of this full-sized one the low. which he is now trying to use, and fail-Either trick threw Edward's bowing out of gear and distressed his young teacher, for him. That fourth finger was trying who tried her best to instill right bowing to help hold the bow. When sticking up

With the right bow Edward soon be-



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By Sidney Bushell

ONE who speaks incorrectly is considerably handicapped by neglect of thought and training, and imposes upon his singing voice a burden which undoubtedly militates against all his painstaking endeavors to bring the vocal mechanism to that state of perfection which is the aim of all vocal aspirants. Tardy vocal progress must obviously follow, with but two hours, or less, spent daily in favorable practice, and the remainder of the voice's working day put through under unfavorable conditions,

It should be more generally realized that articulation and tone production are two distinct functions. So much attention is usually devoted to the development of a "beautiful tone" that the necessity of having that tone shaped into words by modifications of the articulating organs is frequently given slight thought.

How many vocal students are able to part in a chorus? "vowelize" well but find themselves all at sea when it comes to the formation of words by the interpolation of consonants. This is usually the outcome of confining the daily practice to vowelizing alone. It is certainly very satisfying to work through a series of exercises or vocalises on the vowels only; but it is not enough. The future singer will have to do with words. A certain period of the daily practice should be set apart for the purpose of reading aloud anything that may seem appropriate. Poetry, speeches, sermons, extracts from the Bible, so rich in picture language, all will serve. At the same time endeavor to interpret them as carefully and as faithfully as a song, whether dramatic, pathetic,

or picturesque A common fault is the clipping of word terminations and the rushing into the next word before being ready for it in the matter of breath balance and articulatory adjustment. The thought has a tendency to run ahead of the voice, the result being, when it tries to catch up, an inarticulate tangle, absolutely ruinous to the adequate presentation of the idea embodied in the text. This difficulty is never experienced in the singing of a song, for the simple reason that the words are set to musical intervals of predetermined length which must

suggestion be incorporated in the daily practice of all vocal students; and it should be coupled with careful listening to the speaking voice at all times. A surprising amount of pleasure, even thrills will result from these daily readings; and a growing realization of the beauty of the spoken word, as well as the development of a speaking voice under good control, will be ample reward for all the time thus spent. At the same time will be removed what, according to the very highest authority, training of the singer.

Musical Proverbs

By Francesco Mariano

COUNT that day lost whose low descending

Sees by thyself no study better done.

Know that thy faults, unchanged, will

Better a simple piece well done than a masterwork mangled.

To interpret a true musical sentiment, is to be chosen rather than to race noisily

up treasures for his musical future.

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Interesting Voice Problems Solved by Noted Teachers

By Edmund I. Myer

range given I should say that second so- as long. prano would be better for your voice.

to begin taking lessons? Ans. About 18. Some voices can begin safely a little earlier.

By Sergei Klibansky

How does the Ballad differ from the Art sustain the tone. This can be counteracted

fixed meaning. The Italian word ballata for the piano, of going swiftly over the meant a dancing piece, and until modern notes from the impetus of the first note of sition known as the ballad has constantly mediate notes. changed throughout the centuries. Burney refers to it as a "Mean and trifling song." To-day we understand the ballad to mean a song of sentimental character, of no great musical pretensions, usually consisting of two or three stanzas, the melody of which is set forth in the first and repeated with a slight variation in the stanzas fol-

The Art Song is more pretentious, serious and dignified in subject matter and tone is the way to produce it, why is it facts, and of the impossibility, in many musical treatment. It is "Thoroughly comthat so many really musical people have cases of young students, of naming posiposed." That is, the music does not ad- harsh voices? The writer would urge that the above here to a fixed melodic form as in the "Lied," but changes with the meaning of tone will not produce it. Undoubtedly the before the voice has matured.

the voice without throat injury?

are determined primarily by the natural construction of the vocal instrument. The up that will mar the tone mentally confull power of a particular voice depends ceived. It follows that attention must be musicianship, general education, good inupon the development of sympathetic reso-paid to these physical accompaniments, nance, which means a proper use of the which, in brief, are muscular conditions

This broad consideration will insure a is without doubt a severe handicap to the resonating cavities and perfect breath con- of jaw, tongue, throat and mouth, and more honest system of credits in the ultitrol. It is understood, however, that the breathing muscles, and a concept had of mate estimate of the teacher's worth. vocal cords must offer enough resistance to right conditions and a mental control over 5. The teacher who will exploit as his the breath to set up vibrations strong them that will prevent interference. This own the results of other teachers' instruc-

> The practice of humming and the use of easy control of the will, the vowel e are helpful in developing resonance, but such exercises must be done un-question can be viewed. It is strange, but der the ear of a teacher who knows how true, that many really musical people are they should be practiced. Vocal practice incredibly lacking in discrimination as re-

By Perley Dunn Aldrich

tirely by its quality. It does not have the are necessary. light lyric quality of the lyric tenor and Question.—What is the relation of the by the definition which Leigh Hunt gives were the keys.

does not lead itself readily to plansissimo speaking to the singing voice as regards to fancy, "Fency is the younger sister of the that studies conscientiously layer in singing. The high notes, which a lyric pitch? Does the soprano always speak imagination without the other's weight of tenor will sing very softly with great higher?

ease, will be very difficult for the robust Q. My range is from E on the first line tenor. Its compass may extend to high C, of the treble staff to A on the first leger but the high notes will be full and strong. line above the treble staff. I am told that It would be easy to mistake this voice for I am a first soprano. Should I sing that the "baritone Martin," or very high baritone with a tenor quality in the high notes. Ans. If you are really a soprano, then This voice may sing as high as the robust sing first soprano in a chorus. From the tenor but cannot stay there comfortably

Q. Is it better to begin instruction with passages

steady strain on the voice that the throat Q. What is meant by the word Ballad? is likely to become tight in the endeavor to by using short scale passage on the same Ans. The word Ballad has never had a principle as the Mason technical exercises

> 11.11.6 Also, it will be found that passages of

By A. L. Manchester

basis of a lovely tone is the mental con-

There is another angle from which the they should be practically may be helpful or harmful. It depends gards vocal tone. The number of really altogether on how it is done. musical people who "think" a lovely vocal tone is much smaller than one would believe. Power, volume and dramatic effect

Answer .- No, the soprano does not always speak higher. The speaking voice is not an infallible index of the singing voice. The notable difference between soprano, mezzo-soprano and contralto voices is that of timbre. The higher voices are apt to be lighter in quality when using the same pitch. This is illustrated by the tone of the violin and of the viola, or 'cello when the same pitch is played. The pitch at which the speaking voice is used is largely a matter of habit. All public speakers use a quite wide range of pitch.

THE ETUDE

Ethics for Voice Teachers

The New York Singing Teachers' Assnciation publishes the following ethical ideals originally suggested by Louis Arthur

1. The relations between all honest teachers of singing should be fraternal. cordial, and strictly sincere, and without relations, as are the nominal relations of members of other professions.

2 It is unprofessional and contrary to correct principles of ethics for a teacher to make any claims, as to himself or as to his pupils, which are not strictly true; to attempt in any way to defame the reputa-Q. What is the best age for a contralto sustained notes or with scales and running attempt in any way to detaine the reputainto any habits of ungenerous criticism; ably the better plan. Long-sustained notes are very difficult, for they require such a incompetent, careless, or dishonest teacher, he should never adversely criticise his fellow teacher unless he positively knows the history of the case and can substantiate with proof whatever testimony he advances.

Respect Others' Opinions

3. The teacher should by precept and times the ballad was a combination of song the phrase to a landing place at the end of example cultivate among his pupils a reand dance, but the character of the compoerous consideration of the worth of all artists. He should also endeavor to impress upon all with whom he comes in professional contact, the difficulties of accurate judgment, of criticism of singers, or of coming to correct conclusions without skips are easier for the voice than diatonic experience and knowledge. He should do all in his power to arouse public sentiment against "quick processes" in voice study, and endeavor to lead his pupils and their Question.-If merely "thinking" a lovely friends to an appreciation of the above tively the character of the voice and of Answer.-Merely "thinking" a lovely promising honestly the results of study,

4. The teacher should inform his pupils Q. My voice seems to be sweet and cept of such a tone; but there are physical of the many elements making for success pure, but it is entirely lacking in power. accompaniments to the production of tone or failure, and should explain the most im-What is the best remedy for strengthening that may aid or impede its proper pro- portant sources of success. He should emduction. These physical accompaniments phasize the fact that a full artistic success A. The possibilities for power of voice of tone production must be so well trained is due to the student's personal attributes.

enough to create resonance. Oftentimes a means a sufficient study and training of tion, or allow his pupils to do so, is unlack of vocal power is due to a low vitality the movements and conditions of these worthy of a place among honest teachers in the individual. the movements and conditions of these worthy of a place among honest teachers muscles to bring them under instant and and should be branded as a charlatan.

Three Important Musical Elements

By Dr. Frederick Niecks

Three elements must be distinguished in music, the emotional, the imaginative and the fanciful. The first is pre-eminently Q. How can a tenor robusto be identitoo often are accepted in place of true and men; the second is descriptive, yet not quality. Both concept of tone and physical of things-i. e., objects of nature and art-Ans. This voice may be identified entraining to produce it without interference but the impression we receive from them: thought and feeling."

By L. G. F.

of artificial dentures is such a peculiarly tainly should be superior to a plate in personal one, and since only those posses- the matter of articulation on account of sing them are qualified to speak with the the lesser bulk of foreign matter within authority of experience, this subject sel- the mouth. But extensive bridge work is dom comes up for discussion from the looked upon with less favor of late, since standpoint of the vocalist.

that it is not possible to sing acceptably health journals-which need not be gone with an artificial denture within the mouth into at the present time. -yet there have been, and doubtless are, many singers, professional and otherwise, who have made good, despite this handicap. The late Evan Williams is a case in point. flowing tone or vowel into words, by cer-His singing, to use his own words, won tain adjustments and interruptions by the him "fame and fortune," and his ability tongue and lips. to sing, in spite of a dental plate, he attributed to the fact that he was fortunate enough to obtain a well-fitting denture.

For the purpose of this article it might be well to make reference to one or two generally recognized fundamentals in connection with voice production.

Resonance

Resonance is the life of the voice-the re," the "bite"—all of which is summed to be term "timbre." Timbre is that ceristic quality which gives individuality to any voice, and is the result amplification of the jundamental reipal tone by overtones, through resonance in the cavities of the chest and post nares or "masque." The size and of these cavities vary with the individual; but what is of equal significance, the quality of the bony structure also All this has an influence upon the and explains why no two voices, although of the same classification, will sound exactly alike, even upon the same el at identical pitch.

the slightest variation in the composiof metal used in the construction of singing a delight." gan pipes, or in the casting of bells may be inferred then, that a welliting denture will not materially affect action of the upper lip. quality of vocal tone, since this is In the writer's case it became necessary chi fly dependent upon resonance in cavi- a short time ago, owing to certain changes, ties not within the mouth.

A vecal student for some years and employing a part upper plate, he has found the other plate in a manatural projection and conthat there is no appreciable change of sequent tension of the upper lip. In makquality in the voice whether the denture ing the new denture this was avoided, re-

no experience. This article is submitted with two exceptions: The vowels "O" with the idea of encouraging others to and "OO" are found to have improved in overcome their natural diffidence and so open up the subject of artificial teeth from owing to the fact that these vowels are the singer's standpoint. One might natu- more dependent than any others upon lip rally suppose that bridge work, being a adjustment for their proper formation and solid and permanent fixture, would be release.

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Artificial Teeth and the Vocalist

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Articulation

Briefly, articulation is the shaping of the The necessity of having the dental plate

well-fitting will be obvious. A clumsy or ill-fitting denture will be a constant irritation to the vocalist and a handicap to be seriously considered. On the other hand, a plate, fitting snugly at the roof of the mouth and elsewhere, will seldom obtrude itself upon the consciousness, once it has found itself, so to speak. Moreover, the tongue will soon accommodate itself to the somewhat restricted articulatory space.

In his interesting and valuable work, "Resonance in Singing and Speaking, Thomas Fillebrown states, "In pronunciation the words should seem to be formed by the upper lip and to come out through By this method it will be found easy to pronounce distinctly. The words will thus be formed outside the mouth and be readily heard, as is a person talking in front of, instead of behind, a screen. A single, intelligent trial will be sufficient to show the correctness of the statement. Thinking of the upper lip as the fashioner of the words makes speaking easy and

Care should be taken, in the case of an artificial denture for the upper mouth, to analogous to what is referred to above, see that it is not unnaturally built out

to have his dental plate remodelled. It This has been the writer's experience, was discovered that the former plate had sulting in a marked improvement in ar-With bridge work the writer has had ticulation, but no change in the vocal tone,

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By G. K. Forneret

the production of anything more than a ciation can be greatly developed, however, very limited class of music. Seventy-five is better; and twice seventy-five makes which the melody will run from one regisis better; and twice seventy-live makes waten in merooy will run from one registavailable a vasity greater range of selecter to another. Exercise in cleanly ofton of music. Always bear in mind, instantly emphasizing the melody, and subtime of the property of the melody of the melody of the melody of the melody. though, that a well-trained amateur chorus jugating the vocal accompaniment, is one of fifty is well worth while; and that a of the most interesting parts of choral slovenly aggregation of three or four times that size is a sheer waste of time and energy, as far as the production of first-class pitch and melody, is Percy Grainger's Irish choral music is concerned. A properly trained chorus of between two hundred and two hundred and fifty can produce prac-tically any choral work, of whatever magnitude, particularly if there is the advantage of the accompaniment of a good

by the size and experience of the choir, the nature of the concert, and, to a certain extent, by the taste of the audience to odious tapping of feet, or waving of head which the choir expects to sing. But it or music, he can attack cleanly, progress cannot be over-emphasized, that the taste steadily, and finish equally cleanly. A simof a community will be greatly influenced ple and popular composition calling for the by the character of the music presented by its local chorus. A wise selection of melodious compositions, competently and sin- sion, is Bridge's Bold Turpin. cerely presented, should attract a growing following-small, at first perhaps, but undoubtedly increasing. Then it is the duty onstrating the feasibility of choosing from of the chorus not to disappoint its public, our communities material wherewith to This should be impressed upon every member of the chorus—its duty to its own public and to the standard of music in general.

Training

The primary need of the conductor is the maintainance of discipline; for, without discipline, his work is hopelessly handicapped. At rehearsal, a chorus of enthusiastic people have a great deal to talk

sults. Breathing exercise, humming, singsuits. Breatming exercise, humaning, singing controlled from the bear and the firm of the ing controlled from the head, rather than

New Fields in Choral Singing of tune is relatively easy. Tune, for comcourse, pitch is the bugbear of vocal music, particularly unaccompanied choral singing It is astonishing, though, how a thorough grounding in, and insistence on, proper tone LIKE the symphony orchestra, a first- production will simplify the question of class amateur chorus requires a minimum pitch. This is where musical intelligence erass amateur chorus requires a munimum strength. It seems to be generally accepted counts in choral work. A sense of melody strength. It seems to be generally accepted that fifty is the irreducible minimum for comes naturally to any singer. Its appre-There are many choral compositions in training. An excellent and simple composition, calling for thorough drilling in both Tune from County Derry.
3. Time. This is relatively the easiest

of the three fundamentals. From infancy most individuals possess a rude sense of time, and usually of rhythm. These faculties must necessarily be highly developed in the singer, until he can quickly appre-The choice of music should be governed ciate the rhythm underlying a four- or eight-part vocal composition in regular or irregular time; and also until without the utmost precision of time and rhythm throughout, and particularly at its conclu-

> It is hoped that these very condensed remarks may be of general interest in demform permanent choral organizations. Only those who have heard good choral singing, ranging from ravishing pianissimo to thunderous climax, can appreciate what our fellow-citizens, men and women, can do toward the pleasure and artistic standing of their town, and toward the general enrichment of the great art of music

From a Hong-Kong Subscriber

capped. At rehearsal, a chorus of enthusiastic people have a great deal to talk about; but when the conductor is ready to rehearse, the firmt ap of his batton must clear the air of every voice except his own, and galvanize the choir into a position of alert attention. An habitually undesigned pileot, irregular member of a cherus should more harm than good. Again, a minimum number of unpermitted absences from rehearsal should be set; after which the delinquent should be stored on the carn ruin a number during a concert.

The actual points of training are experienced on the point of training are experienced on the point of training are experienced. This is of paramount importance in cealing with a body of singers, some trained, some untrained. It passes the way to all development. It results in the way to all development it results in the way to all development. It results in the way to all development in the way to all development in the point of training and experience of production, stamus, flexibility, case of production, stamus, flexibilit

Book Review



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As a mone of contributing to the development of interest in opera, by operating years life. James Francis Cooke, editor of "The E-Philodelphia by The and the property of the Cooke of the

"Boris Godounow"

tion while he earned his livelihood in an French as a very great operatic master-uncongenial position in the service of his government. His first musical instruction came from his mother, who taught him is laid in the reign of Czar Feodor, son to play the pianoforte. Later, when he of Ivan the Terrible. Boris Godounow entered the military academy, his teacher is the acting regent. By killing Dimitri,

who brought his talent to the attention of monk, attempts to have the public believe Cui and Balakirev. Encouraged by their that he is the lost heir-apparent. Boris praise, he left the army and commenced a dies and the false Dimitri, at the head of praise, he left the army and commenced a dies and the false Dimitri, at the nead of course of self-study, generally concoded to a Polish army, sustrys the throne for a have been inadequate to, the great dimensions of his talents. It should be rememsions of his talents. It should be rememsions of the work, which, in order to be bered that Richard Wagner was largely enjoyed, requires a libretto or a close study self-taught, but he was more enthusiastic of the score. in securing his preparation than was Mussorgsky. He wrote two operas in more or City on November 19, 1913, by the Mctroless complete form and left three others politan Opera Company, with Adamo Diless complete form and lett three ouers pointan Opera Company, with Adamo Di-partly completed. Of these, the best known class ospelled Godunov, is Boris Godunowa (also spelled Godunov, Goudounoff). Even this work had to be Goudounoff). Even this work had to be completely revised and reorchestrated by (as the opera was given in Italian), but Rimsky-Korsakoff before it finally com-because of its inherent charm and melodic manded serious attention (1896).

Modest Petrovitch Mussorgsky (some- The text of the work was arranged by Modest Petrovitch Mussorgsky (some-times spelled Moussorgsky), horn at Xa-Mussorgsky from the spectacital ard arma very. Russia, 1835, died in Petrograd, of the Russian poet, Poushkin. (Poush-March 28, 1881, added to his career the kin's ancestry, like that of Dumas, was glamor of depression, powerly and dissipar-partly negroid). The work was first pro-tion. Like most of the Russian masters duced in 1874. Its first production outside of the past century, he could not make of Russia is said to have been that given music his profession at the outstart, but in Paris, in 1908, with Chaliapine in the was obliged to make it an absorbing avoca- rôle. Instantly it was identified by the

Its long and somewhat complicated plot the young brother of the Czar, Godounow While serving in the army he made the acquaintance of the radical Dargomyzhsky, Feodor. Meanwhile Grischka, a young

fascination.

The Story of "Boris Godounow"

The pilet is from a historical drama by the Russian nort, possible. Boris, the regent, having bought about the death of Bhettri, the youngest brother of Ivan the Terrible, is reconsisted. Administry, the propile are Baris to declare financial Care and the Care and a young and when the Care and the Care

to be revoluting and that an imposter celling himself John In an appearance of the false marginal process. The results of the process of the false Blaidfa (Greeney), is arreed by Remond to try to influence the unarree to convert the Massew Blaidfa (Greeney), is agreed by Remond to try to influence the unarree to convert the Massew Blaidfa (Greeney), is agreed by Remond to Boris!" The unarree the second of the process of th

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universal application. Knowing that it is the aim of the editor to make each department of THE ETUDE of practical use to our readers, I believe that this purpose can be best accomplished by outlining a course of study for the organ student; for undoubtedly most of the failures which have come under my obser vation were traceable to the lack of sound other way can we establish that perfect in- Until this is accomplished it would be vain playing from vocal score, harmonizing over the somewhat dry and uninteresting details of preliminary study; especially in the present day, when everybody is striving adapted to the needs of his pupil, to get results in the shortest possible space of time. It is the "get-rich-quick" idea, transferred to the musical field; fascinating enough, no doubt, but deadly as the tempted only after a long course of pre- only the use of simple stop combinations. wards in his profession invariably go to lure of the will-o'-the-wisp to the incautious traveller. As every experienced organist knows, there is no short cut to fame and fortune. Permanent success-which is the only kind of success we need consider -can only he achieved by years of patient study and practice.

activity, but it is especially true of organ study, for here we are dealing with the most complicated forms of musical expres-

How to Commence

So much by way of preface, The practical question facing every beginner will naturally be, "How shall I commence my study of the organ?" To this question, so often asked, and so frequently wrongly answered, the experienced teacher will reply that the study of the organ must really commence at the piano. By this we mean that a good foundation of piano technic is indispensable to success in organ playing. The acquisition of a pure legato touch is the first essential to the young organist, and the same holds good as regards the piano. Unless a good legato touch is acquired, success is impossible with either instrument: yet considerably more than a pure legato is required of the organist in the present day. It may be said, with perfect truth, that all varieties of touch, phrasing, etc., which must be mastered by the student at the piano are equally necessary in the study of the organ. Speaking from long experience as a teacher, both of the piano and the organ, I believe that anyone intending to take up a course of organ study should in the first place acquire at the piano (1) a thorough mastery of scales and arpeggios, together with a reasonable amount of technical studies; (2) a of trios the best results will be obtained by course of piano studies, such as those by Cramer (Bülow edition); (3) the twopart, and possibly the three-part Inventions of Bach. I regard this preliminary equiporgan study. If it is lacking, the pupil

that as a rule too little time is given to tills received in the habit of concentration, so gamist of cultivated taste will easily select with a twinkle in his eye, "if by

The Organist's Etude

An Organ Magazine Complete in Itself

Edited for March by the Noted Organist and Conductor DR. H. J. STEWART Municipal Organist at San Diego, Cal.

Essentials of Organ Mastery

training at the outset of the student's dependence of hands and feet which is the to expect any real progress, career. There is always a tendency to skip foundation of all good organ playing. The experienced teacher will have no difficulty the student at this preliminary stage be obsolete, and no longer come within the in selecting suitable studies of this kind, confined entirely to such studies as those scope of an organist's duties; but they are that the experienced teacher will also se-

The six organ sonatas of Bach may be mentioned as fine examples of trio work lect, at his discretion, pieces of a simple from the mere executant. The student in its highest form; but these can be at- character; and preferably those involving should bear in mind that the highest re-

DR. H. J STEWART

liminary study. Several months of prac-

limiting the selection of stops to a few

between the two manuals employed.

music abounds with pieces of this character. For example, the slow movements of the Mendelssohn organ sonatas are models of good style, and are rich in melodic and often are-very poor mu icians; but heauty. At this stage transcriptions and arrangements should be avoided as much ganists is much higher, and necesarily so as possible, except as recreations.. Later on they can, of course, be studied to advantage, for as we all know, the artistic a good musician, and it may I ossibilities of the organ are by no means imited to works written specially for the instrument.



The next step in our organ course must be a careful and systematic study of the immortal works of Bach. We now enter upon the most important stage of the pupil's progress, and it is a stage which is literally without end. Bach will stay with us from the cradle to the grave, so to may be—and many of them are pitifully we can afford to neglect the wonderful creations of this composer. It must be said, however, that in the selection of the Bach numbers the advice and guidance of an experienced teacher are indispensable There are many excellent editions of Bach's organ works, but with few exceptions the pieces are not arranged in progressive order. Easy and difficult numbers

the console of the great Open Air Organ at San Diego, California, where he plays to A word may here be said on behalf of the Chorales, which are perhaps the most student remember also that any directions be absolutely necessary. light registers of 8 ft. pitch, heing careful for registration and (in most cases) for arrange for a proper contrast of tone changes of manual which he may find in cially since the introduction of the organ modern editions of Bach are simply edi-into moving picture theaters—than the For the pedal keyboard a soft stop of 16 torial suggestions. As we know, Bach left almost incessant use of the Vox Humana. for the poun regrooming a soft 8 ft. flute, all such matters to the taste and judgment with its inevitable tremolo. It really organ study. It it is facing, the pupil to put the put to of the performer; so that no one need feel seems as though some moving picture or will give a proper manner or took, and the pedal organ does not contain an ap-bound to accept these directions as they ganists use nothing else! Always remem-

months of trio practice will prove to be a that we may some months of trio practice will prove to be a that we may connect the keep good investment for the future. In no flowing counterpoint of a well-written trio, beauty of the instrument, which is unmuch matter

doubtedly man's noblest creation in the world of music.

Hitherto only organ study at the keyboard has been considered; but however proficient the young organist may become in the performance of elaborate compositions he will never achieve distinction or command respect unless he has also a thorough knowledge of the theory of music. If we consider the requirements of the two great examining bodies—the Royal College of Organists in England and the American Guild of Organists in the United States-we shall find a large variety of subjects in which the student is expected to be proficient. These subjects include harmony, counterpoint, fugue, orchestration, musical history, etc. Also, at the keyboard, reading at sight, transposition, melodies and basses at sight. It has been But, it may be asked, must the work of seriously urged that many of these tests are already indicated? To this I would reply all real tests of musicianship, and serve to distinguish the thoroughly trained musician Such pieces must be chosen with the object those who are best prepared to meet any of cultivating a true and legitimate style and every requirement. In this respect the of organ playing, and there is no difficulty successful organist differs from those who in making selections suitable to the needs achieve distinction on any other instru-of the student, for the literature of organ ment.

Organists Obliged to be Good Musicians

Eminent pianists or violinist may bethe standard of musicianship on ngst orfrom the greater demands made upon him the credit of our profession, that the best representatives of the art of arrean play

ing invariably measure up to the standard. eral years of study, and it s companied, if possible, by actual in the routine of a church service. fore the student should obtain a church qualified to discharge the duties of the small, it must be confessed-the young organist will be gaining experience which can be obtained in no other way; and as he progresses and establishes a rea competent organist, other and more lucrative openings will certainly be found, Above all, let him practice the virtues of patience and perseverance, and in due time success is certain to follow

The Vox Humana

beautiful of all Bach's creations, and yet may not be out of place. If you desire A FEW words as to the Vox Humana liminary study. Several months of piace beautiful of all values of the should be devoted to this kind of work are so strangely neglected. In a well-to display this stop to the best advantage tice should be devoted to this kind of work are no strangery ingressed. In a work to display this stop to the pest advantage to insure success later on. In the practice considered course of study these Chorales you will limit its use to occasions when will occupy a prominent place. Let the its peculiar and distinctive tone seems to

propriate 8 ft. stop, then the effect must be occur in print, although they are often very ber, therefore, that this stop is designed for First Steps at the Organ

proportate 5 II. stops, time time encount in the continuous time of the helpful.

Assuming that the neophyte has acquired keyboards. Some teachers advocate the With a good foundation of Bach the great continuous time of the continuous time. The continuous time of the continuous time of the continuous time of the continuous time. The continuous time of the continuous time of the continuous time of the continuous time of the continuous time. The continuous time of the continuo Assuming that the neophyte has acquired weyocards. Some features across a good foundation of piano technic, as indiuse of a greater variety of registration, but student may go on "from strength to Judgment the stop is useful, even though cated above, the study of the organ must in the preliminary stage of organ winds." On this foundation we may is tone-quality bears no resemblance to cated above, the study of the organ must in the pretunding stage of organ and, begin with pedal work, at first for the feet am inclined to think this is a mistake. It safely build our superstructure, which will the human voice, and reminds one more begin with pedal work, at first for the reet amount of the must be remembered that the first difficulinched all the best modern organ music, than anything else of the bleating of a alone, and afterwards combining the pedals must be remembered that the first difficult with the manuals, one hand at a time, and ties to be overcome are purely mental and both transcriptions and works written for flock of goats upon a hillside. I remembered that the study of stop come the instrument. The literature of the or a remark of an old-time English and outstring catalogues. and this is by rar the most important sumy seem, when we have the properties are all though there is much that is trivial and stop, for use on special occasions, but it department of organ study; yet a new or games is the many of concentration of the dignity and chance the key should be lost, it will not

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Chapel Royal Choir School

Snapping of Elizabethan Link

By Horace Wyndham

dred years, the sebool in which the the 'children' received no payment. A "children' of the Chapel Royal, St. James's Christmas-box fund was permitted, and Palace, receive their general education, is the public who attended the Chapel Royal to be closed and the boys transferred to the services were invited to contribute to it City of London School.

measure of economy. Although doubtless year (of which four went to the "barber ecessary, the decision is none the less re- for Sunday dressing," and one to the grettable, since it involves the snapping of "servant for blacking shoes") very little an Elizahethan link. Forty years ago, when was left for the boys themselves. Another the establishment's continuance was threat- and well-founded grievance was that at ened on similar grounds, Dean Stanley one period the Master was in the habit suggested that it should be amalgamated of exploiting them for his own ben fit. with the Choir School attached to West- His plan was to let them accept engageminster Abbey. The proposal, however, ments to sing at public and private concerts

Flizabethan Foundation

The foundation of the school for the "children" (as the boys have always been officially known), composing the younger members of the choir of the Chapel Royal, St. James's Palace, was due to the interest n their welfare evinced by Queen Elizaeth. Since those specious days, the estabishment has been conducted on much the same lines, and with very little change in the picturesque dress of the choristers. This consists of a scarlet coat trimmed with ruffles and gold lace and blue velvet, scarlet breeches, black stockings and shoes have a coach to carry them home, and shall and white gloves. A tasselled mortar- have a good supper, and in winter a fire at board, however, has replaced the cocked their return." hat that used to be worn. The State coats whether it was obeyed or not is doubtful, are required to last four years, but the everyday costume is renewed more frequently. As it gets a good deal of wear and tear, the provision is a wise one.

Gramere Schole for the Choristers of the held. This resulted in the Master being Court" and took care to see that he at- whitewashed, and the hungry little boys tended to his business. In return for a told that they had "very sufficient pro modest stipend for each boy entrusted to vision." him, the occupant of this office had to impart an all-round education and also to provide an "usher." Originally, the "children" (as they were termed, to distinguish them from the "gentlemen" who then, as now, sing the tenor and bass parts) were boarded and lodged in the Palace itself. The fare seems to have been substantial, Court from London,

Early Days

In long distant days it was the practice make the boys take part in the religious erally referred to as "Children of the Revels." The number belonging to the twelve, eked out with "gentlemen" as tenors and basses. At one period when suitable recruits were not forthcoming voluntarily, impressment was permitted under a license granted to the Master. Among those thus secured in the choir's early days was Thomas Tusser, who afterwards developed into a poet and a writer on natural history.

to be resorted to was probably because, training there have been many who subse-

After an existence of nearly five hun- while the "gentlemen" were remunerated, As, however, the recipients of this bounty This step has been decided upon as a had to make up among them five guineas a met with such opposition that it was aban-doned. (the first performance in England of Handel's "Esther" was given by them at the Haymarket Theater in 1731) and pocket a fee of half a guinea a head, which was the recognized charge for such appearances. It is on record, however, that (touched, perhaps, by pangs of conscience t such "profit ering") the Master "distributed sixpence among them for barley-

Yet, that the boys were well looked after is evident from the following instruction which was officially promulgated in 1798:

"When the boys return home from singing at the oratorios, or any other concert, public or private, in the evening, they shall Thus the order. Yet, for it is recorded that during the mastership of Dr. Edmund Ayrton "the boys complained and said they were starved." Some of the parents took the matter up with the Bishop of London and declared that "if the trouble gueen enzauen, wao never die things were not adjusted they would go to the by balves, appointed a "Master of the King." Thereupon, an official enquiry was Germere Schole for the Chesterer of the Computer of

"Spur Money"

An old-time custom in force among the "children" was that of levying "spurmoney." This meant that anyone who entered the Chapel Royal wearing spurs eould be challenged by any chorister who detected him and made to pay a forfeit As late as 1830 the Duke of Wellington even for the appetites of growing lads, as himself was "held up" on this account. the daily menu for eight of them consisted Since, however, exemption could be claimed of "two loaves, one mess of great meate, "if the youngest chorister present could not and two gallons of ale." A special servant repeat the musical gamut," the Duke eswas allotted to "truss and bear their har- caped the impost. This does not say very nesse and lyverye;" and each chorister much for the educational standard that received an allowance of fourpence a day then obtained. The standard, of course, for "horse hire" when traveling with the varied with the ability of the Master is charge. Samuel Pepys criticised the choir somewhat severely and wrote: "I heard their musique, too, which may be good, but did not appear so to me, neither as to their manner of singing, nor was it good concord to my ears, whatever the matter dramas, or "mysteries," that were then the was." Still, it is quite possible that it was fashion. For this reason they were gen- another Chapel Royal to which he was re-

ferring, for more than one then existed. If the singing at St. James's Palace was choir has varied from time to time, but it not beyond reproach in days gone by, has never been less than eight or more than neither was the discipline of the choir. In 1728 the Bishop of London took the matter so much to heart that he issued the following "strafe": "It is hereby ordered that ye several members of ye Quire do joyne in singing the Psalms, services, and choruses with a due application, and with a proper and decent strength and extension

The Chapel Royal choir school is the oldest of such bodies in England. Among The main reason why impressment had the "children" who received their early

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finally with both bands and penals. 1 nus necessarily and the state of a non-distingtion of the state of the st we arrive at what is known as "trio" work; binations, however tasemating to the sar-and this is by far the most important study deep, which we have a supportant study of the said, and this is by far the most important motion and the said for the young organist. It may be said trom the more important maters arroady among these is more united and in that as a rule too little time is given to this referred to. Above all, the first thing to unworthy of cultivated tasterdam, yet the consolid be kept focked up, and, he added, the consolidation is the look of the consolidation of cultivated taster will easily select the consolidation of the consolidation of the consolidation of cultivated taster will easily select the consolidation of the consolida Easter Music

A Selected List of Anthems,

Cantatas, Solos, Duets and Pipe

| 10999 All Hall the Glorious Morn. | 10909 All Hall the Glorious Morn. | 10904 Alleluis, Alleluis, L. Harnader . 15 | 10908 Alleluis, L. Harnader . 15 | 10

12

BRILLIANT EASTER ANTHEMS

Morrison
10033 Behold, I Shew You. Camp
10009 Behold, I Shew You. Solly
10020 Beak Forth with Joy. Dale
10920 Beak Forth with Joy. Dale
10922 Christ is Risen. Morrison
20143 Christ is Risen. Morrison
10921 Christ is Risen. Wolcott
20123 Christ is Risen much Dadd

10984 Christ is Risen, Halleluiah! 18120 Christ the Lord is Risen To-day (Med.). H. C. Jordan 8086 Christ Our Passover (in 6) 20295 Christ Our Passover (in 6) R. M. Stults

10004 Come See the Place. Avery 10836 Come Ye Faithful. Percipie 10001 Death is Swillowed U. Marks 20017 Easter Pay. Berwild 2027 Easter Even. Behannan 10507 Easter Trumph. Bracket 10507 Come 10507 Company 10507

20024 God Hath Sent His Angels.

Jones
10903 Haill Festal Day. Morrison
10802 He is Risen. Stulis
6295 He Was Crucified. Solly
10111 Hosaana! Granier-Adams
6066 How Calm and Beautiful.

10390 I Know trat Brackett 10629 Jesus Christ is Risen. Neidlinger 10390 I Know that My Redeemer.

Brackett 15

Ordan Numbers for Easter Service.

MEN'S VOICES

1896 Aleliuia, Alleliuia I... Brander
1987 Behold, I Shew You... Solly
10241 Christ is Risen,
10834 Hosanna! Minshall Nevin 10
10806 Sing With All the Sons.
Brackett
10

UPLIFTING EASTER SOLOS

12948 Christ Hath Risen. High (Violin Ob.) Rockwell .60 14798 Christ the Lord is Risen.

12531 " Neidlinger .60 Med. .60 12632 " Low .60 18685 Come See the Place Where .50 18924 Come Ye Faithful. Med

Glory to God. High. Rotoli

12534 Death is Vanquished. High 12535 " " Neidlinger 16162 Easter Dawn Med."

12749 Hail Thou Risen One. Low 6891 Hail to the Risen Lord. High ... Harding 8077 In the Dawn of Early Morn-ing. High. Violing Ob.

8078 In the Dawn of Early Morn-

ing. Low.....Shacklet Lord is Risen. High. Violin 5372 Lord is Risen, Low, Violin

quently achieved distinction as composers So current was this belief that a young Wesley and Sir Arthur Sullivan.

Saint-Saëns' "Musical Memories"

I HAVE lately been reading a most delightful book-Saint-Saëns' Musical Mem-"The Organ" will naturally appeal to venture to quote a few paragraphs.

"The organ is more than a single in- it, and not before." strument. It is an orchestra, a collection of the pipes of Pan of every size, from those as small as a child's plaything to those gigantic as the columns of a temple. "Tommy proposed to me last night in Each one corresponds to what is termed the music room, when I was quite unproan organ stop. The number is unlimited, tected, as there was an elaborate trio

digious. Its compass far surpasses that of smallest repartee, I need hardly tell you. all the instruments of the orchestra. The If I had, it would have stopped the music violin notes alone reach the same height, at once. Musical people are so absurdly but with little carrying power, As for unreasonable. They always want one to the lower tones, there is no competitor of be perfectly dumb at the very moment the thirty-two-foot pipes, which go two when one is longing to be absolutely octaves below the violoncello's low C. Be- deaf." tween the pianissimo, which almost reaches —Mabel Chiltern, in Oscar Wilde's the limit where sound ceases and silence begins, down to a range of formidable and terrifying power, every degree of inthis marvelous palette.

A Collection of Instruments

"Let us have the courage to admit, how-ever, that these resources are only parti-ally utilized as they can or should be. To ally utilized as they can or shown be. 10 organist what service was to be sung that draw from a great instrument all its possibilities, to begin with, one must under"Rogers in D" had been selected. "On Rogers in D" had been selected." stand it thoroughly, and that understanding Mr. ---," said the blower, "why do cannot be gained overnight. The organ, you have that old thing? Why not give as we have seen, is a collection of an u. a good service, like Travis in F?" The indefinite number of instruments. It organist smiled, and said that, since the places before the organist extraordinary copies were already given out, "Rogers in means of expressing himself. No two of D" would have to be sung. The old blower these instruments are precisely alike. The retired to his post behind the organ, mutorgan is only a theme with innumerable tering, "Well, you may play Rogers in D variations, determined by the place in if you like, but I shall blow Travis in E." which it is to be installed, by the amount of money at the builder's disposal, by his inventiveness, and often, by his personal whims. As a result time is required for the organist to learn his instrument thoroughly. After this he is as free as the fish in the sea, and his only preoccupation

"During the twenty years I played the organ at the Madeleine I improvised constantly, giving my fancy the widest range, That was one of the joys of life. But from it? there was a tradition that I was a severe, austere musician. The public was led to believe that I played nothing but fugues. into her plan of study?

is the music.

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and musicians. The list of such includes, woman about to be married begged me to with many others, the names of Henry play no fugues at her wedding! Another Purcell, Sir John Goss, Samuel Sebastian young woman asked me to play funeral marches. She wanted to cry at her wedding, and as she had no natural inclination to do so, she counted on the organ to bring tears to her eyes. But this case was unique. Ordinarily they were afraid of my severity-although this severity was tempered. One day one of the parish ories. It is a work which should be read priests undertook to instruct me on this by every musician, for it is full of original ideas and contains a most uncommon diences were composed in the main of amount of common sense. The chapter on wealthy people who attended the Opera Comique frequently, and formed musical students of that instrument, and in the tastes which ought to be respected. "Monhope that organists will be sufficiently in- sieur l'Abbe," I replied, "when I hear terested to read it in its entirety, I from the pulpit the language of the opera comique, I will play music appropriate to

Humoreskes

"The resources of the organ are pro- going on. I didn't dare to make the

play, An Ideal Husband.

A good story once went the round of tensity can be obtained from this magical English cathedrals. In these venerable instrument. * * * We have innumerable establishments the musical service for the combinations of different stops, with the day always appears on the program as gradations that may be obtained through "Jones in B flat" or "Smith in G." In the indefinite commingling of the tones of olden times, before the introduction of machinery, the organ blower was quite an important functionary, and from long service he often became familiar with the

Self-Examination for the Teacher

By E. L. Winn

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3. What musical benefit will she derive

Is it a worthy piece as literature?
 Does it add to her reportoire and fit

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Arpeggi Playing

THE proper playing of arpeggi is an important branch of violin technic. The average violin student invariably has considerable difficulty in learning to play arpeggi evenly, inclodiously and sonorously. many cases the bow wheezes and stutters unevenly on the strings, in the reverse of the proper manner.

In my personal teaching, I have found two remedies which correct much of the difficulty: the first, a strong accent at the beginning of each stroke of the bow, and the second, the simple expedient of counting with each note of the passage. Study the following example:



The D harmonic scale contains two 'A's in the first six notes, and the fourth partial of F is an A. No other note within the

ficient. But many persons feel a note bet- more popular misconceptions. ter, and hence can tune to it more easily, if it has a definite harmonic backing,

form of the chord is used;



an almost uncanny vividness.

solutely evenly, and with a strong emphasis makers who had the faculty of imitation to the "ONE." It would seem that this the extent where it deceives all but the is usually informed after one glance that counting would not be taught at all; incounting would not be taught at all in most inguity cannot know these things, at that, with a faked label. Very likely it instrument, either wood or brass varies But in the case of backward pupils it is and when an instrument bearing the name is an old violin, but it was never made by considerably from that of the plano or But in the case of necessary pupils it is an inside of one of the great Cremona makers and of the great makers and is probably a violin. Good teachers are also much harder manner, without a trace of accent. The ing that it is not genuine. Practically all counting learned, I have the pupil attempt of the best of the violins of Stradivarius, the passage still counting, and emphasizing Joseph Guarnerius del Jesu, Stainer and the first count, and making a heavy accent most of the other really great makers are these have been very skillfully counterwith the bow on the first note of each now known by violin experts and their feited and imitation ones may actually be group of sixteenth notes. It is best to ex- ownership at the present time is also known aggerate the accent at first, as this has to them. The business of imitating these imitations, too. much to do with getting the required even- instruments of the great makers has been ness. It is really remarkable how effective a very profitable one in the past, but there makers, who lived roughly in a century, all

several birds with one stone." In doing a otherwise be lost. four-part arpeggio exercise in this manner, the pupil learns; first, to bow passages in groups of four notes; second, to accent with up and down bows; third, smooth take into consideration the maker, the age the very old violins which we often see string crossing; fourth, perfect evenness of the instrument, the state of preservation and which are out-and-out imitations, within time; fifth, keeping the fingers of the (a very important matter), the workman- out any of the distinguishing marks of the left hand on the strings until it is necesship and the tone. An instrument cannot be great makers whose labels they bear. sary to move them to play the next pas- judged by any one of these things alone, sage; sixth, the arpeggio style.

The wise teacher will have his pupil do conflict of opinion. much arneggio playing as soon as he is sufficiently advanced for it. There is a lector of violins is radically different from the best was J. B. Villaume, born in 1798, good first position arpeggio exercise in the that of the performer, whether the latter in Mirecourt. His instruments would de-Kayser Studies, Op 20, Book 1; and a be amateur or professional. The player ceive even the greatest experts, as they great deal of good arpeggio material, with looks upon the violin as an instrument of were made exactly like the original in great deal of good arreggio material, with tooks upon the violin as an instrument or were mane exactly like the original in various bowings, in Sexcile's Forty Variausic and nothing else, and therefore shape, workmanship and color. Added to
"Genius is industry," says Schiller;
denius is patience," says Buffon; and
an excellent arreggio exercise in his
producing qualifies. The viewpoint of the labels of Stradivarius Guarnerius of
Genius is an inexhaustible power of
Genius is an inexhaustible power of

The Violinist's Etude

Edited by ROBERT BRAINE

A Violinist's Magazine Complete in Itself

Old Violins

but this article is so good, summarizing so not been many of them. but this article is so good, summarrang so described the consistency of the control of the contr

octave reinforces the A to an equal extent.

The A by itself is of course quite sufand there are also few on which there are look at it and then make an offer for it People know too much now and the fact

manship where so many different and The A is thrown into higher relief if, varied elements enter as in the making of instead of the simple triad, the following violins. Of course, the same thing is truc the great makers of stringed instruments. violas so far as is known.

Few Genuine Instruments

"Naturally, of the thousands of instru-"Naturally, of the thousands of instru-ments which are brought to the violin they are in the market for a new violin they are in the market for a new violin."

"When most persons who play say that they are in the market for a new violin."

The definition of the thousands of instruthey are in the market for a new violin. There are not nearly so many initiators of In this form the note tuned to is an up- experts for examination every year, most they hear from every one, from their best these makers and a violin possessing a per partial of each of the lower notes. Try of them are not genuine. If Stradivarius, it; you will find the A to sound out with for instance, had made all the instruments treasure in the attie, a violin which has a to be a genuine instrument." which bear his labels, he would have had long history, which has been in the family an anhost uncamy viruses.

Before playing the passage at all, I have to work twenty-four hours a day for a for hundreds of years and which bears the the pupil count four, over and over, as good many hundreds of years. Most of the label of some celebrated maker, and which follows: ONE, two, three, four; ONE, instruments which are so brought are easily- may be bought at a reasonable figure. two, three, four; until he can do it ab- told imitations, although there are a few

Judging a Violin

but by all of them, or the result will be a Markneukirchen and there are unque

THE following from the Philadelphia a work of supreme art in construction and, number of lesser makers, many of whose Ledger, is by a violin maker of note, as the case may be, a good or a poor ex-violins are very fine, such as Ruggieri, William Moennig. Almost all the points ample of the art of that particular maker. Guadagnini, Laudolfi and many others, made by the writer have been covered at When a maker can combine both of these Each has his own characteristics which various times in the Violin Department of things he becomes a Stradivarius or a must be known at sight to the expert. All THE ETUDE, some of them several times; Guarnerius. Needless to say, there have in all, the study of rare violins is a life-

coming on, and the older ones will forget. word of the owner as to the tone-producing but these chances, like those of old paint-"There are few subjects which are of qualities of the violin. He will not try it ings, have dwindled so that they may now if he wants to buy it, which offer I can that the Cremona violins are very valuable

Difference in Tone-Judging

regarding all the stringed instruments, but the violin has always been the specialty of person has his own preference, and a tonal the chances of getting a fine violin cheap. quality which will please one person will are to-day smaller than they ever have been and there have been a few cases in which displease another. I have even heard two before. some of the very greatest of these makers fine violinists disagree as to the tone of an "Even the violins of the lever Italian of violins did not make either 'cellos or instrument, one declaring that it was harsh makers have had a vast increase in value and the other saying that it was soft, so and the Strads and those of Guarnerius del that there exists a different tone quality Jesu cannot be bought by any except a very for every player.

friend down to the butcher, of a hidden genuine label of one of them is very apt

"Naturally the buyer becomes excited it is an imitation and generally a bad one very commonplace instrument,

Thousands of Imitations

"Nothing can be told by the label, as

"Shortly after the death of the celebrated these simple expedients prove when learn- is now so much canniness on the part of told, their names were used by their imiting to play arpeggi. Counting to each instrument without the opinion of one or the same work at that time. They knew more experts, and by so doing most of that Stradivarius had received as much.

We will suppose a young man aspires were consented in the same work at the same w wen.

more experts, after 19 30 using more well that characteristics and the control of money which would \$25 for some of his best instruments that yeareral birds with one stone." In doing a otherwise be lost.

control of the contr that by using his name they could get better prices for their own violins-and they were "In judging the value of a violin, one must probably right. This accounts for some of

> "Violins were made as early as 1650, in ably instruments antedating these. Of the "The point of view of the dealer or col- great imitators of the Cremona masters,

Some of these instruments he sold as imitations, but a lot of them got on the market as originals. He made just as good violins under his own name as under those of the masters, but he could never get the prices for his own that he could for the imita-

Imitation Still Going On

"There are many violins being made to-day which are excellent imitations of the great makers and it is a lifelong study to he able to tell the original from the counterfeit. Some of the labels are printed or written on hand-made paper and aged in various ways, so they, too, are as difficult to tell as the instrument. There is also a work if a person wishes to become really

"There are very few branches of crafts- assure you will not be intended as an insult. leads every owner of a violin who wishes to dispose of it to take it to an expert and find out the value of it before he puts it on "One reason for this is that no two per- the market. In this way he is able to know

rich man. The demand for the lesser makes

The Art of Teaching Wind Instruments

By William Charles Dunn

to find; for, in order to be an efficient teacher, one must be conversant with a great variety of different instruments. A bad start in any line of musical education is a serious handicap; but in orchestra or purchased; some of them are pretty good of an instrument to which the pupil is unsuited means much valuable time lost and sometimes great harm done before the mistake is rectified. Adaptability and

> teacher very long to decide whether this is the most suitable instrument for his pupil. The lips need to be firm and solid, somewhat thin, not thick or flabby. The tension on a cornet player's lips is much greater than that of the trombone or baritone player, to say nothing of the tuba. A set of good even teeth behind the lips are a necessity, as they form the background on which the lips move.

The teacher, after the first lesson or two, should be able at least to decide whether his pupil is suited to a large or a small instrument, and, after a short while to advise with just which individual instru-

collector or the dealer is that the violin is some of the other masters of violin-making. taking trouble," says Carlyle.

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ment he will be the most successful. Num- and how to operate his tongue so that the his pupil and give every honest word of during these first few lessons. when they are overcome, the bright pros-pect and the pleasure of having attained plished something. that for which he started will be a sufficient The same thing applies to breathing, and

tice; he hears only his own part over and and all good teachers demand it.

over and over again; he seldom has the Encouragement to the pupil is more leasure of hearing an accompaniment, necessary in this branch of musical study This is a monotonous strain, until be qual- than in any other; and a successful teacher ifies for band work and becomes a member. always has a good stock on hand. A dis-Then the enjoyment of being a cog in a couraged pupil is a failure; while a student musical machine rewards him for his past with something to encourage him, such

will have to overcome is the production phrase is interpreted correctly, will work of a clear note or tone. This comes far the harder unconsciously in order to win easier, to some than to others; but, once some more commendation next time. acquired, it stays unless some physical A student's interest can be maintained difficulty occurs. Herein the teaching by little incidents or anecdotes from the note on the keyboard; but the wind instru-ment instructor has first to show his pupil in them individually; and most of them how to properly set his lips and his teeth will respond and work the harder.

bers of young fellows, who start out well, wind forced into the instrument through get tired of the grind; for it is not a very the mouthpiece will produce a musical attractive pastime during the first few sound. This takes a little time; and the months; but, if the teacher will stick by teacher's patience is often severely tried

encouragement he can, he will pull a large A teacher of band or orchestral wind percentage of his pupils through these instruments must know the fingering for discouraging months. After that period, all instruments; for while most all brass Easiest of all wind instru-sentist pulsy and one of the student based in the student has the grit necessary to make a such as clarinets, obocs, baseous and saxo-rum threstly land solve the student has the grit necessary to make a such as clarinets, obocs, baseous and saxoay and one of the the control of the desire. Unrivalled for bome for a band, for there are always openings with all. Then again he must be a master for "players." Nevertheless a teacher of the various "positions" for the slide done multi-king. Free Trial Young oderery should at the very beginning impress on trombone; he must be able to demonstrate the pupil just what to expect in the way of the different kinds of tonguing-single, Free Itial Beschie Italia. the pupil just what to expect in use way to discourage, the pupil just what to expect in use way to discourage, double and triple—for all these matter of the first of the condition of

The student on a wind instrument has breakfulled the Saxophone Buescher Perfected it.

Sak Invented the Saxophone Buescher Perfected it.

as an expression of pleasure when a les-The student's first difficulty which he son, or portion of a lesson, or even a

methods of the piano and wind instru- 'teacher's own experience in band or ment teachers differ. The merest novice orchestra work. Gain and keep the concan obtain a good tone by striking any fidence of every pupil; give them to under-

Violin Practice

stand? As there have never been two energy and nerve force in one hour of individuals exactly alike in intellect, practice as another does in two or three. strength and endurance, so no two violin- Thus the student with intense powers of ists could make the same progress out of conceutration, great energy and a strong the same number of minutes of practice, nervous system, and at the same time pos-Of course, there are thousands who put in sessed of super-talent, will easily do as the same time daily by the clock, but every much in three hours' practice as the phlegone differs in regard to the length of time matic, plodding student of only average when practice ceases to be a benefit to him, talent in ten or more. and prolonging it becomes an injury to Sevcik, one of the world's best-known

linist of Italian descent. Antonio Oury system, he allows eight hours. Oury began to study the violin when he practice, you cannot reach it in ten. Some was three years of age, and made great even put the limit at three. ever, although young Oury achieved some for his violin, he had better give up study. eminence as a concert violinist, he was far number of hours of practice.

his life, at least, his industry knew no "on his nerves" had better let up until his bounds. For long periods he practiced ten nervous system returns to normal. or twelve hours a day; and this practice was done with such terrific concentration known Violin School, advised the pupil to that we are told he would sink on a couch set apart two hours daily for practice in utter exhaustion after his daily practice This length of time was, however, intended

How much violin practice can you tice. One student will consume as much

his brain and nervous system. violin pedagogs, requires five or six If number of hours alone of daily prachours a day from his pupils; but in the tice is considered, the palm must be case of a student with a very strong, robust awarded to Antonio Oury, an English vio- constitution and exceptionally good nervous

was the son of a violinist, Antonio James Many violin virtuosi will tell you that Oury, who achieved some eminence on the if you cannot reach the top of your pro-Continent and in England. The younger fession with four or five hours of daily

As to the minimum of practice, it is progress. Hearing the great violinist As to the minimum of practice, it is Spohr, his ambition increased by leaps and pretty generally conceded that practically bounds, and for a period of seven months, no progress can be made with less than so musical history informs us, he practiced one hour daily practice, and that if the stunot less than fourteen hours a day. How- dent cannot find at least that much time

The majority of violin students practice outdistanced by other violinists who prac- too little, but occasionally a few arc found ticed only five or six hours a day, proving who overdo the matter and practice too that success does not come solely from the much. The nervous system and brain have bounds beyond which the student cannot Paganini was not possessed of towering safely pass, and the student who finds that genius only, but during the early years of large amounts of practicing are getting

Spohr, the famous violinist, in his wellfor the average pupil, and not for a stu-This brings us to the quality of the prac-





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V. H.—You can clean the hair of your violin low by rubbing it with a lather of soap applied with a toothbrish, or any small hinab. Then rinse with clear water until the hair is clear of soap. After drying thoroughly, apply powhere rosin, and then rub as the cake of rosin until the as unfecient for a the cake of rosin until the as unfecient for "Now that I Am Dead I Can Sing."

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L. R. R.—There is little doubt that your violin is a German copy of a Stradivarius. Could not guess at the value without seeing

W. L. N.—I do not know the violins you inquire about. Probably if you would write to some music store in Cleveland where they were made you might get some information about them. These violins are not well known in the trade. sounds.
Violins decorated with inscriptions of this kind, islaying in mother of pearl, ivory, pictures, etc., are not of great value as a rule. Curres, etc., are not of great value as a rule. Dalan, with the exception of single or double plain, with the exception of single or double puring. They paid the greatest possible attention, however, to choosing wood with beautiful gratio and to the beauty of their variable.

Donbtful Gnarnerlus.

Doubtful Ganenerlus.

H. G.—Of course it is very doubtful if your violin is a genuine Andreas Guarnerlus. If it were, it would be valuat, although not if it were, it would be valuat, although not an under who advertise in Tim Evrus, will as unused who advertise in Tim Evrus, will be a number who advertise in Tim Evrus, will be a number who advertise in Tim Evrus, will have to see the violin before they could give you an opinion on it. There are a number you am opinion on it. There are a number is the control of tiful grain and to the beauty of their varials.

J. H.—I centure say whether you could succeed as a professional orchestra viollasts, without hearing you play, and judging your without hearing you play, and judging your and concertos you send, like an artist, there would be no doubt of your success. It all what has been been play these compositions. I would not such that the play these compositions. I would not such that you have been play these compositions. I would not such that the play the

Label's Meaning.

Labets Meaning.

S. W. S.—The label in your violin when translated from the Italian would read: "Remodelled in the year 1723, by Carlo Bergonal, in Cremona." Carlo Bergonal was a was the best pupil of Stra Ivarina. His work has been largely initiated, You can find an account of his life and works in Sir George Grove's Dietionary of Music and Musicians, in your public library.

Fiorillo's Trills.

N. R.—In the exercises you refer to it.
N. R.—In the exercises you refer to it.
N. R.—In the exercise you refer to it.
passages referred to are to be played "without after-beat", the meming is that the
stinal, without adding after-beats to the
trills. The after-beat of a trill consists of
the property of the property of the property of
the trill. Thus in the following example
to the trill. Thus in the following example
form the after-beat, witten as grace notes
form the after-beat,



The after-beats should be written in the music, but sometimes it is left to the performer to supply them. Sometimes trills are played without after-beats. It all depends on the nature of the passage being played.

Let Your Teacher Judge.

Let Your Tencher Junge.

B. C. H.—It would be quite impossible for mo to give you an option as to whether your interest to the property of the

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G. II.—There are a great number of con-cession of the control of the control of the concession of the control of the control

E. J.—This inscription has been translated several times in Thd. Errons. The wood of the violu is supposed to speak, saying: "When I was a part of the living tree, I was silent, but now that I am dead, I can sing." Many violins hear similar hisscriptions, and they are not of any special value.

E. R.—If genuine, the label in your violin would indicate that it was made at the village of Assum, in Germany, by Jacob Stainer, the greatest violin nather of Germany. However, the greatest violin nather of Germany. However, which is a superior of the property of the p

A. B.—Your violin is evidently an Amathadel, made by Johann Hoffmann, Saxony, was made, as the number of the violin. I could is simply the number of the violin. I could without sering it. 2. For the start in violin playing you might get the Eastern Elementary Statics for Violin, 0, 2, 38, by Wohltaurt.

W. N. G.—There is an extreme possibility that your violiu may be a gennine Maggiui, although there are thousands of initiations. The state of losing the express charges both ways, in addition to the experts fee.

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	to an oculist, and see If he cannot be fitted	
	with glasses instead of your copying his ex-	The text in part at another and the second s
		THE STORY (With Music)
	ercises in notes half an inch in diameter? If	
	this cannot be done, about the only way would	THE DANCE OF PRINC DANCE 50
	be to teach the pupil as the blind are taught.	THE CHILDREN'S SKIPPING DANCE
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	Possibly be could learn his exercises by going	
	over them measure by measure with a power-	Just a story told informally-Semetimes spoken without music-Sometimes the music is played
	ful maguifying glass, and committing them to	
	memory a measure at a time. An oculist	alone—Sometimes the words are poorly of the musical accompaniment and Twice there is a charming Dance style—Sometimes they are recited to the musical accompaniment and Twice there is a charming Dance
	would be able to advise you as to the best	Pantomime by way of a special feature.
,	manner in which to proceed.	IN CHANDMOTHER'S CARDEN
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New Records of Special Interest to Music Lovers

A SHORT time ago Florence Easton, the Rosa Ponselle contributes Home, Sweet Metropolitan Opera prima donna gave a Home for the current list. This is a good song recital at Carnegie Hall in New record, but in no way an unusual or York. On her program was a new song extraordinary interpretation. Her top of Frank La Forge, her accompanist and tones have registered with their accustomed her audience waited with some show of brilliancy and clarity, and she sings with interest as she began to sing it. But her feeling and fine phrasing. audience remained mildly interested not While speaking of Home, Sweet Home, long. As she finished it they clamored with how many of you know the pathetic story intense enthusiasm for an encore. After of the life of John Howard Paine, the the encore they literally yelled for her to author of the poem? It is said that Paine the encore they receasely provided to the adultor of the poems. It is said that rame ing, giving minute attention to each theme, rames of construction of its composition, sing it again. In truth, they stopped the once remarked: "How often I have been and carefully turning and fastening each melodic construction of its composition." recital, so demanding was their applause. in the heart of Paris, London, Berlin, or And Mme. Easton sang it again. some other city, and have heard people

THE ETUDE

Now Mme. Easton has made a record of inging or playing Home, Sweet Home, A song record of recent Victor issue of this remarkable little tune for the Bruns- when I had scarcely a shilling to buy worthy of your hearing is the Sophie The song is of Mexican derivation and en- head!" titled Pregruntalesa las Estrellas. Mr. Of operatic interest also is a new record And with the interpretation which Florence

Another Metropolitan star, a recent acquisition both to our opera and the Bruns-wick's "Hall of Fame," is Sigrid Onegin. On the February list there is announced one of her records, Brindisi, from "Lucrezia Borgia." This reproduction perhaps displays the unusually great range and perfect placement of Mmc. Onegin's voice more than any disc she has sung; and it also makes you aware more than ever of the similar qualities of her voice to those of Ernestine Schumann-Heink, when she was as young an artist as Sigrid Onegin, Mm Onegin sings with splendid diction, and with a sprightly gaicty that best exmusses the mood of this aria. Her top tenes are sound, full and cool. They taste like chocolate ice cream to the ears. Perhaps this sounds irrelevant, but there is an analogy between taste, hearing and sight, as you well know, and we can hear things we see and certainly taste what we leel and hear if we allow our stultified magnations to develop.

last month Sigrid Onegin sang the Song, from "Carmen," and so elothat I feel you will have missed This aria is particularly difficult of satisfactory exploitation, for it demands much fire and expression of temperament as well as all the finesse of technic such as phrasing and breath-control. Mme. Onegin has told her story in superb fashion. She kindles enthusiasm in the most critical hearts and fires you to such pitch that you can hardly keep from strenuous applause before the final high B is sung.

This is becoming an article of tribute to the Metropolitan in quick order, for we find that we have selected recent Columbia records by José Mardones, the basso, and Rosa Ponselle, for your consideration. The first of these, the Mardones disc, is

a reproduction of the Mefistofele Prolog. Last winter Chaliapin sang this aria, and thrilled us to the very tips of our boots by his skill and the tremendous power and volume of his voice. But it is safe to wager anything that even Feodor Chaliapin couldn't sing a phonograph record of this difficult and sinister aria any better than this new disc of José Mardones'. He has caught the spirit of evil and doom which permeates the whole music of this opera; he sings with a power, intensity and fortitude that sweep you completely from your feet. At times, he completely obliterates any sound of the full orchestra playing fortissimo, which accompanies him, yet he never forces tone nor bellows and strains

like the tinkling of the far bells after known meloy. It is joignant with senti-listening to the chimes of Westminster Ab-ment, sincere and appealing. phrase with delicate threads into the pattern of the whole.

A song record of recent Victor issue wick, and it is a gorgeous reproduction. myself the next meal, or a place to lay my Braslau disc, Some Day You Will Miss Me. This is a semi-classic ballad written in waltz-rhythm, simple, yet very effective. La Forge has garnished this potent and which the Victor Symphony Orchestin, Miss Braslau always interprets whatever alluring melody with a harmonic structure under the direction of Josef Pasternack, she sings with intelligence and care, and in anorms include which enhances every ounce of its charm. has made of the Ballet Music from "Faust" this record she does not mar her standard. -Cleopatra and Slaves. Mr. Pasternack is Her diction is perfect clarity.

And with the interpretation with a Forest and Samers, and Fastermack is Faston presents it, this record stands as one of the most effective discs this great content as the miscal director of the Victor Laborators of the most effective discs this great conductor. A few years ago be was the strength of every owner of a phonograph conductor. A few years ago be was the guest conductor for the Boston Symphosy diminutive little artist cannot talk English guest conductor for the Boston Symphosy diminutive little artist cannot talk English Orchestra and received unanimous praise. worth listening to, she certainly can sing it This new orchestral record is a very good and so she proves on this record. It is to reproduction. To those of you who are not over-familiar with the score of "Faust," and brought up here and who like to sing it is strongly commended. Also, in addition English and American songs, could do half to its musical value, because of its careful as good a job. Every word is perfectly tempi readings, this disc would be a splen-formed and correctly pronounced.

did acquisition for teachers of esthetic The second interesting Actuelle disc is dancing, as it has untold robinitive sales.

The Floradey String Quartet offers a

Victor publication of the Presto movement.

Victor publication of the Presto movement.

Alexander Debruille. Mr. Debruille has perform Peethover's Quartet in D. Major.

excellent tone and the song seems to gain The contrast between this reproduction and much by his interpretation. It was a revethe one just treated is stupendous. It is lation of the lyric beauty of this well-

bey. Beethoven is often at his best when The final disc, selected from the Actuelle interpreted by a string quartet. The sulfist, is an impression made by Eleanora de perlatively beautiful contrapuntal con- Cisneros, of I'll Sing Thee Songs of struction of his compositions is no more Araby. Miss de Cisneros has a soprano gorgeously expressed than in this form, voice that is warm in feeling, yet powerful gorgeousy expressed man in this north, voice many an informal partial the Flonzaley plays with exquisite shad, and keen-cutting. She dresses the song in ing giving minute attention to each theme, fabrics of tonal beauty, enhancing the





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plaints. an opportunity to obtain a perfect command of techniques without the years of drudgery and soul-warying hours of practicing scales and argest that have hiterator bose essential, and a gate under Indeed, by following this wonderful number to been able to gain from the configuration of the property of the property of the property of the control of the property of the configuration of the property of the

It is simply to render supple and flexible the nerves and muscles of the arm, the hand and the fingers, and to give them strength and

These results must be secured if the musician is to improve bis chaique and obtain a complete mastery of his instrument,

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"Pagaziral's command of technique," says the great violitist Kihelik, "which so attonished the world in his day that it was attributed to the influence of the Evil One, must now be considered particularly concluded, "stupply to illustrate the advance made in the science of the art."

the art."

So great is this advance that it is now recognized that the hand arm and fingers can be trained to all that extraordinary degree of learn and fingers can be trained to all that extraordinary degree of pleness and response bourst and years of weary drudging practice indique without preconary to the property of the property

nutterto consiserei necessary.

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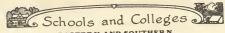
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By E. L. Winn

You ask me how I keep up my reperoire. That is easily answered. I go over it constantly and add to it. I do not approve of writing down what a teacher says about a piece. It is too parrot-like.

I think everyone should study the piano first as a basis of true musicianship. You know the piano is the basis of so much beautiful literature. At eight years of age the child may learn to play the piano. Class lessons may be good for some, but I do not like the system.

At the L. Conservatory, I had twenty minutes in which to tell all I must tell to the pupils. Often I was in the midst of a very important explanation, when the time was at an end. Now I must make the pupil understand fully what I am explaining, and it requires forty minutes or longer. That one unsettled problem exists and must of the local cathedral and stands almost be met. I love to teach, in fact. I do not directly in front of it, in the piazza. think I shall ever cease to love it. Knowledge, like the possession of money, is a the marvelous echo of the baptistry, a knowledge, but I like receptive material.

My compositions are built on classical triad, echoing them with repeated cres-lines; all real music must be. I believe in cendo and diminuendo, each time slightly the old masters; for Mozart, especially, I fainter till finally the wonderful mellifluous have a great love.-RICHARD STRAUSS. chord seems to float away into space.

Rich Rewards for Genius

By D. G. Woodward

unfortunate folk are past; that is, if the The question is: How shall we prevent this state in the pupil? The answer is now and always will be maste workers wants them past. There are this state in the pupil? The answer is now and always will be maste workers of direct: The teacher must not fall into a ability who will suffer threatbare exist. and the pupil will follow his spirit, providing he is not too far "gone."

Another question arises. What sort of vide a nurse for such folk to see that they

On the other hand a musician of normal Be enthusiastic yourself: then the pupil mind and rational behavior, who has genius, \$3000 to \$40,000 a year, depending upon By this method you acquire a mood of his standing, reputation, opportunity and enthusiasm, and in turn it reflects and activity, there is no reason to whimper. The writer recently heard of what is be lieved to be good authority of one teacher who through himself and his assistants received an income of over \$100,000 a year.

> musical profession, you are probably inrue suustantial, iegitimate means to get your juist deserts. The write learned a lot from Bender's 'Musician's Business Manual.' While the musician does not enter his profession with a monoy-making intent eclipsing his artistic aims, the should not exclipsing his artistic aims, the should not are deserted by the should not a sho permit himself or his family to suffer from neglect of some very simple principles of business without which almost any business man would fail.

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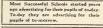
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THE ETUDE

1922-1923 **Etude Prize Contest**

PIANO SOLOS—VOCAL SOLOS ANTHEMS - PART SONGS \$1,250.00 in Prizes

WE TAKE pleasure in making the following offer instituting our ETUDE PRIZE CONTEST, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome and we can assure the contestants a respectful hearing and an absolutely impartial final judgment.

ONE THOUSAND TWO HUNDRED AND FIFTY DOLLARS will be divided among the successful composers in the following manner:

PIANO SOLOS

CLASS 1. For the three best Concert or Drawing THIRD PRIZE 35.00 For the three best Intermediate Teaching | For the three best intended | Pieces for piano solo | S90.00 | FIRST PRIZE | 60.00 | SECOND PRIZE | 35.00 | THIRD PRIZE..... For the three best Easy Teaching Pieces THIRD PRIZE 20.00 VOCAL SOLOS CLASS 1. For the three best Sacred Solos FIRST PRIZE \$90.00 SECOND PRIZE 60.00 For the three best Secular Solos CLASS 2. FIRST PRIZE. \$90.00 SECOND PRIZE. 60.00 THIRD PRIZE 35.00 CHORUSES For the three best Anthems for Mixed CLASS 1. SECOND PRIZE. 45.00 THIRD PRIZE 25.00 For the three best Part-Songs for Mixed CLASS 2. The inree vest rart-songs for susceed Voices with plana accompaniment FIRST FRIZE \$8.00 ECOND PRIZE \$5.00 THIRD PRIZE \$5.00 For the liree best Part-Songs for Treble

CONDITIONS

Voices in two or three parts with piano accompaniment

FIRST PRIZE \$60.00 SECOND PRIZE 45.00 THIRD PRIZE

Competitors must comply with the following conditions:

CLASS 3. FIRST PRIZE ..

The contest will close July 1, 1923. The contest is open to composers of every nationality.

Composers may be represented in all classes, but by only one composition in each class. All entries must be addressed to "THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A."

All manuscripts must have the followine line written at the top of the first page:
"FOR THE ETUDE PRIZE CONTEST."

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

each manuscript submitted.

Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Involved contrapuntal treatment of themes and pedantic efforts should be avoided. No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize Compositions winning prizes to become the property of the Publishers of ETUDE MUSIC MAGAZINE and to be published in the usual sheet form. The Publishers of THE ETUDE reserve the right to withhold prizes if the standard set by the Judges is not reached.

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Symphony

bert is one of the most famous of his

compositions, and is very beautiful. Have

you ever heard it played by an orchestra?

parily there are three or four movements

songs, having written over five hundred.

Whistling

EVERYBODY, and particularly a boy, en-

if well done, is very effective. There are

also professional whistlers who make their

living by whistling on the vaudeville stage.

In some countries, particularly in Arabia, it used to be considered wrong to whistle,

some people even considering that it was

A Counting Rhyme

By Olga C. Moore

Father Whole-note's round and fat,

"Why, what can be the matter?

"Oh dear!" says Father Whole-note,

The children will not count me out,

"My silent partner, Whole-rest,

Instead of resting for 4 counts

They slight her, oh boo-hoo!"

To count out all the notes and rests Through all the practice hours?

Now don't you think it would be best,

(With brains as good as ours)

She feels the insult too,

His face is like a platter, When he is sad his friends all ask,

"I feel so sad to-day,

I just could run away!"

a sign of being "possessed."

Page 215

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CONDUCTED BY ELIZABETH A GEST

Paulina Sees Some Antique Mistorical Instruments

By Rena Idella Carver

the heautiful baby grand piano. THE "Unfinished Symphony" by Schu-

if there were any musical instruments at noon and soon Paulina was being led reliable. The best kind of a memory to all?" she concluded.

If you do not live where you can hear a Grandfather Linn heard Paulina's solilreal orchestra, you should at least hear oquy. He laid down his paper and turned to the little girl.

Patima spiect a interesting sextending lengthwise. It had no legs, but was supported on a table. a "record" of it. The theme given as an example is one of the best known melodies in the symphony, and is the second theme

"I have seen some ancient musical instruments," he announced.

in the first movement. It is in the major "Oh, have you, Grandfather? Where Pauline displayed such enthusiasm that the key although the symphony begins in minor did you see them? Please tell me about man invited her to play a piece. (b minor). The rhythm is 3/4. Ordithem," coaxed Paulina as she climbed up in the chair beside him.

to a symphony, but Schubert had written only two movements to this one, intending to write the rest later, but died before my collection of antiques. While talking to doing so; hence it has been called the "Unfinished Symphony." However, these ment, he suddenly exclaimed, "By the way, some extent even while sounding?" the you might be interested in some antique man explained.
musical instruments which I have in the "That was why Bach preferred the clavtwo movements are so beautiful that the need of another does not seem to be felt. Schubert wrote this symphony at the age of a well-known musical society. A fa-mous pignist has been giving historical lec-"Exactly. The intensity of the tone can of 25, but he never heard it played. It was not published until 39 years after his death. Schubert was born in Germany in 1797 and died in 1828, being only 31 years old. He is especially famous for his

see them, Grandfather? It would be so chord'?" said Paulina excitedly. wonderful," and Paulina's brown eyes "Of course, dear," answered Grandfather joys whistling; and a whistling chorus,

glowed with interest, "I think I could arrange it, if you will and departed for home,

they reached the old instruments.

Paulina spied a little oblong box with A polite gentleman began showing the instrument which he called "The Spinet."

when she finished playing. "You know what an interest I take in "Yes, it is very weak, but did you no-

store at present. They are the property ichord, was it not?" Grandfather Linn

ture-recitals with some of the predecessors be varied by this peculiar pressure on the of the piano. I have the honor of exhib- key. Notice also that the keyboard coniting them now and I should be glad to tains about four octaves and each key has have you drop in and see them? The in- a separate string. This instrument was how often do you go down town in a

"Do you think you could take me to Bach wrote the Well-Tempered Clavi-

as they thanked the man for his courtesy

Sharps and Flats

By Lida E. Voight

Sharps speak to me in joyous thrills, As summer sun on daffodils; As lively, merry little sprites; As fairies in a glow of lights; As dancing motes on sunny beams; As lovely thoughts in happy dreams.

But flats are dark and eerie gnomes, That speak in deep and solemn tones; Sonorous cadences of sound, With somber joy their tones abound;

With tragedy and portent rife; With peaceful quiet after strife



What I Want Most in the Junior Etude

Do you want an ETUDE subscription free of all charge? Write us a letter by you want an Indicate the state of you want most in the Junior Department, and we shall gladly give a free subscription for the best letter received. Address New Feature, Junior Etude. 1712 Chestnut St., Philadelphia. Give your full name and address. This contest closes June 1, 1923.

Memory Props

Does memorizing come easily for you, er do you have to work pretty hard for Paulina struck viciously the keys of be ready tomorrow afternoon after school," it? A few lucky people can memorize be beautiful baby grand piano.

"If I only had lived a long time ago! Grandfather Linn's automobile was wait- exceptions, and besides, that kind of a I bet there were no pianos then. I wonder ing at the school building on Friday after- rapid-fire memory is not always the most through room after room of pianos until have is the one that works well when it is concentrated, can memorize a piece without wasting any time about it, and that does not easily forget what it has once memorized. So anything that will help to give you this kind of a memory should

For instance-do you ever take a four "The tone is very weak," said Paulina or eight line piece of poetry and try to memorize it in two minutes? Take out your watch and time yourself. Perhaps you can do it in less than two minutes.

How often do you glance at the front page of a newspaper, do you suppose? After looking at the front page, lay it down and try to recall the headings to the eight columns.

Look at an advertising page in a magazine. Close the book and name the advertisements on the page. Can you How often do you go down town in a

have you crop in and see trem. In m a separate string, this instrument wis on-vitation was so tempting that I went at used until the nineteenth century. So of the concerning the stroked Paulina's pretty bobbed hair.

Oh, was this the instrument for which close you eye and see if you can name more than one-fifth of them, and those will probably be in the wrong order.

How often do you go by a store window and look at the articles displayed? Try to recall as many articles as you can as you go down the street, and on your way back, stop and see how many you forgot

Do you recall, without looking at your watch, what kind of a figure six it has? Take a good look at these figures-1762953817. Close your eyes and repeat them. Did you do it correctly?

Then look at these letters-acjsdkaiwn. Close your eyes and repeat them. Which was harder for you, the letters or the

Then glance at this:



Try to play it on the piano from mem-You will probably say it is hard to do because it has no tune or swingniclody or rhythm, in other words. But even if it has not, you could memorize it at a glance if you were really concen-trating; and of course real music is easier because it has melody and rhythm, and harmony, too. And your ears and your eyes and fingers all help your brain, because they do their share, and they are apt to do their part better than your brain does its part. So practice brain memory all

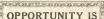
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Subject for story or essay this month—
"Music Memory Contests," musi contain not
over one hundred and fifty words. Any girl
or boy under fifteen years of age may comof the year.

or to you maker fifteen years of age may compell contributions must bear panns, age, and address of sender (written plainty, and not on a separate piker of paper), and be resident at a separate piker of paper), and be resident at the paper and the resident at the paper and the resident at the paper and paper and the paper and your address than decement of the paper, and your address than decement of the paper, and your address of the paper and your pap

IS EVERYBODY MUSICAL?

As far as I have observed, most people are
As far as I have observed, most people are
and like any kind of good music vocal or instrainments. From the small boy weaking
as a farmer an appreciative listener to they
may attract an appreciative listener to they
people can not read or play a single note, yet
they will be lursed by the charm of music that
with the creation of man, for it is the only
my attract and a single note, yet
listened to the control of the control
my and the control of the control
my attract and the control
my attract
that I may some day join the
ties good of music. (Prize Winner)

Is everybody musical? Most people asy "is everybody musical? Most people asy do not realize the value of musica at all. They funit, that it is simply a funite of black notes and most of the following the state of the stat

JEANETTE BERGER (Age 13), New York.

A little bird perched on a tree And sang a lovesome song. If I could sing like the little bird I'd be singing all day long.



Born at Eisenach, 1685 Died at Leipzig, 1750 Greatest master of the contrapuntal (polyphosic fugal) style. A lover of home and church. The Well-Tempered Clavichord" ("The Immortal orty-Eight"), "St. Matthew Passion" and "Mass B-minor," are his greatest works.

Etude Portrait Saries

Puzzle Corner

I AM composed of eleven letters. My 1, 2, 3 and 7 is a very pleasant time

My 3, 5, 8 and 11 is one of the first

Answers to Arithmetical Puzzle

Answers to Arthmetical Fuzzae

1.085—1.705, Bach,
1.085—1.804, Chopie,
1

Honorable Mention for Puzzles

Honorable Mention for Puzzles
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trails of the Hither that I may some day join
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Honorable Mention for Composition Honorable Plention for Composition
Clara Brook Wilds. Wetherall, Elsia
Listen Wilds. Wilds. Wetherall, Elsia
Listen Wilds. Wilds. Dorothy Ort.
Kose Regenbose, Lillian Abrimowitz, Genera
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Wilds. General Wilds. General
Wilds. Wilds. General
Wilds. Wilds. Wilds. General
Wilds. Wilds. Wilds. Wilds. Fran Burch,
Frances Loftus, Katherine L. Swartword,
Ruth Linbeld, John Grant Killiam, Jr., Mar-

Letter Box

DEAR JUNIOR ETUDE:

I have been taking THE ETUDE for some years, and like it very much. I would like very far away my things would not reach you until long after the contests were closed. I would like to hear from some JUNIOR ETUDE renders.

From wour felier.

Penders.

From your friend,
MT S Tork Read, Early 14),
15 York Read, Early on, Burnha N. B.—The J vivo Error does not usually grint letters asking for correspondence, nor extract, but when one lives as far away as Burna, and reads the Juston Errne away over there, we are glad to dive the address of

the writer.

DEAR JENDOR FYTUS: must be to live for a higher than the property of the property

From your friend,
MADELINE STAHL (Age 17).
West Virginia.

There's music in the air Where ever we may go. There's music absolutely every where That's made by radio.

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